

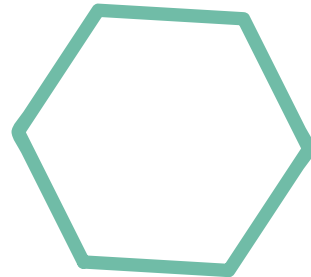


RESILIENCE

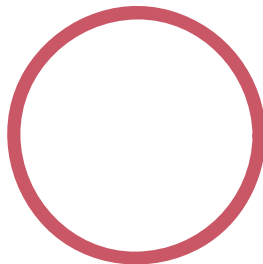
through



ART



**ART ACTIVITIES
TO PROMOTE THE DEVELOPMENT OF RESILIENCE
IN PSYCHOSOCIAL SETTINGS**



AUTHORS: CECILIA LAKER PIZZI – MAYA RECHDANE



People for development



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through

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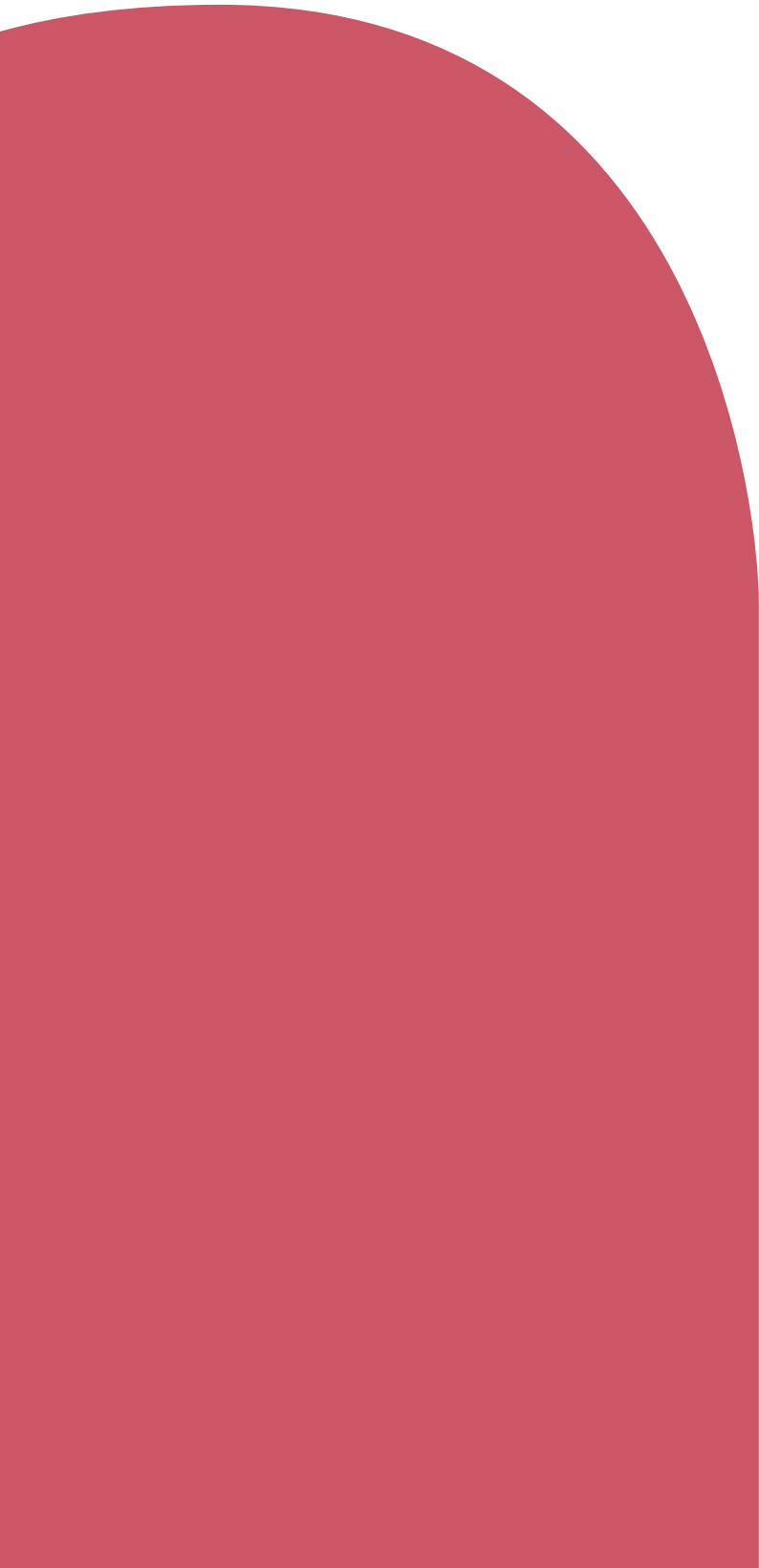
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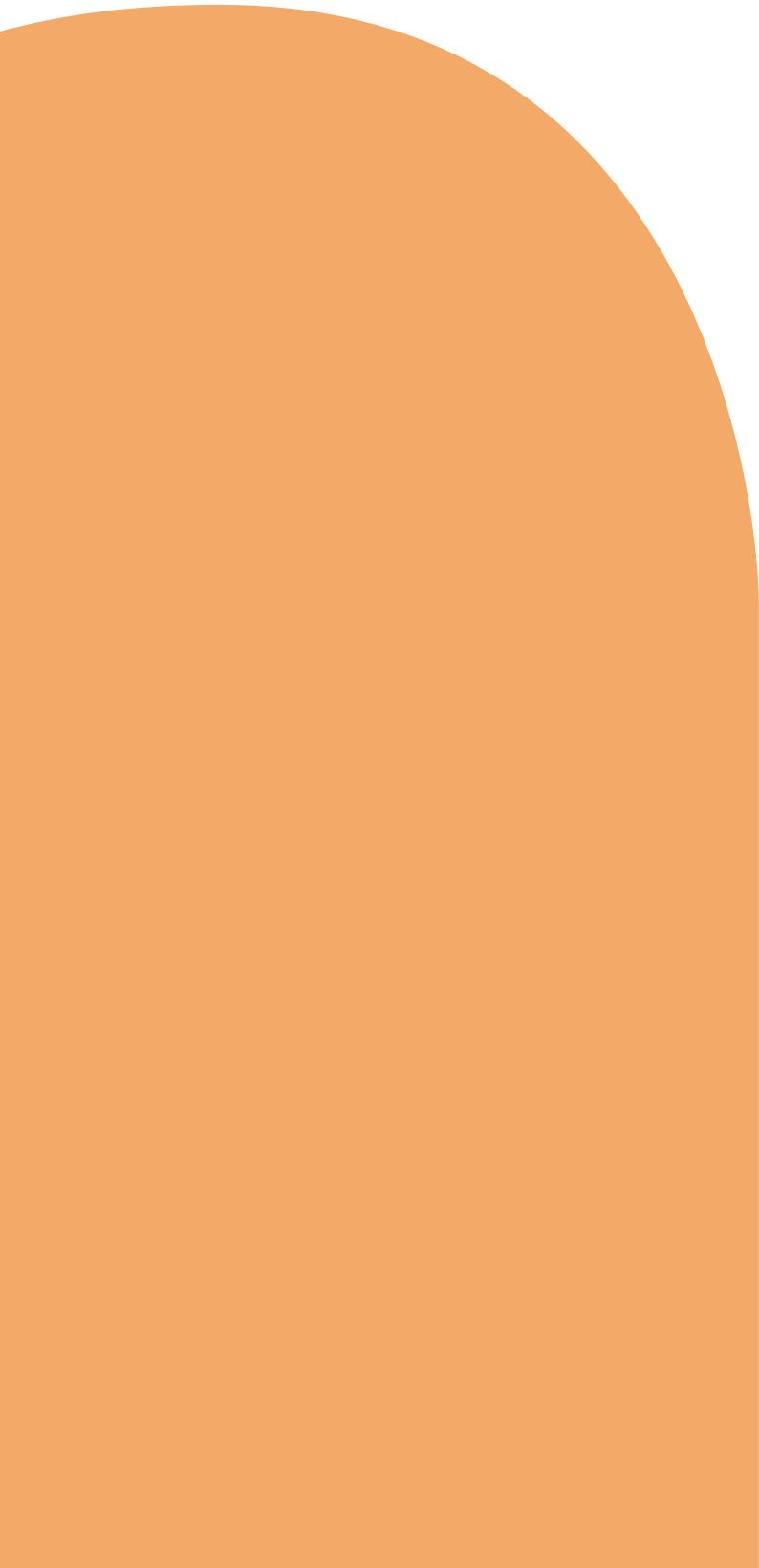
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WHY THIS COLLECTION OF ACTIVITIES?

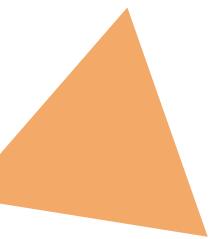
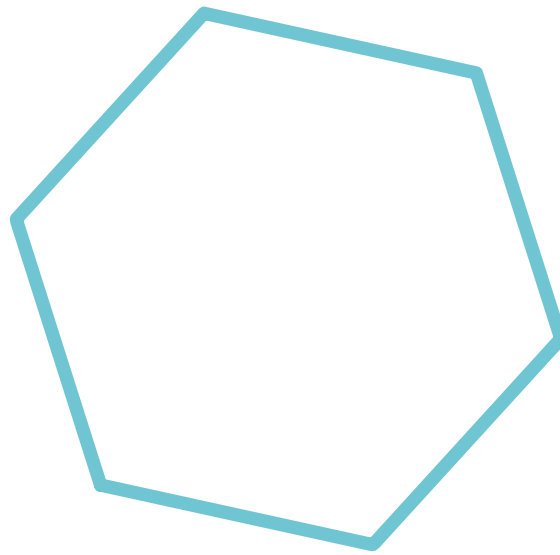
In Mozambique, following a training on art as a tool to develop resilience, some operators expressed the interest to have a tool to support the implementation of artistic activities proposed in the difficult situations that our interventions address, in order to increase the quality of the activities for a better impact. (An 8-hour training module is available for social workers that can be adapted to different specific contexts).

The manual collects artistic activities to be carried out with both children and adults. For each activity, the following aspects need to be considered and evaluated:

- **Objectives** - it must be very clear to the operator what the purpose of the proposed activity is, because the person we are working with needs to be guided to experience and acquire the skills that the activity aims to promote and develop. The objectives identified will also be useful to organize the debriefing at the end of the activity. This moment has the function to share the personal experience of the participants and suggest a reflection that can facilitate the understanding and the achievement of the objectives.
- **Context** - the spaces available for the implementation of the activity must first be identified and assessed from a security perspective, the activity must then be adapted to the specific context in which we intervene. It is necessary to create safe and secure spaces that can ensure safe and secure interactions. In addition, it is necessary to be aware of the actions we want to propose and the reactions they may produce in the participant. Once the characteristics of the activity have been identified, it is required to evaluate whether any element could conflict with the culture. Specifically, it is important to be aware of what the conception of art is in the target culture: to what extent art/art activities are part of the usual activities that the people perform (male and female)? Are they encouraged to perform this type of activity in the specific context, or is there any gender stereotype that may limit or have a negative impact on the perception of the activity and/or its performance?
- **Target audience** - the activity must be appropriate to the age range of the group or individual, the type of vulnerability of the group or individual, the type of trauma of the group or individual, etc. It is fundamental to evaluate and make sure that the actions that will be carried out are appropriate and cannot, on the contrary, be inadequate for the type of trauma that the participant/s with has/have experienced. Finally, it is then necessary to assess whether the goals that the activity proposes are useful and relevant to the specific individual/group. For example: in the case of a group in which there is one or more individuals who have experienced sexual abuse or physical violence, be careful when proposing activities in which there is physical contact that may cause some discomfort, thus producing in the group a greater resistance rather than a willingness to open up. For a case of this kind, it will be more appropriate to begin with individual activities and then evaluate, based on the response of the group/individual, whether group work involving physical contact can be faced with ease.
- **Materials** - check their availability, consider the cost, understand their characteristics that may facilitate or interfere with the performance of certain actions (materials have their

own qualities, which may resist or facilitate actions, thus it is very important to be aware in the selection process). To make sure the materials are adequate for the activity, it is recommended to make some trials before proposing the activity to the group.

This collection of activities is intended to provide some ideas and inspire new ones for all practitioners who wish to propose targeted art activities in the different vulnerable, crisis or emergency contexts in which we operate.



ART AND RESILIENCE

Why can art be a useful tool for developing resilience?

ART is a language that uses action as a means of expression. In artistic creation, the process one experiences is not defined primarily by words, but by a practical experience. In fact, communication occurs in the work produced, in which both the body (with action) and the materials are present. Many factors influence the creative process, both conscious and unconscious, emotions and the perception/feeling of the body come into play. This process transcends categories - right and wrong, beautiful and ugly, relevant and irrelevant, useful and useless - it does not need them, so a true and free manifestation of the self is possible. Art facilitates the expression and representation of what cannot be defined by words, establishes different relationship dynamics, between the self and the art work, and finally involves both performer and viewer.

Let us now consider other key elements that relate to the artistic experience:

BEAUTY is something we all aspire to and seek. Seeing a creation produced as one's own work and recognizing its beauty facilitates a greater self-esteem by helping in the process of recognizing one's own worth. In the artistic process you meet the weaknesses and personal skills, which through beauty of the result produced gain value in the uniqueness of the creation. In addition, for its ability to attract us, beauty helps to be more interested, inducing curiosity and producing wonder.

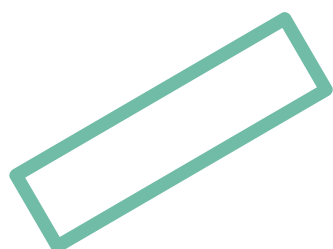
METAPHOR is an expression, often used in literature/poetry, which describes a person or object by referring to something that has similar characteristics to that person or object. An example of a metaphor is: he has a heart of stone. We know that no one really has a heart of stone, but the expression elicits an immediate image, which finds its meaning in the similarity between the hardness of stone and the heart of a tough person. When producing an artistic work, as mentioned above, action plays an important role. Therefore, the specific action that is performed (cutting, gluing, covering, tearing, colouring frantically or slowly, painting, etc.) can become a metaphor for a real-life experience. Art often uses metaphor to make parallel transitions between the action and the concept that can be represented by that action.



RESILIENCE

“Resilience is the capacity of a person, a group or a community to address, prevent, and overcome the negative effects of existential difficulties and end up reinforced by negative experiences.”

To understand what determines resilience, we must consider the person as a whole. To represent the world of the person we use the image of a pyramid with three sides:



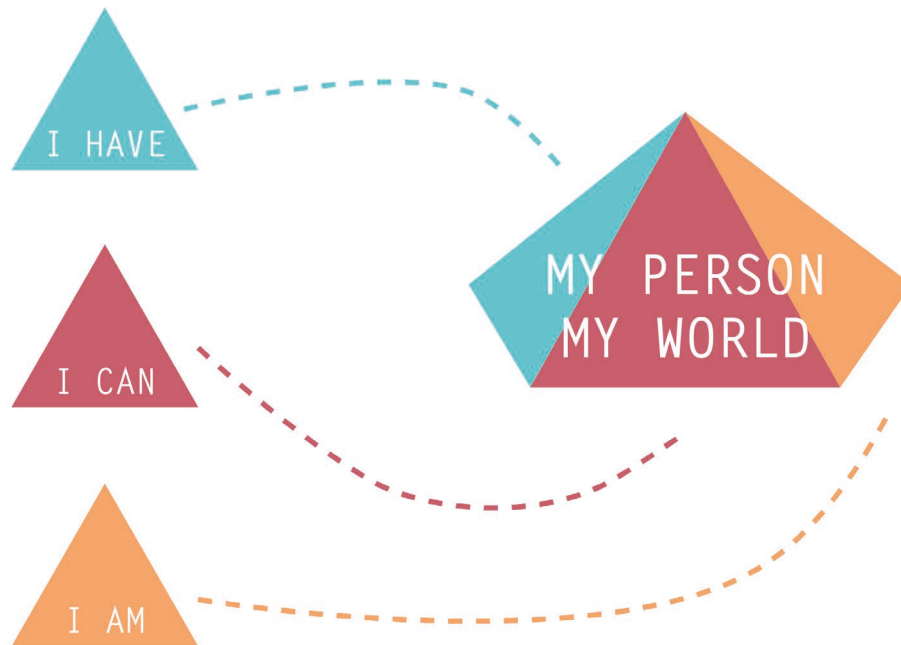


I HAVE: relational/social dimension

I CAN: activity/action/ability/capacity dimension

I AM: psychological/spiritual/cultural values dimension


The well-being and harmonious development of the human being depend on the continuous interaction of these dimensions, which interact and reinforce each other.



The interaction of the three dimensions of a person's world determines **RESILIENCE**.

The goal of psychosocial (and other) interventions is to develop the **RESILIENCE** of each person/community through the interaction of these 3 mutually reinforcing dimensions.





Resilience is characterized by certain aspects (Steven and Sybil Wolin, 1993 - AVSI Psychosocial Handbook, p.40):

- Insight as the ability to examine ourselves, having difficult questions and answering them with sincerity.
- Independence as the ability to keep a certain distance from physical and emotional problems, but without becoming isolated.
- Relationships as the ability to establish intimate and satisfying relationships with other people.
- Initiative as the ability to deal with problems, understand them and be able to control them.
- Creativity as the ability to create order, beauty and goals, starting from chaos and disorder.
- Humor as a disposition of the spirit towards joy, that allows us to move away from the tension's focal point, and view events that affect us in a positive way.
- Morality refers to all the values accepted by a community at a determined time, that each person internalizes throughout his life.

Factors that come into play in reference to resilience are:


- The meaning we give to life
- Determination to keep on going despite difficulties
- Self-confidence and a limpid knowledge of our own abilities and limits
- Ability to stay calm
- Accept ourselves as we are, recognizing our value
- Interpersonal relationships quality of both within the family and with the community
- Cultural, moral and spiritual values which give meaning to the existence of the person

Resilient people are not completely immune to adversity; rather, they are individuals who find in themselves, in their human relationships and activities, the elements and strength to overcome difficulties. Resilience is, therefore, the process by which people or communities, who find themselves in difficult situations, manage to cope with negative events by maintaining a balance, through positive coping mechanisms bringing transformation.

Resilience is not a static quality, but rather an active process that develops in the dynamic relationship between the person and the context (social, relational, institutional). It is not present throughout the course of life but develops especially in complex or traumatic situations. Consequently, resilience is not only the ability to remain in the painful situation (this is resistance, which is static) but is instead the ability to activate resources and be able to move forward, it is a dynamic process. Depending on the moment in life when it happens, the same event will not have the same effects and impact on the person.

Resilience is never absolute, but varies according to circumstances, the nature of the trauma, the context, and the stage of life. It is also expressed in different ways based on different cultures.

For example, think of a dam where the water in the dam increases. If we increase the dam, the water is contained; if we don't increase the dam, the dam breaks, and the water overflows. Resistance can only go so far: the more the water increases, the more we must increase the dam, but it is a static process, the possibility of increasing the size of the dam is limited and we then reach a breaking point. The resilient person, instead of increasing the dam identifies a way to drain the water somewhere else or will create another reservoir. In short, he or she will find a more dynamic and creative solution, and use the available resources, creating a new resource. Resilience is a creative process, whereas resistance is not.




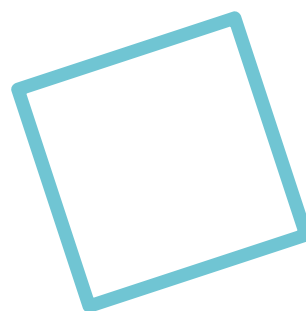
The task of the social practitioner is, primarily, to identify what the strengths and weaknesses are, to take a snapshot of the situation. The sum of these elements will give a resilience that will change over time (being a dynamic process). People can be helped by understanding what resources are available and how they can develop them.


Resilience is a creative and potentially improving process. One characteristic of resilience is being aware of the emotions felt within that critical event and resulting transformed. The artistic process produces an emotional experience, encouraging reflection and sharing, can be used to support and accompany in the processing of emotions. The activities presented in this manual, aim to intervene at this level, as they are a tool for better awareness of resources and creative ways to develop them.

Many characteristics of resilience are stimulated by the artistic process, which also makes it possible to initiate a relationship of **CARE**. Caring means protecting a person by providing what they need. Art is a tool for taking care of ourselves through the action of expression, as it allows us to consider those aspects of ourselves that we don't give/know how to give/want to give too much attention to. Art also requires a time and space in which we commit to creation, this giving time and space is taking care of ourselves. Furthermore, the artistic process is based on relationships, as previously mentioned: between the performer and materials, between the performer and the artwork, between the artwork and the viewer, between the performer and the viewer. The social practitioner must enter and be part of these relationships established during the creative process, to meet the person and offer support.

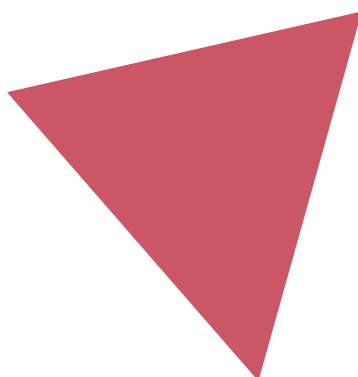

Finally, through artistic activities we act on the development of **life skills**, which also contribute to personal resilience.

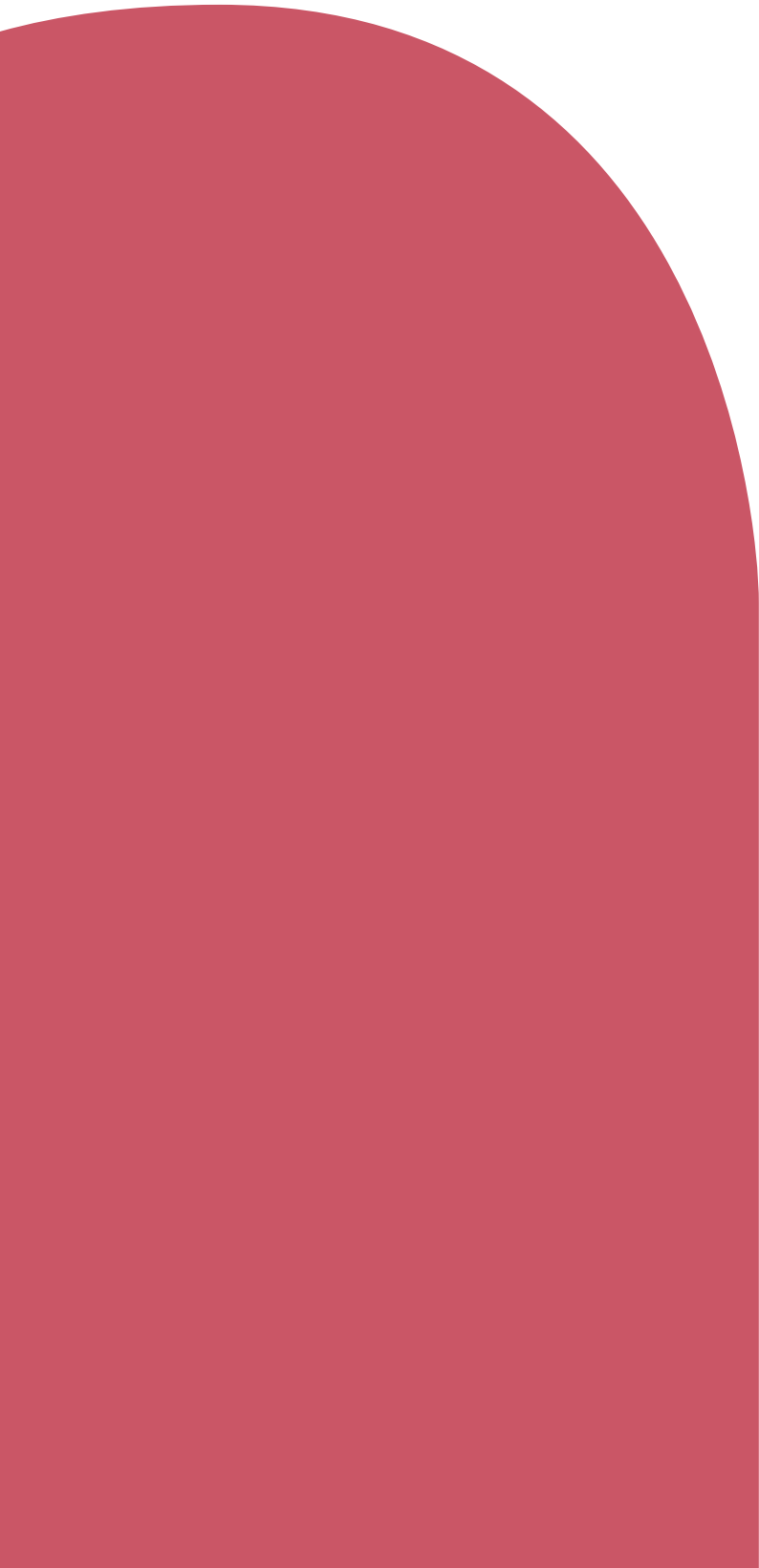
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- **Self-awareness** is about knowing oneself, one's limits and weaknesses, one's abilities and qualities; the artistic process relates to these traits of the self, facilitating an understanding and awareness.
 - Art raises emotions, both in the process of fruition (the observation of a painting, for example, produces an emotional reaction) and in the creative process (the production of a painting produces an emotional reaction). A guided activity, allows learning to recognize emotions, supporting the processing phase, and helping in the **management of emotions**. This quality helps the ability to remain calm, which is a trait of resilience. In the artistic process, while creating a work, we often find ourselves having to deal with resistance, of the materials which impose their own rules, as well as with our own limitations or preconceptions about ourselves, which may generate stress. Guiding in the performance of the activity and teaching how to take the right distance from the work, helps in the development of independence, a trait of resilience, as well as facilitates the development of the ability **to manage stress**.
 - Art, as a means of expression, is a form of communication. In situations of discomfort, it is essential to have space to express and share one's condition, even if it is a complex operation. For example, it can be difficult to share a condition of pain. Proposing artistic activities can address this aspect to teach and allow **effective communication** within the proposed workspace.
 - By proposing and guiding in the performance of artistic activities, a caring relationship is implemented, which allows the establishment of **effective relationships**, another characteristic of resilience. In the case of group activities, the establishment of effective relationships must be a goal that we aim to achieve. In group activities, creating a protected and positive space is fundamental to allow the creation of a shared work where the group can work together constructively for a final result.



- 
- **Empathy** is the ability to recognize and share the emotions of others. In the artistic process, as we have seen, one comes across both personal and others' emotions, learning to recognize and process them facilitates the ability to be able to identify and recognize them in others, and therefore to be able to understand the processing that the other must face.
 - **Creative thinking** is the ability to find alternative solutions or have original ideas to achieve a result. Creative thinking is necessary in the artistic process. Art directly engages creativity, by proposing artistic activities we stimulate this quality.
 - The artistic process presents several challenges, first and foremost because it requires skills that, according to common sense, are generally believed to be possessed only by few, born with the necessary talents, however this is not entirely true. The first challenge is to address the prejudice against ourselves and often against the activity itself. Secondly, realizing that one is capable of using the artistic medium, it is a further challenge to review one's personal impressions and interpretations, both with respect to one's own abilities and with respect to the result obtained (in the case of group work, also with respect to the abilities and results of others). Training the ability to objectively consider oneself and others stimulates **critical thinking**, a capacity that affects resilience particularly regarding the characteristics of initiative and intuition.
 - The ability to **take decisions** requires to consider oneself in relation to the context, thus, to do so, it is first necessary to know oneself. Artistic activity facilitates self-knowledge by meeting one's strengths and weaknesses, as we have already mentioned. At the same time, it solicits decisions (from aspects that may seem trivial like selecting colours to use, to deciding how much force to apply to the work) to achieve a result.
 - **Problem-solving** skills involve understanding the problem and identifying solutions. This ability therefore involves both critical thinking and creativity (resilience characteristic). Artistic activity requires finding solutions to the difficulties encountered in the creative process, such as identifying strategies to cope with the resistance that materials may present.

We have divided in a schematic way the life skills and the characteristics of resilience that in some way the artistic activity stimulates or develops, but they are not to be considered separate, because they interact and influence each other in a dynamic process.





Activity 1

BLIND SELF-PORTRAIT



The activity is a self-portrait, it proposes a work on the concept of personal representation, therefore on identity. This activity requires two parallel actions establishing two relationships: one between the hand and the face (relationship towards oneself), and the other between the hand and the marker/paper (relationship towards the outside).

We “look” at ourselves not through the sense of sight, but through touch.

We thus discover a new way of perceiving ourselves, not through an overall picture of the personal image, but through specific details, paying attention to each one. Touch gives a less overall ‘vision’ but a deeper connection to specific details of the body (in this case the face), perceiving concretely the physical presence.



TARGET

From 6 years old and above, also suitable for adults.



OBJECTIVES

- To activate sensorial memory and spatial orientation - We must remember the size of the sheet, its position and control movements within the perceived and unseen space.
- To foster a tangible perception of ourselves, thus introducing a different tool to know our face and our defining features, giving a perspective that does not apply judgement based on appearance, but proposes a different dimension.
- To encourage curiosity - we feel the need to open our eyes, we are anxious to see the result (for those who, because of traumatic experiences or difficulties, have lost interest in themselves and the outside world, it is a starting point to address the issue).
- To promote a humorous view of one's image - humor is a very powerful tool for overcoming challenges, it is a characteristic of resilience. In particular, making fun of ourselves requires first of all self-acceptance, which allows you to lighten the burden of a limitation which allows one to lighten the burden of a limitation. The negative takes on a funny trait, something that makes us laugh.
- To promote a gaze of tenderness towards oneself, accepting oneself and thus strengthening self-esteem.
- To promote concentration - the activity involves perceiving ourselves through a sense that we are not used to adopt (in the case of sighted people). For this purpose, a lot of concentration is required to perform the action.

MATERIALS

- White paper
- Black felt-tip pen (with a thick tip is easier)
- Adhesive paper tape



INSTRUCTIONS

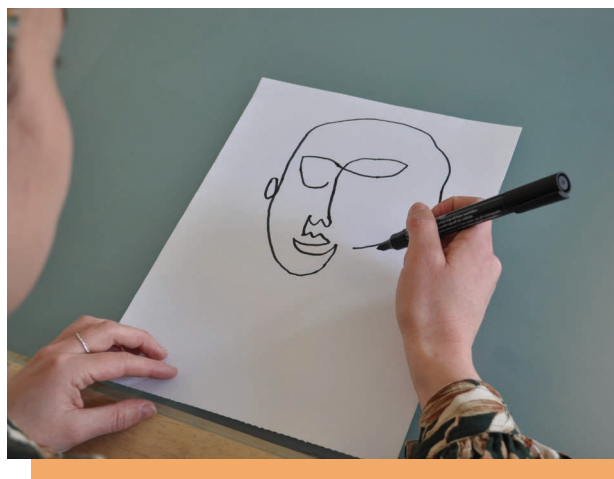
Before you begin, tape the paper to the surface.

1. Close your eyes and try to keep them closed throughout the activity.
2. Touch your face with one hand to feel the lines and shape of your face.
3. With the other, take the marker and try to represent on the paper what you are feeling.



Try not to pull the marker away from the paper, so that you end up producing a continuous line.

If you don't succeed at first, don't worry, try again.





Activity 2

MASK



The activity consists in the production of a tin mask, recycling an old pot or pan. The mask has various meanings in different cultural contexts, for example it is used in theatrical representations for the interpretation of different roles, or it is applied for ritual purposes. The mask applied to the face, covers it, thus veiling an aspect of one's identity, but not necessarily to hide it, but rather to live it in a differentiated and multiple way.

This activity focuses on identity and requires a reworking, decorating one's own mask activates a reflection on the type of signs or content in which one wishes to reflect oneself or from which one wishes to distance oneself, depending on the objective of the activity.



TARGET

From 12 years old and above.

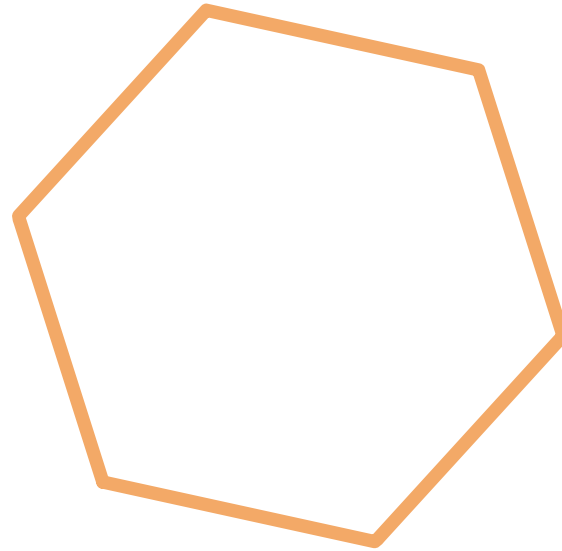


OBJECTIVES

- To promote creativity in the customization of the mask. Activating a reflection on the traits of the self, both physical and in terms of content, that one wishes to highlight or veil (depending on the delivery of the activity, which can aim to one rather than the other objective depending on the convenience with respect to the target).
- To promote self-expression and self-sharing by allowing one to step outside oneself to enter into a relationship with others, telling oneself through a mask, thus symbolically representing personal traits.

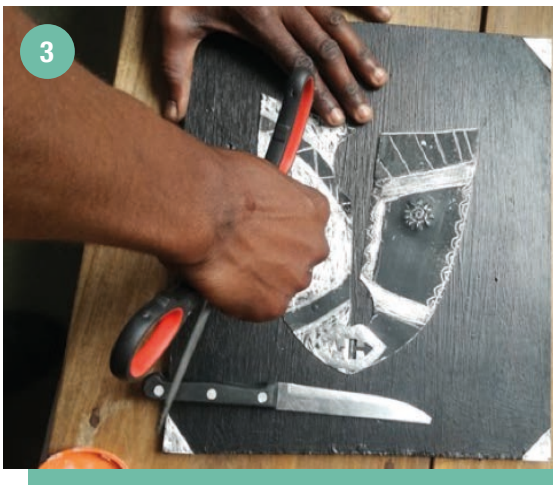
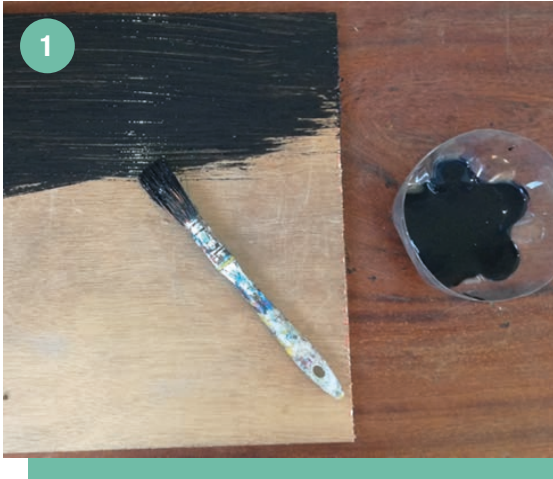
MATERIALS

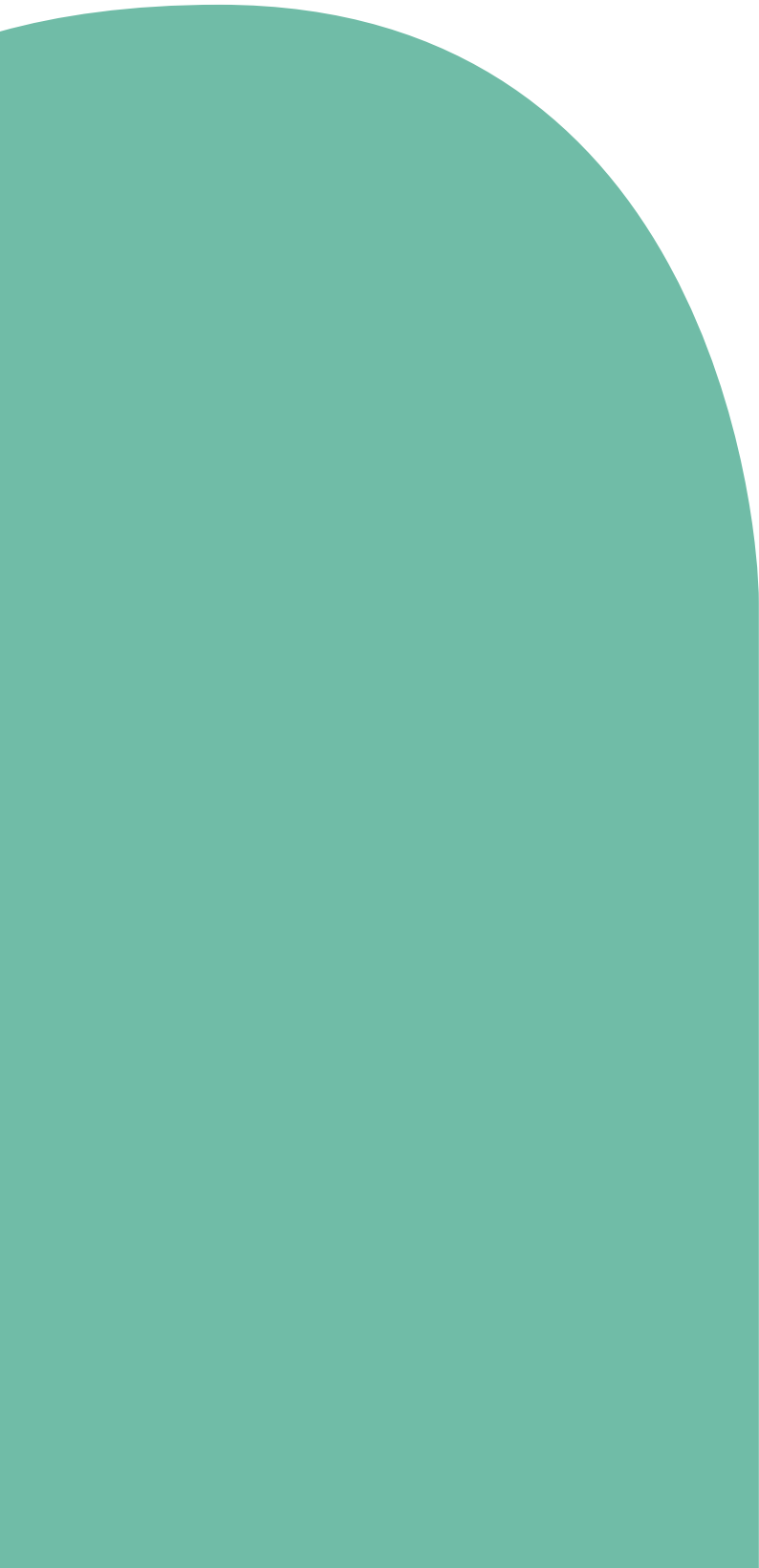
- Tin scrap pot
- Hammer
- Scissors
- Saw
- Small nails
- Paintbrush
- Paint (the preferred color)
- Wooden board



INSTRUCTIONS

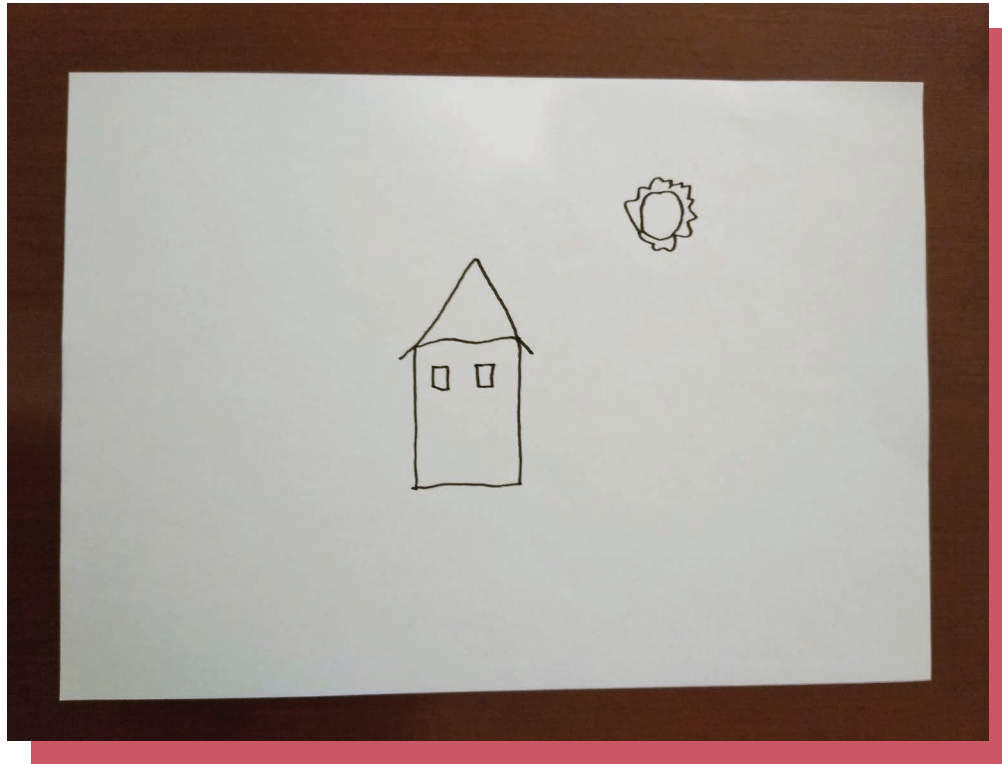
1. Paint the wooden board with black (or color you prefer) paint.
2. Cut out the pan moldings with a pair of scissors and the hammer.
3. Mount the jig on the wooden frame with the hammer and nails.
4. Let the board to dry.





Activity 3

PLAY IN TUNE



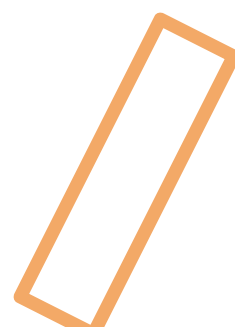
The activity creates a relationship with the other person, as part of the world outside us. Also in this case, we work on perception and on reproducing what we feel, but it is not my body that gives the input, but rather the input is given by the person who draws with a finger on the back.

This is an example of an activity where physical contact is required, which is not always appropriate in all cultures, thus when proposing the activity, it must be considered whether a variation is needed (for example, sticking a sheet of paper on the back) or whether to change the activity.



TARGET

From 6 years old and above, this activity requires the presence of at least two participants.

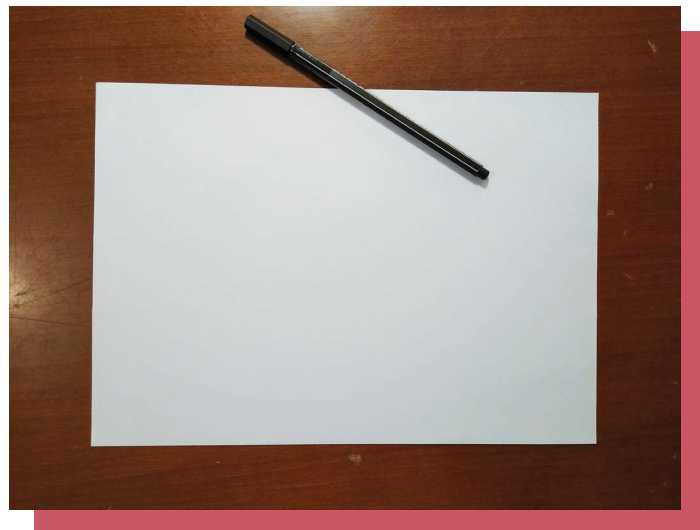


OBJECTIVES

- To promote sensory perception, through the reproduction of the tactile perception I feel.
- To enter into the dimension of contact with the other person, thus establishing a relationship, even at the physical level of perception, encouraging to come out of the self and involving in an external bond. Furthermore, using “touch” to perceive the other person, introduces a dimension of perception of the person that usually relies on sight because it provides a more immediate synthesis.
- To promote curiosity about the result, exposing to a humorous level because accurate reproduction is difficult.
- To promote the ability to concentrate, soliciting a focus on the process of perception and feeling rather than on the result, thus shifting the attention from the result (that is generally considered a priority) to the process, of which the importance is often underestimated instead.

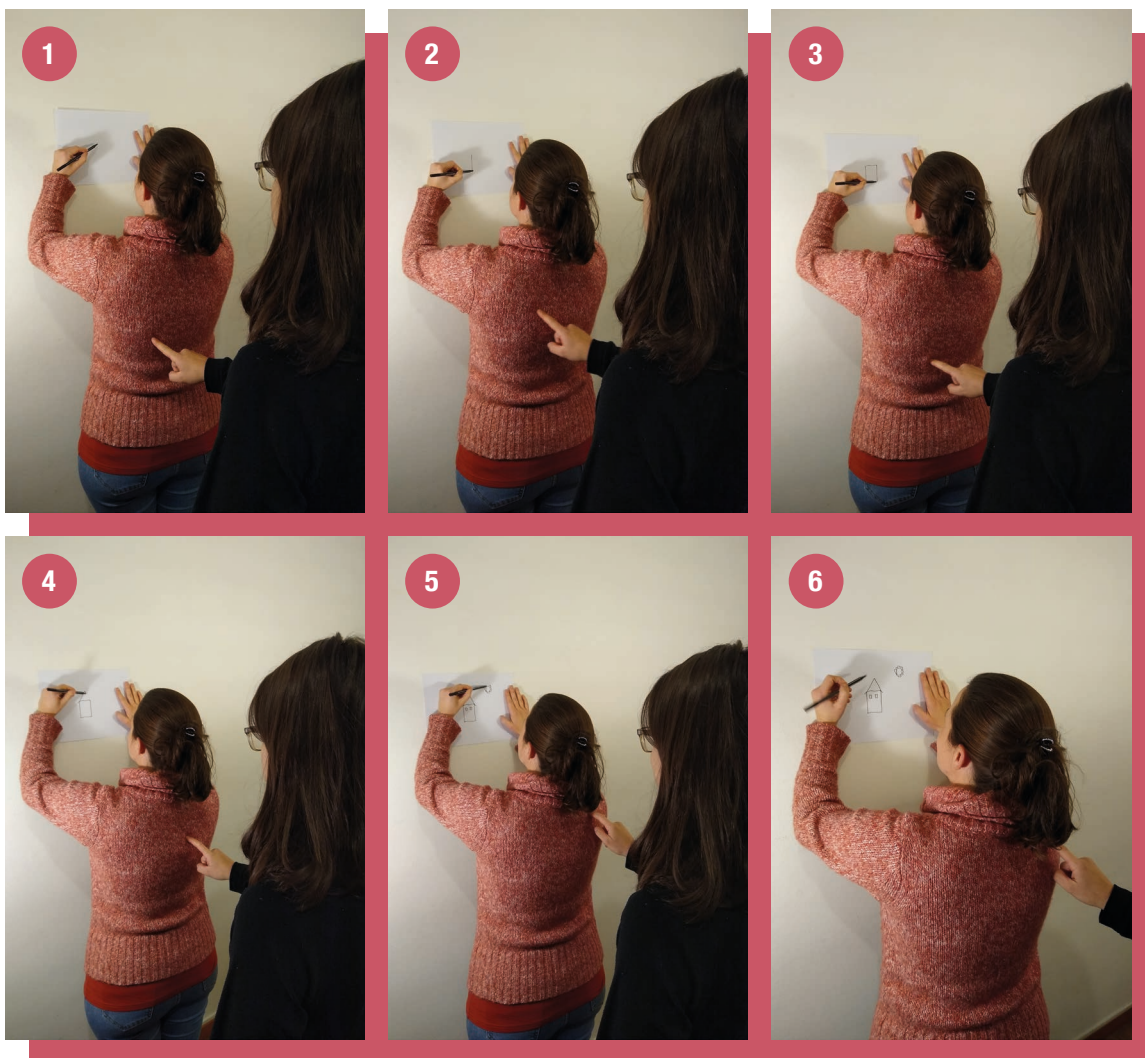
MATERIAL

- White paper
- Black felt-tip pen (with a thick tip is easier)
- Adhesive tape



INSTRUCTIONS

1. Pair up with another person, taking a sheet and a marker.
2. Using a finger (or if the marker is washable and if it is appropriate in the context, use a marker) draw on the other person's back what you prefer or about a concept you want to address and develop.
3. The other person will have to reproduce what is felt to be drawn on the back.
4. Change roles, the one who drew on the back reproduces the perception and the one who reproduced, draws on the back.





Activity 4

SCRATCH



This activity requires a lot of energy, especially in the second phase. The first phase can be relaxing and enjoyable, but it becomes challenging when you have to cover with black.

The material imposes certain movements, but not excessive pressure (to prevent the black color from coming out), it is necessary to find a balance that can be achieved only in establishing a proper relationship with the material.

The third step of scratching away the black to leave marks also imposes a proper balance.



TARGET

From 6 years old and above (sometimes it can be proposed to younger ages, but it depends on the stage of development of manual skills and purposes of the specific group).

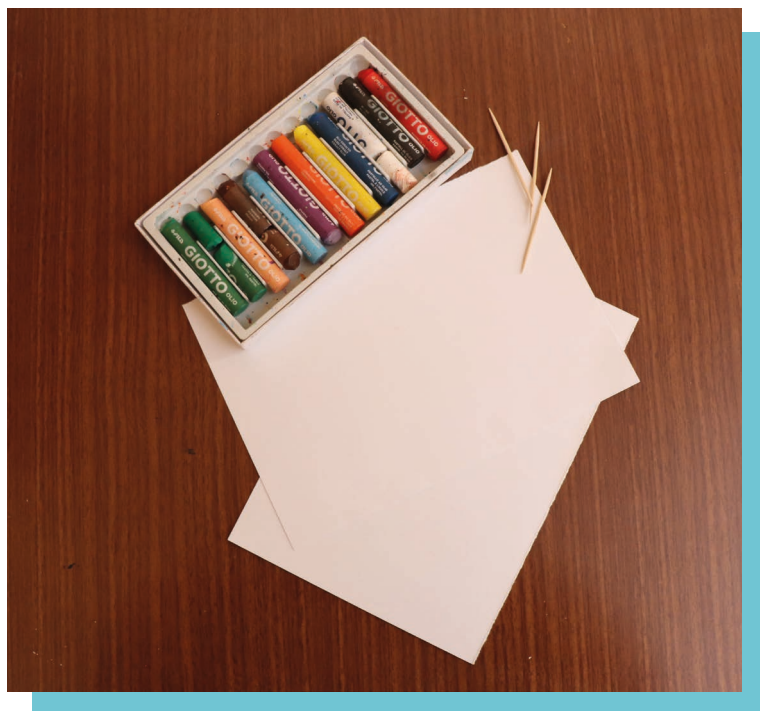


OBJECTIVES

- To release stress, teaching controlled movements. It is an activity through which our energy can be directed on the paper, however, the characteristics of the material dictate that we must find the right amount of energy, then reach the right distance to get to the result, imposing control in our release of energy.
- To promote creativity and self-expression, encouraging imagination, initiates a process of symbolization in the third stage to leave signs/drawings on the black layer. Choosing a topic can help in the symbolization process, for example by asking to represent what makes one happy, or what is scary, or home, or draw what characterizes the person to present themselves to others.
- In the action of “scratching”, we are operating after the covering, an action of uncovering, “bringing to light” what we had covered. It can be helpful in understanding how even in an action that might seem negative (erasure, blackness, darkness) there might be something beautiful underneath that requires an action of rediscovery and unveiling. A practical metaphor that can help make this shift from negative to positive.

MATERIAL

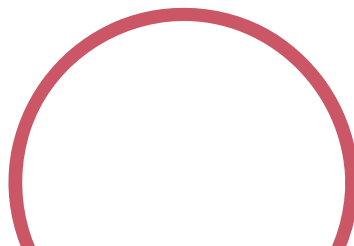
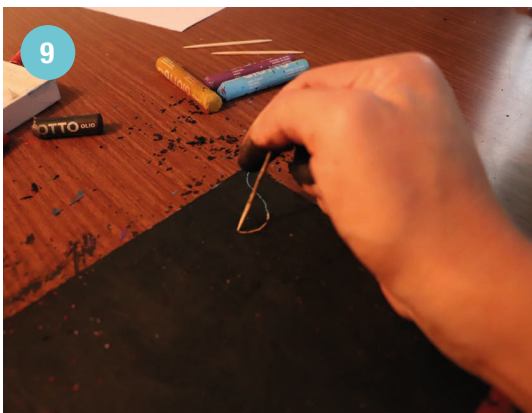
- White cardboard
- Wax crayons or oil pastels
- Toothpick (or sharp object)

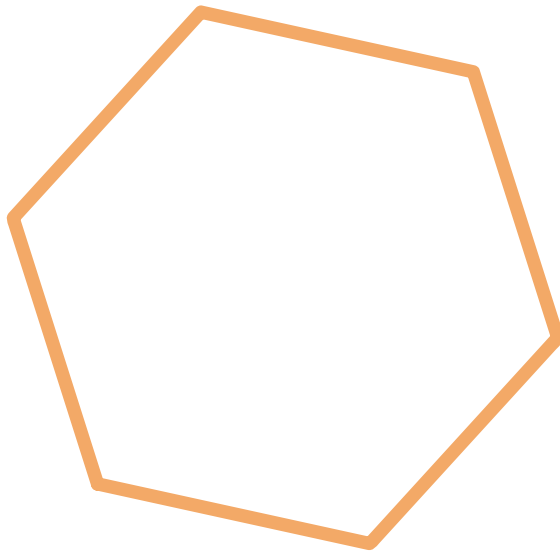
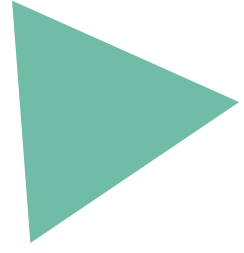


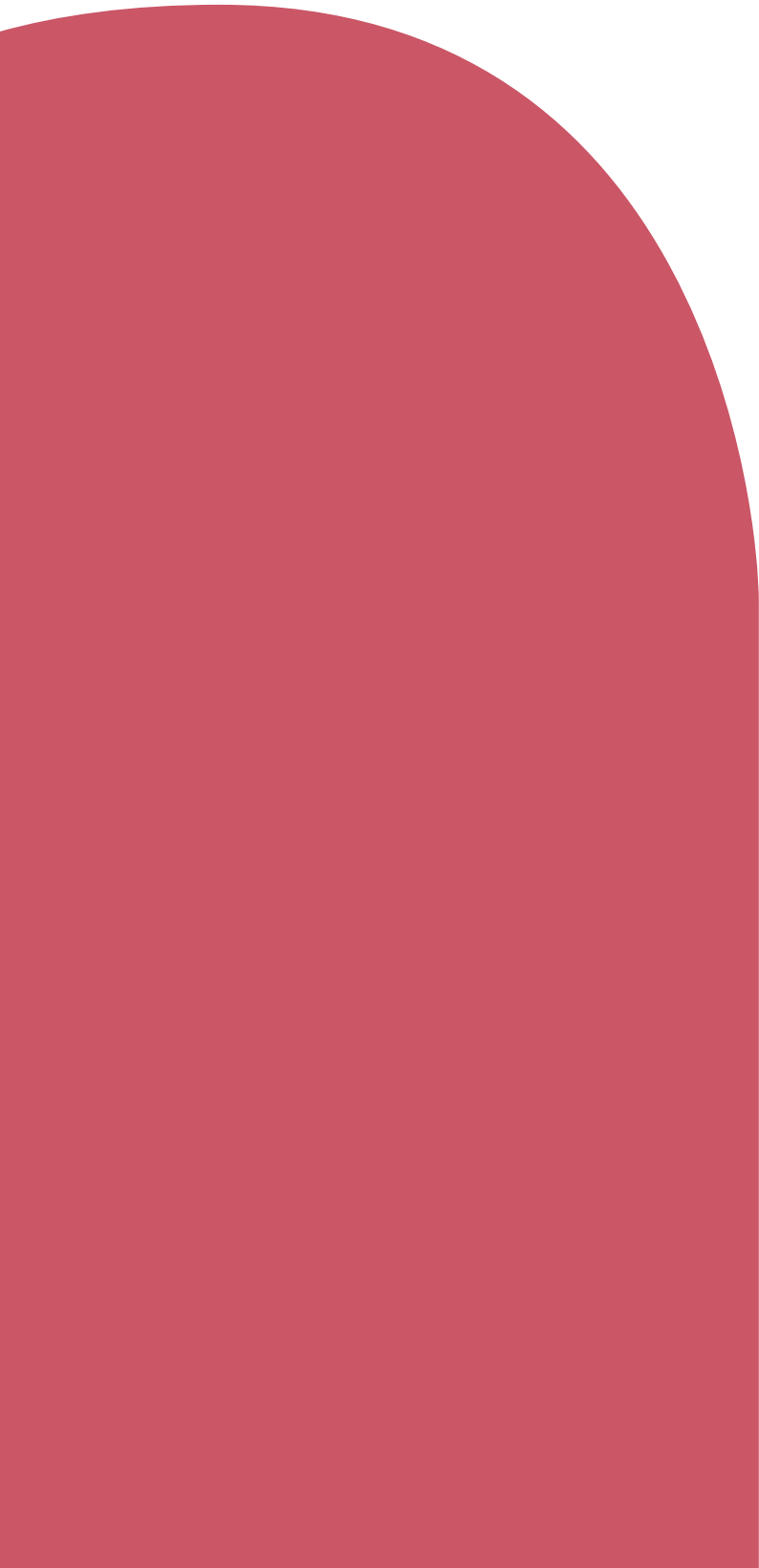
INSTRUCTIONS

1. Fill in the surface of the cardboard using crayons of your favorite colors.
2. Cover completely the colored surface with the black crayon.
3. Take a toothpick (or a pointy object) and make marks or signs on the black layer according to the instructions (choose a theme for the reproduction of marks/drawings or leave room for free drawing depending on the purpose of the activity). Use quick movements but not too much pressure to avoid removing the background color as well.









Activity 5

DROP



This activity has a relaxing effect, requiring soft, gentle, and controlled movements.

The material, water, introduces its own rules: an excessive amount makes the cardboard bend.

In the beginning, therefore, controlled movements are required, in the second phase, when dropping color on the cardboard, the movements can be less controlled and allows a free decision of the amount of force needed.



TARGET

From 4/5 years old and above.



OBJECTIVES

- To produce a sense of relaxation, this activity produces a sense of calm.
- To promote imagination, fantasy and creativity. Sometimes the stains produced evoke images, identifying known symbols and shapes in the final work.
- To experiment and discover the beauty of mixing colors in water that produce fascinating effects, this activates curiosity and provokes wonder.

MATERIAL

- White cardboard (if available, watercolor paper is preferred)
- Brushes
- Container with water (glass)
- Watercolors of different colors



INSTRUCTIONS

1. Dip the brush into the water and paint with water on the white paper until the entire surface of is wet.
2. Making sure that you have wet the brush, dip the brush into the watercolor and leave drops on the wet sheet.
3. Change the color and repeat the same process until you are satisfied with the result, being careful not to use an excessive amount of water and color, which will cause the card to bend.





Activity 6

STRING



The activity consists of creating abstract shapes, using a string to achieve fascinating effects. The reaction to the effect produced by the string produces surprise and amazement both for the unexpected result and for the discovery of being capable of creating something beautiful.



TARGET

From 8 years old and above.



OBJECTIVES

- To develop manual skills and initiative.
- To produce amazement for unexpected effects.
- To experiment with materials, promoting creativity and imagination.

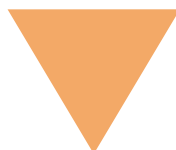
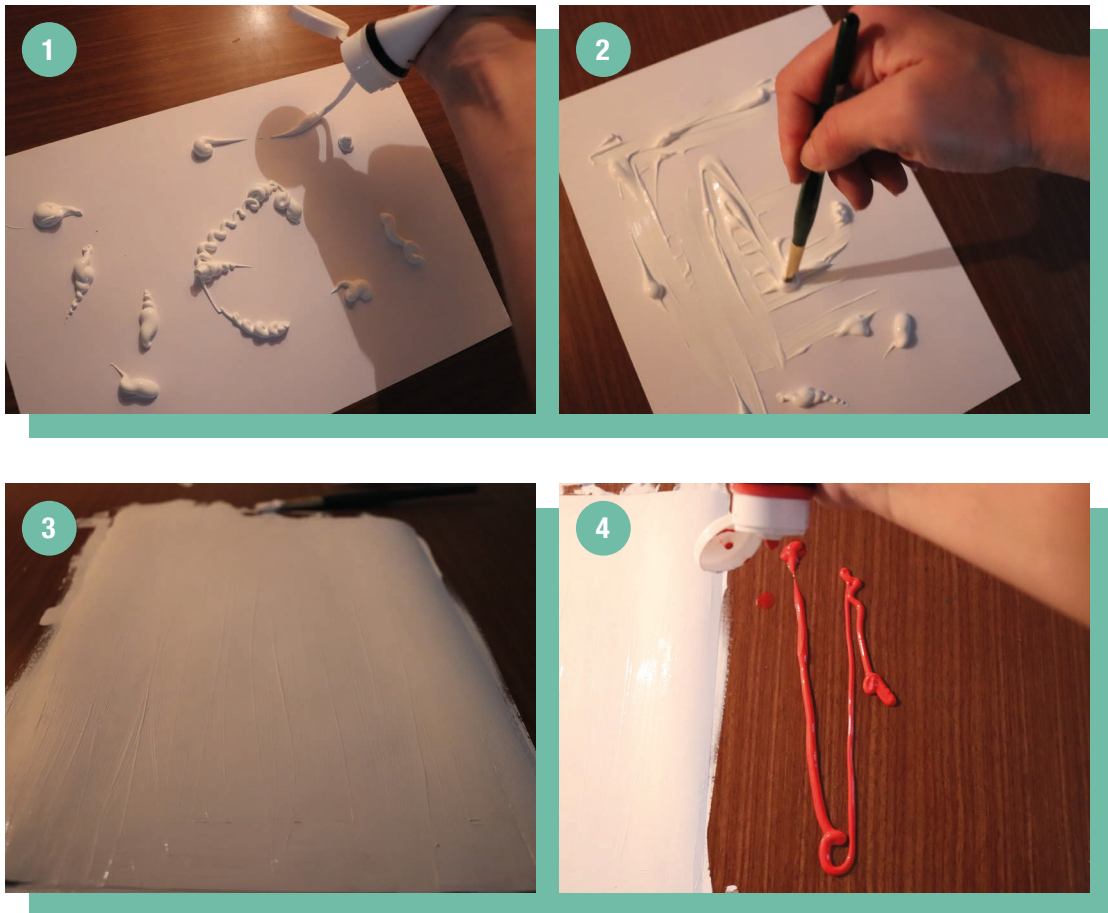
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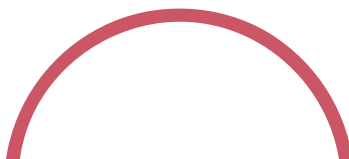
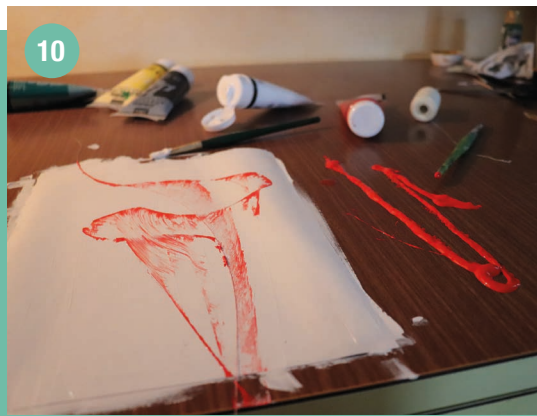
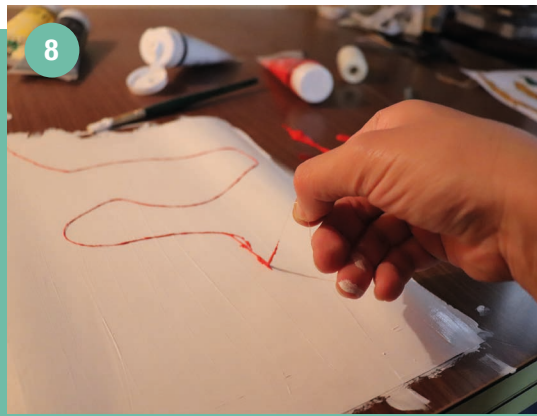
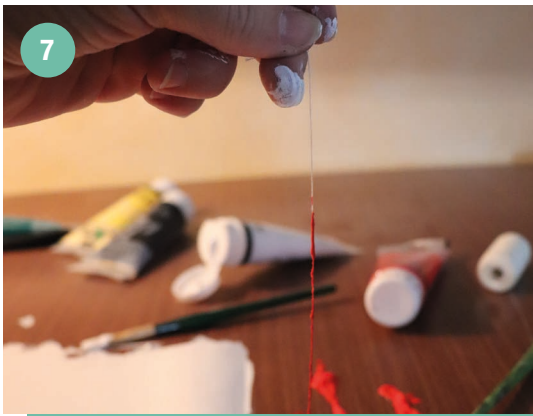
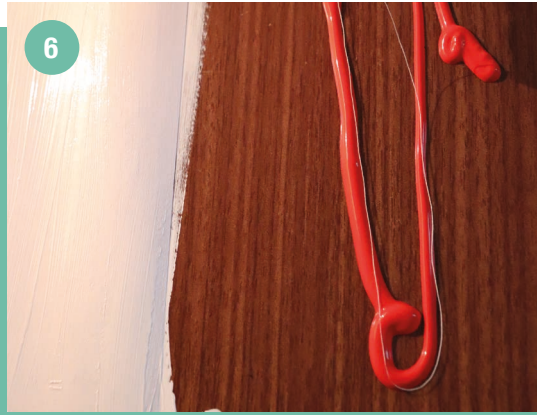
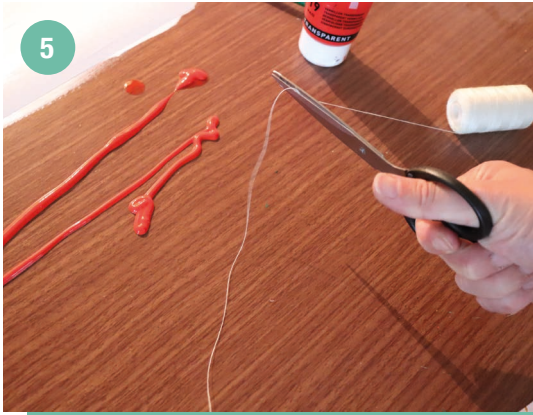
- White cardboard
- Brush (if available, a small spatula is preferable)
- Tempera/acrylic color
- String (sewing thread or thicker string)
- Scissors

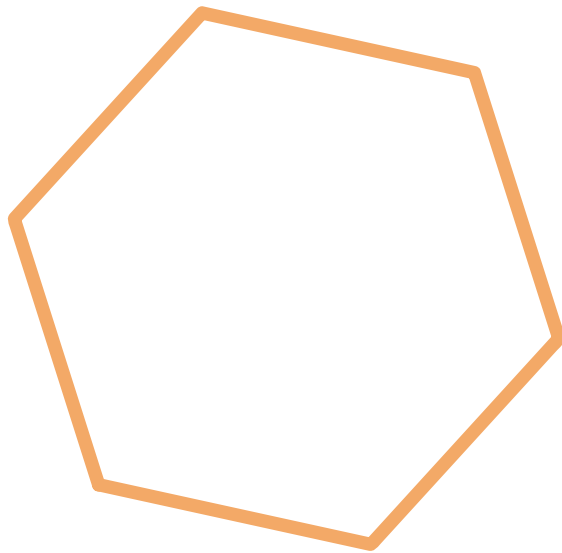
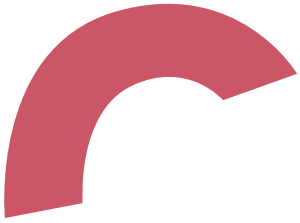


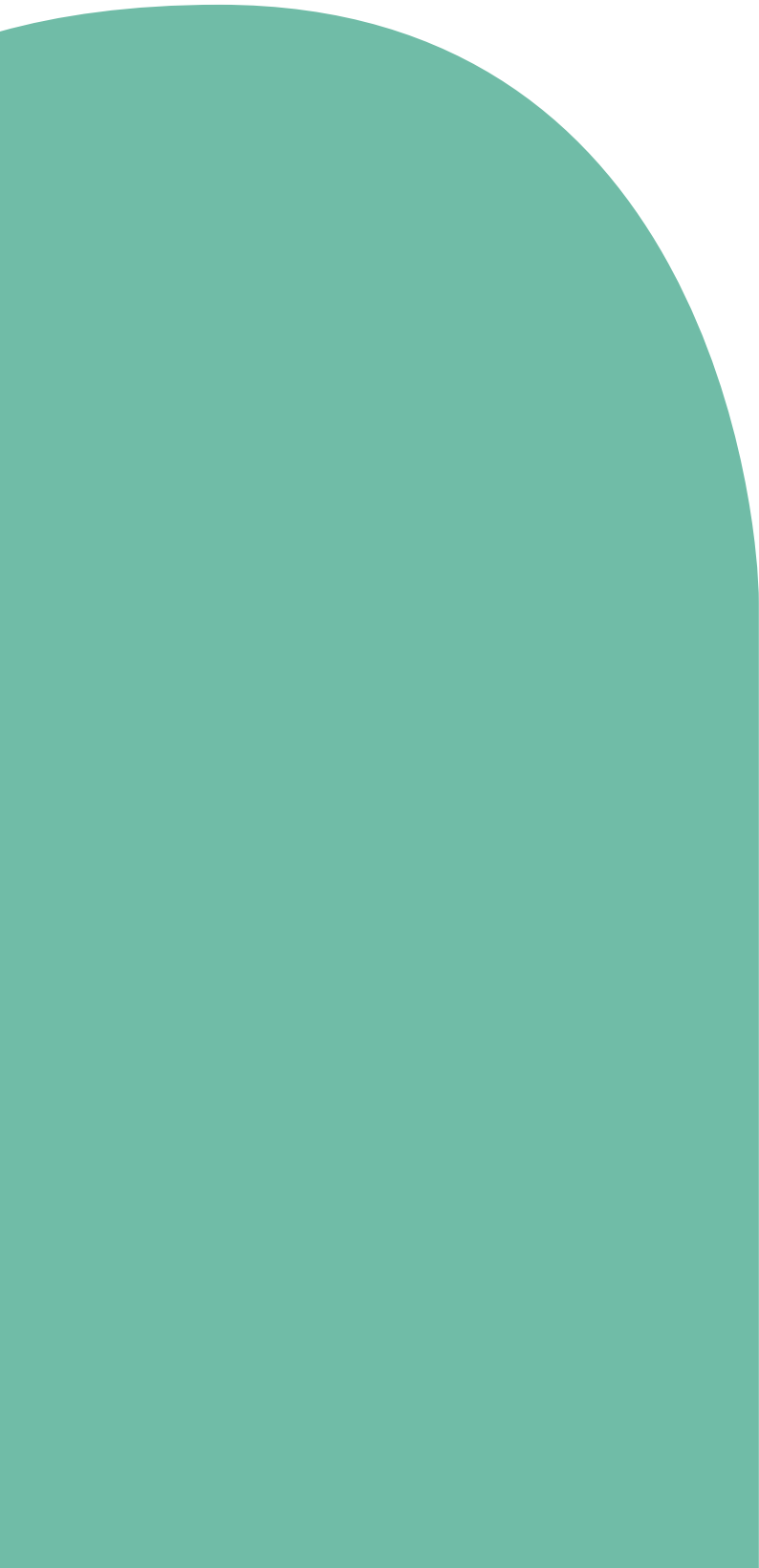
INSTRUCTIONS

1. Cover the cardboard, make a layer of white color spreading with the brush.
2. Using scissors, cut a piece of the string and dip it in a color of your choice.
3. Lay the string across the surface of the paper (as in the example – pic. Number 6).
4. Slowly pull the string from the bottom, letting the string slide across the sheet. Continue pulling until all of the string has been brought out of the sheet. Be careful not to move the string from the point from which you pull outward, so keep the position fixed, you can help with one hand by placing your finger on the string at the point from which it is being pulled with the other hand.
5. Repeat the operation with other colors, placing the colored string in the same way as shown in the example or experiment with other shapes and pull in other directions, you will get different effects - be careful that when the white base dries out it is difficult to get the effect, so it is advisable to prepare the colored threads before starting.









Activity 7

HOME



The activity consists in the creation of a house with recycled materials. The theme of the house is extremely important and often must be addressed in a sensitive way in the different contexts in which we operate. The house represents the place of security, of one's own balance, of affections, of stability, all elements that are put in crisis in situations of emergency or discomfort. Working on a reconstruction and helping in the re-elaboration of the concept, can be useful to express and share the emotional correspondence that this concept evokes.

This activity is just one example of how the theme can be introduced, but houses can be built in many other ways and using different materials, for example clay.



TARGET

From 6 years old and above.



OBJECTIVES

- Address the issue of the house and facilitate the expression of emotional reactions that the concept evokes, offering support in the personal processing of emotional experience caused by the evocation of memories and experiences related to the concept of home.
- Stimulate creativity and manual skills in the creation of the model of the house.
- Help in the recognition of their skills.

MATERIAL

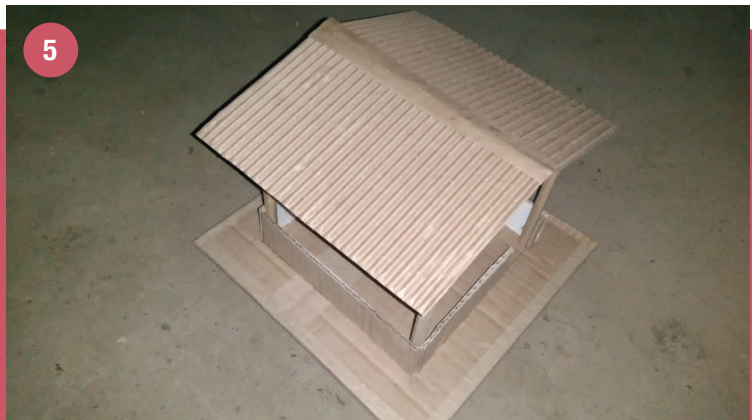
- Recycling material - cardboard
- Vinyl glue
- Scissors
- Pencil
- Charcoal
- Ruler
- Paint
- Paintbrush



INSTRUCTIONS

Before you begin, plan your project and think about how you would like to build your house out of recycled materials.

1. Draw with charcoal/pencil on the cardboard the components of your house, if needed, use a ruler.
2. With scissors, cut out the various components of the house (if you are working with small children, the support of an adult is necessary).
3. Glue the various parts together, using glue.
4. You can paint your house or personalize it by gluing other materials, such as for example fabric (optional).





Activity 8

MY PLAYGROUND



The playground is a place lived and experienced by children.

This activity proposes the involvement of children (or even their caregivers) in the personalization of a place where they can feel safe to play. In fact, it is precisely being involved in this process that facilitates a subsequent commitment to taking care of it for themselves and others, and the wish of living it even more.

Contributing to the creation of the playground helps children to feel part of it.



TARGET

From 6 years old and above.



OBJECTIVES

- To promote creativity in personalizing the playground.
- To show how important is the commitment and contribution to the beauty of community places and personal.
- To develop personal responsibility for the care of common spaces.
- To establish relationships for the achievement of common results, where in group work emerges the importance of the contribution of others and the value of working together to achieve a beauty that is for both.

MATERIAL

- Used tires
- Paint
- Brushes
- Gasoline to mix the paint

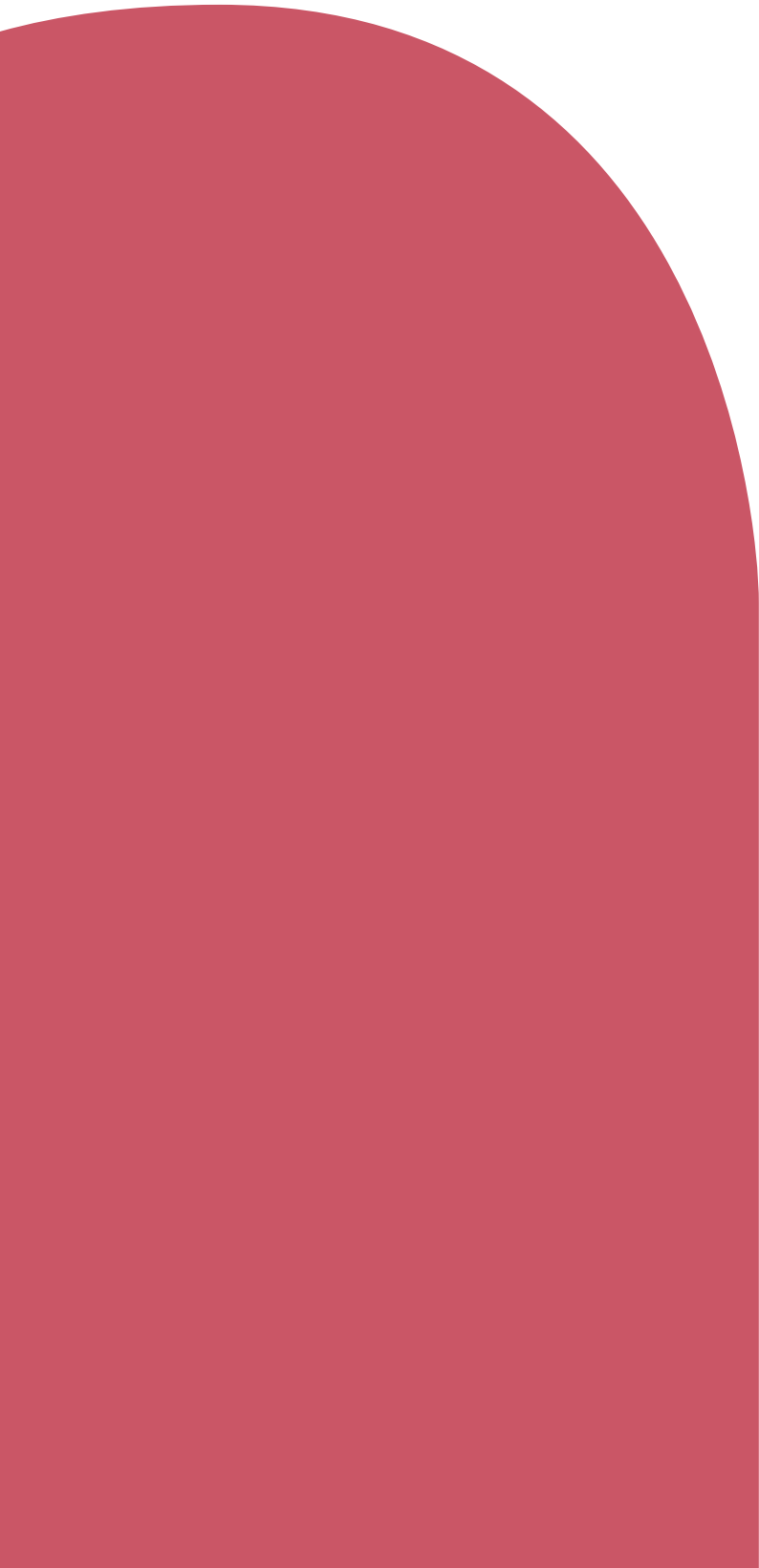
(Considering that gasoline and sometimes paints are toxic, it is preferable to conduct the activity outdoors and if possible it is advisable to use masks especially for young age groups).



INSTRUCTIONS

1. Coloring the base using brush and paint.
2. Personalize the tire with other signs/drawings.
3. Let the paint dry.





Activity 9

LITTLE RABBIT



The activity consists in the production of a small animal, specifically a bunny, with waste material. It has a less introspective function and is linked more to the development of manual skills. In addition, it is an activity that contributes to the establishment of a relationship of care through the support that must be provided throughout the duration.

This activity can have as its subsequent purpose the creation of a tale where the bunny is a character, or in case we are working with a group, the bunnies created enter in a relationship in a tale that is developed together by all members of the group, building dialogues and imaginary scenarios in which the story unfolds, possibly choosing specific themes that you want to address with the participants of the activity.



TARGET

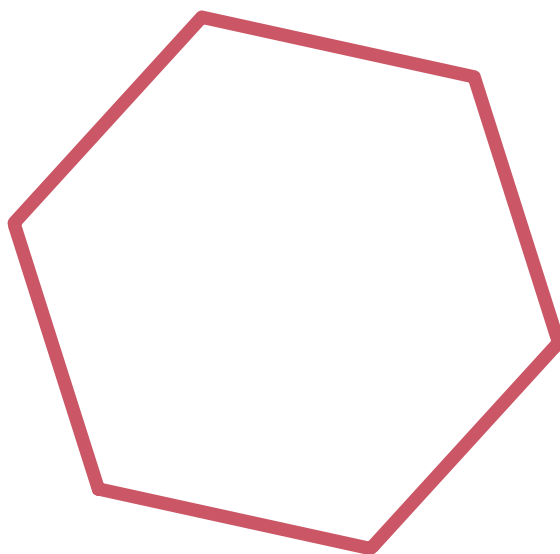
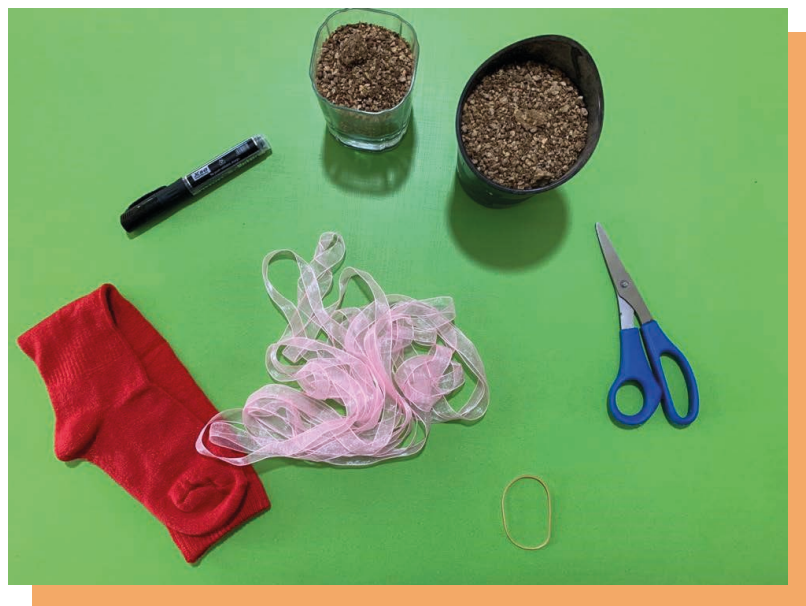
From 5 to 8 years old, this activity can also be proposed to older age groups, but may be of less interest for older age groups.

OBJECTIVES

- To develop manual dexterity, establishing a relationship of care providing support throughout the activity.
- To promote creativity, proposing to further personalize the bunny (with other materials if available).

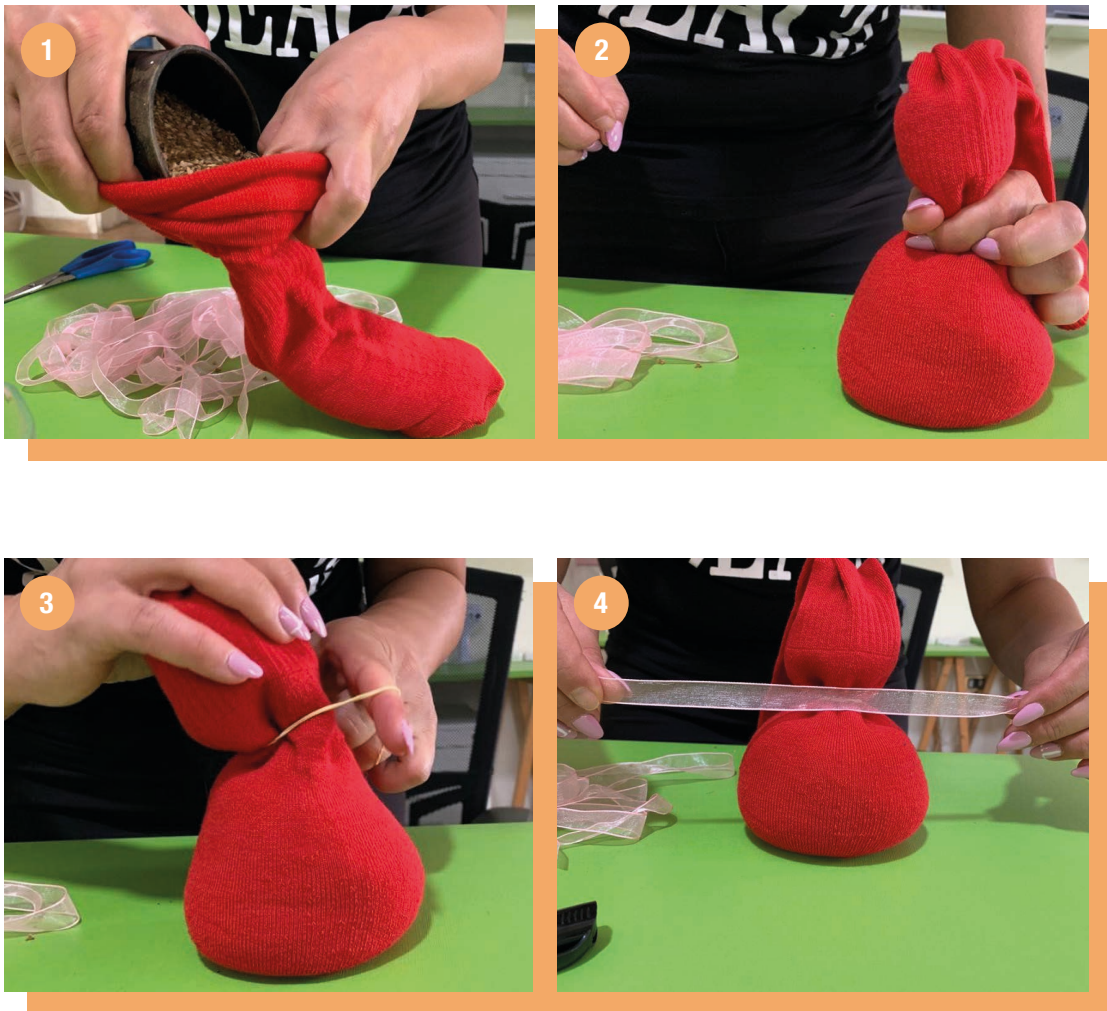
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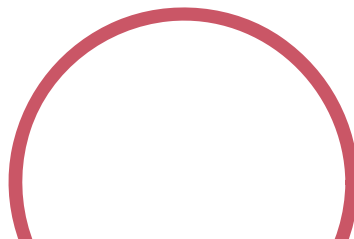
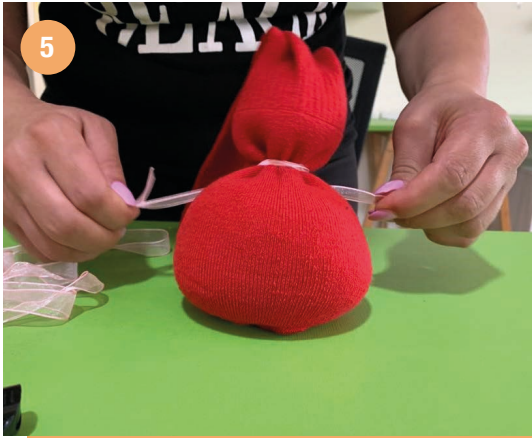
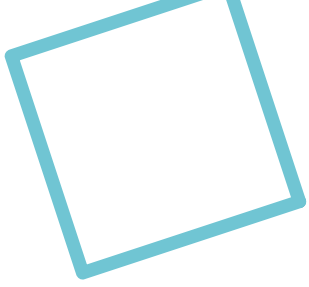
- Socks
- Marker
- Sand
- Scissors
- Tape
- Elastic bands

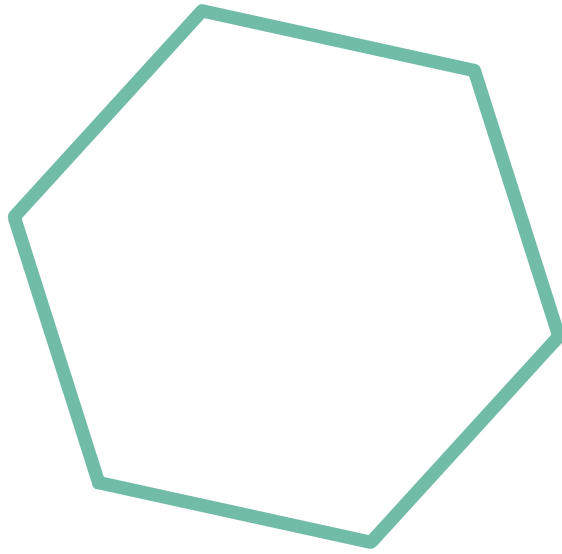


INSTRUCTIONS

1. Fill the sock with sand, more or less half of it, not completely as in the pictures.
2. Close with an elastic band, more or less leaving a third of the sand at the top.
3. Tie the ribbon covering the rubber band.
4. Cut the top of the sock in half until you reach the part filled with sand, being careful not to cut too much. It may be useful to close with a second elastic band also the final section, which will be the head of the bunny.
5. Draw the bunny's face with a marker.









Activity 10

ORIGAMI – BUTTERFLY



Origami is an oriental art. The technique consists in folding paper, the term derives from Japanese and means precisely folding paper (oru fold and kami paper).

Various models of shapes, objects, animals, and more can be created by folding in different ways and different levels of complexity, for example the airplane, we used to build when we were children, is an origami. The starting point is often a square sheet and there is no need to use scissors or glue.

In the oriental culture the technique contains a deep symbolism and a tradition passed on by these paper sculptures, for example the crane, traditional origami, is a symbol of peace.



TARGET

From 8 years old and above.



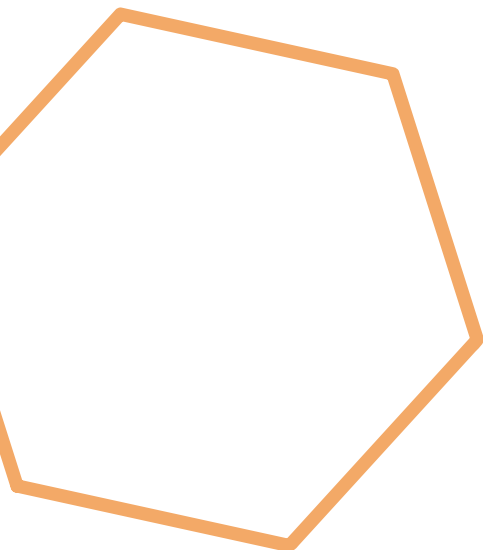


OBJECTIVES

- To develop patience and calmness. Folding slowly, helps relaxation.
- To develop the concept of cause and effect. The final product is the result of a sequence of folds, where each one is necessary for the next one, where the sheet is constantly changing shape.
- To facilitate concentration and develop the ability to follow precise steps that help understand the concept of actions' sequentiality.
- To promote and increase self-esteem. Being able to reach the end, up to the final shape, produces great satisfaction.
- To develop hand dexterity and skills.

MATERIAL

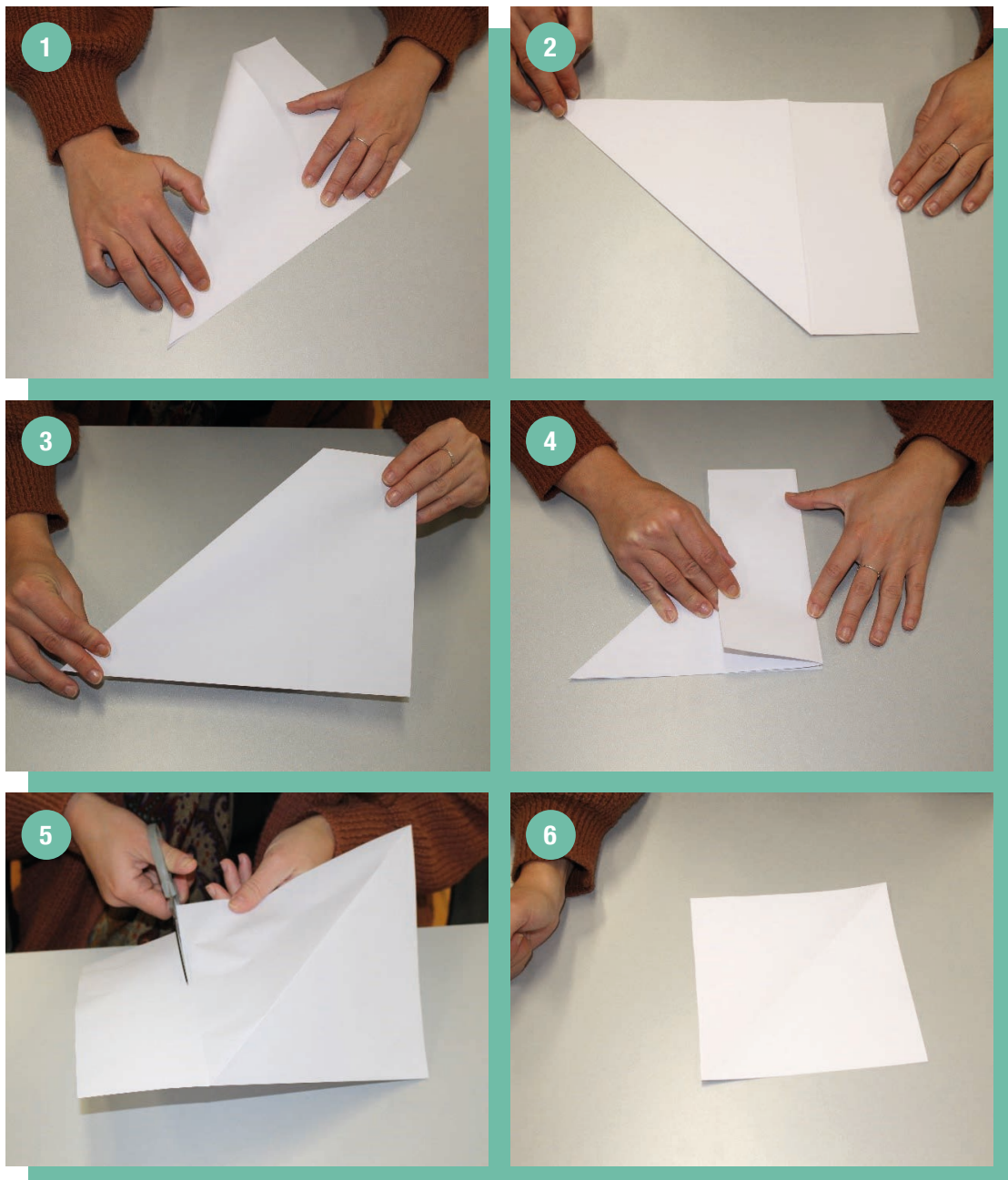
- Squared sheet for origami (if not available, can also use a A4 printing sheet, creating the square as shown in the explanatory images)
- Scissors (optional, the technique of origami does not require the use of scissors)



In case you do not have the squared origami sheet but an A4 sheet, proceed as follows.

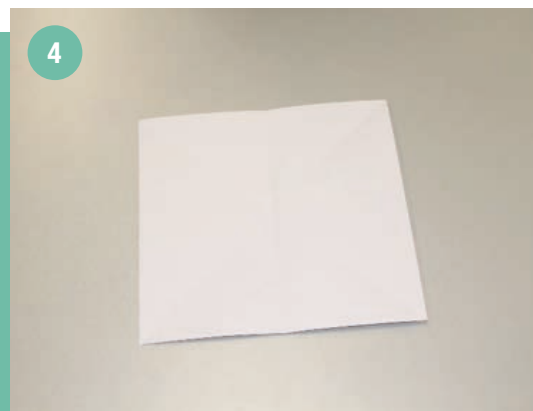
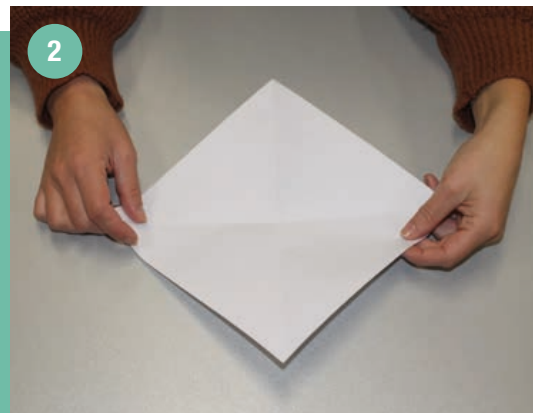
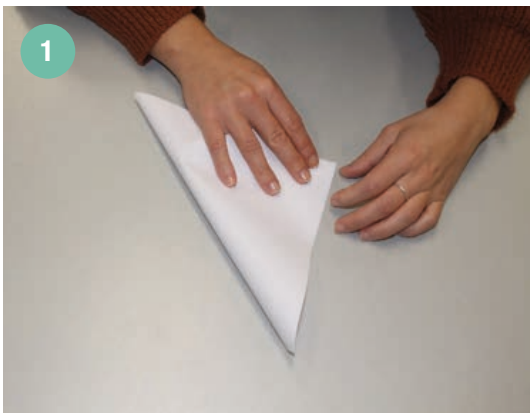
INSTRUCTIONS FOR OBTAINING THE SQUARE

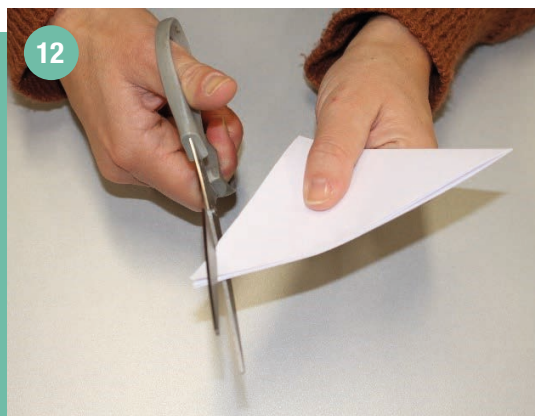
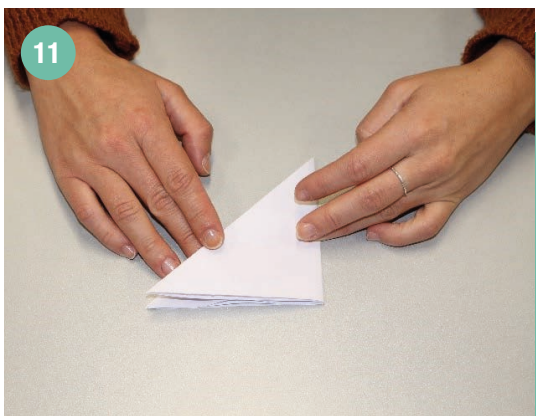
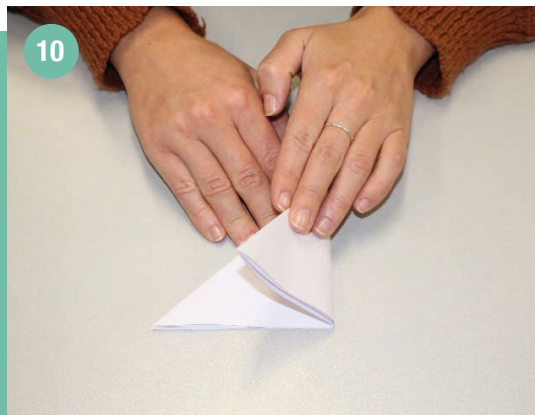
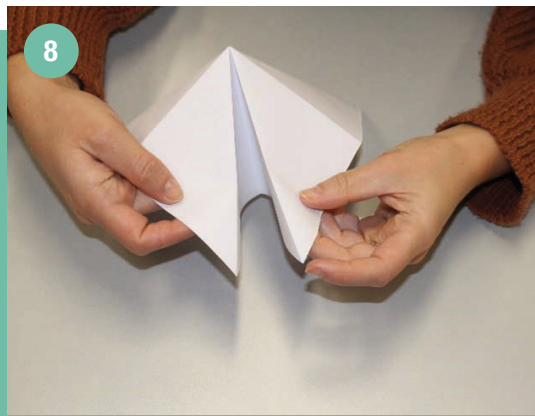
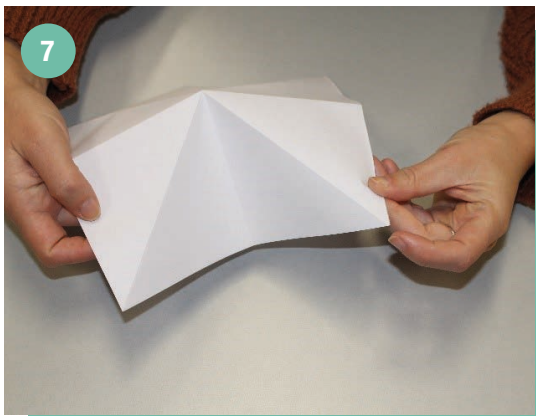
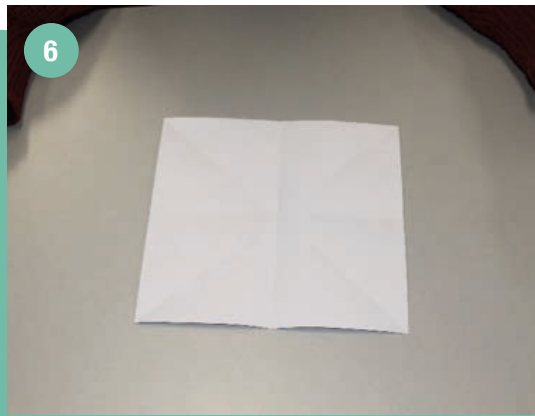
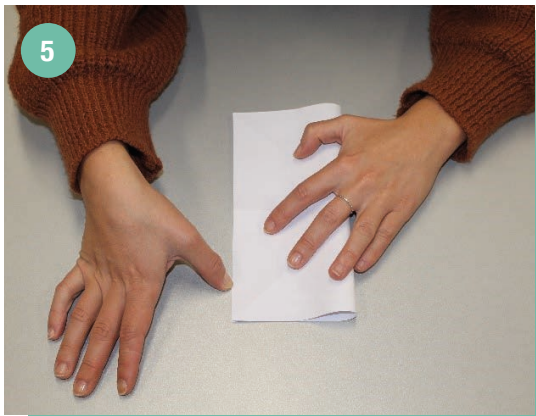
1. Take one corner of the sheet and fold it towards the opposite side, so that the sides match, forming a triangle.
2. A rectangle will be left out of the triangle, mark by folding the advancing rectangle backwards.
3. Open the sheet again and cut the rectangle. You have a squared sheet.

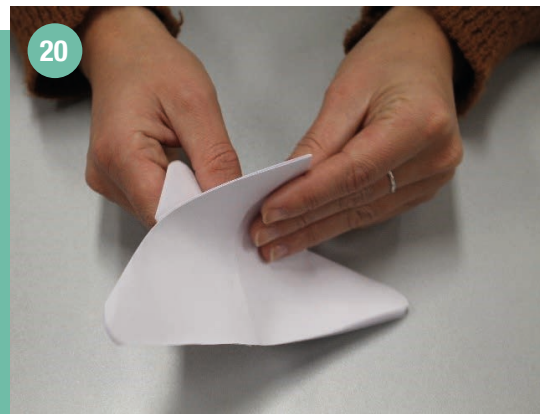
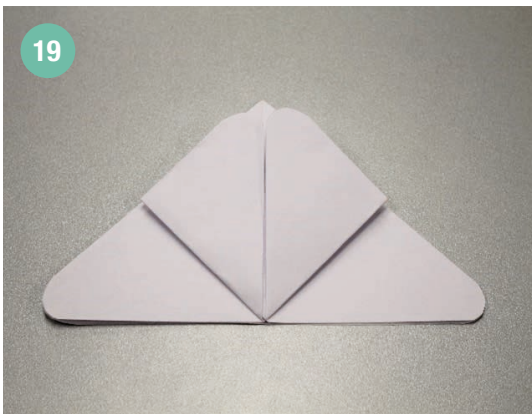
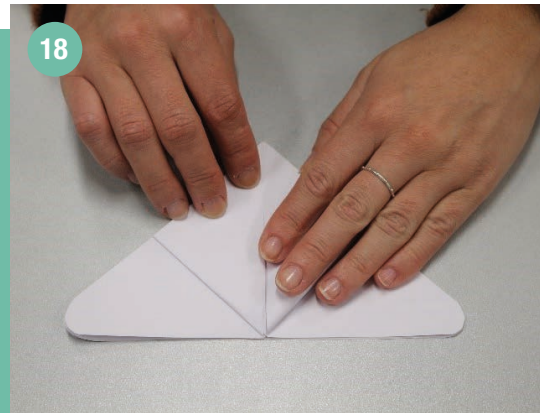
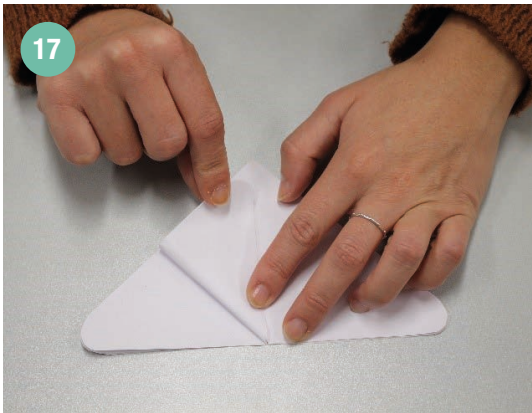
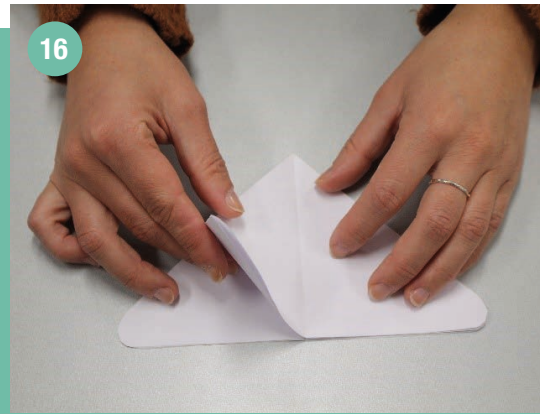
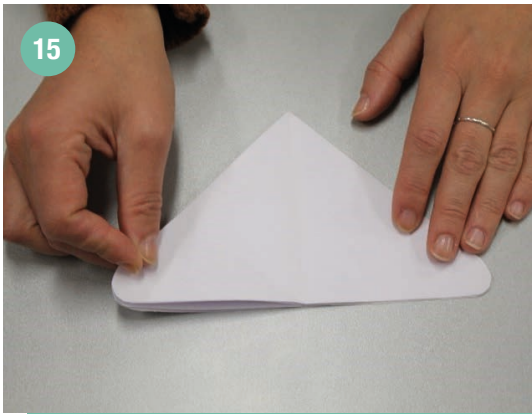
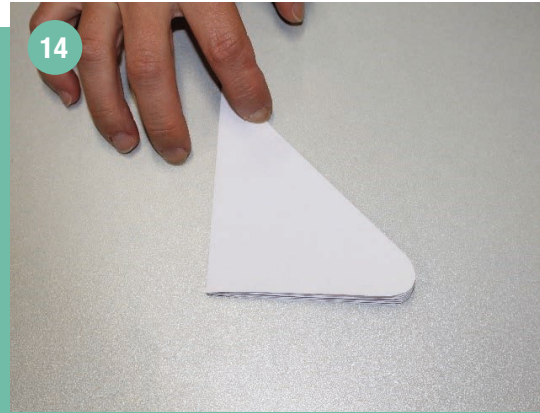
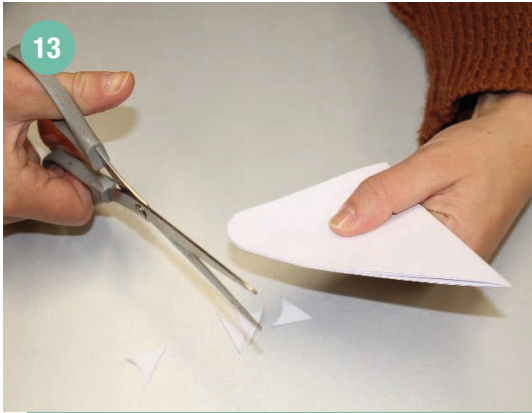


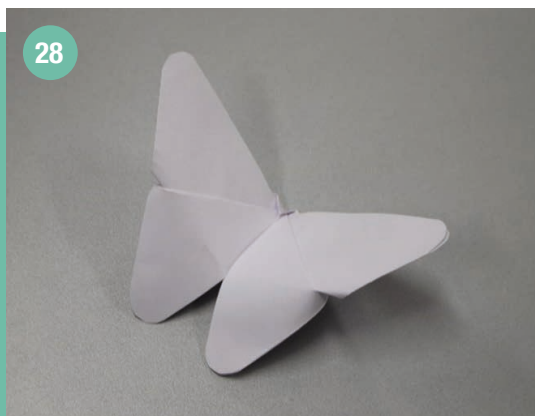
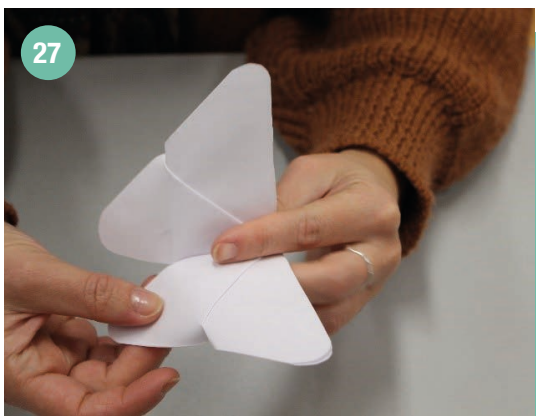
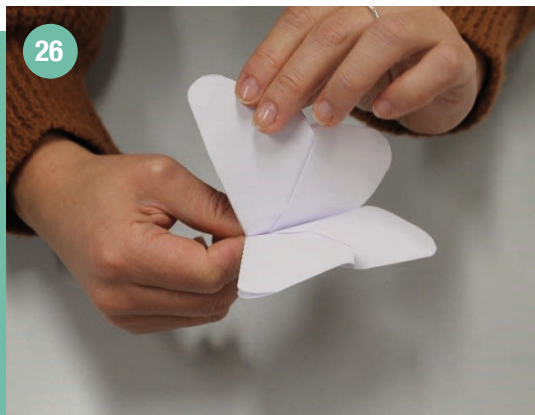
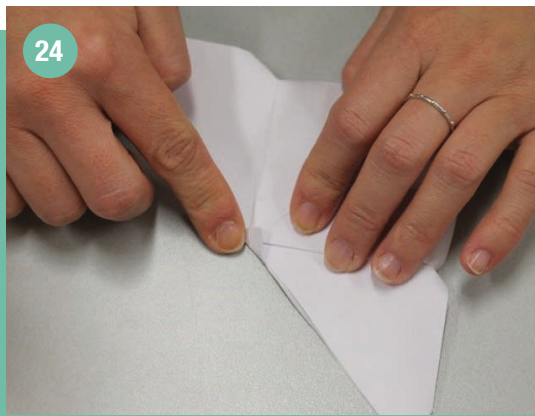
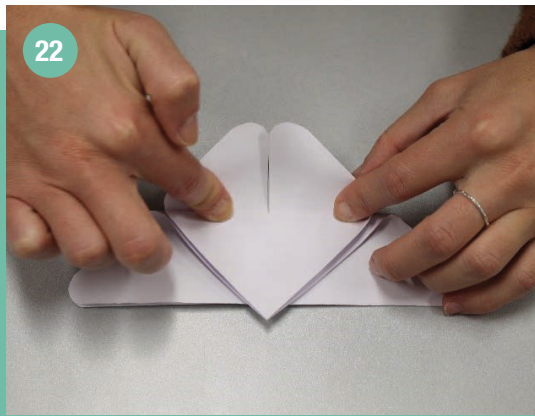
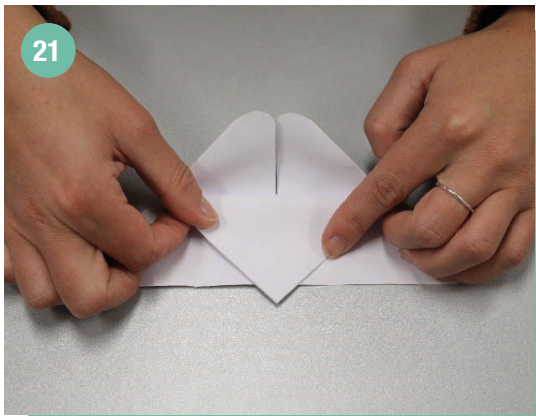
INSTRUCTIONS

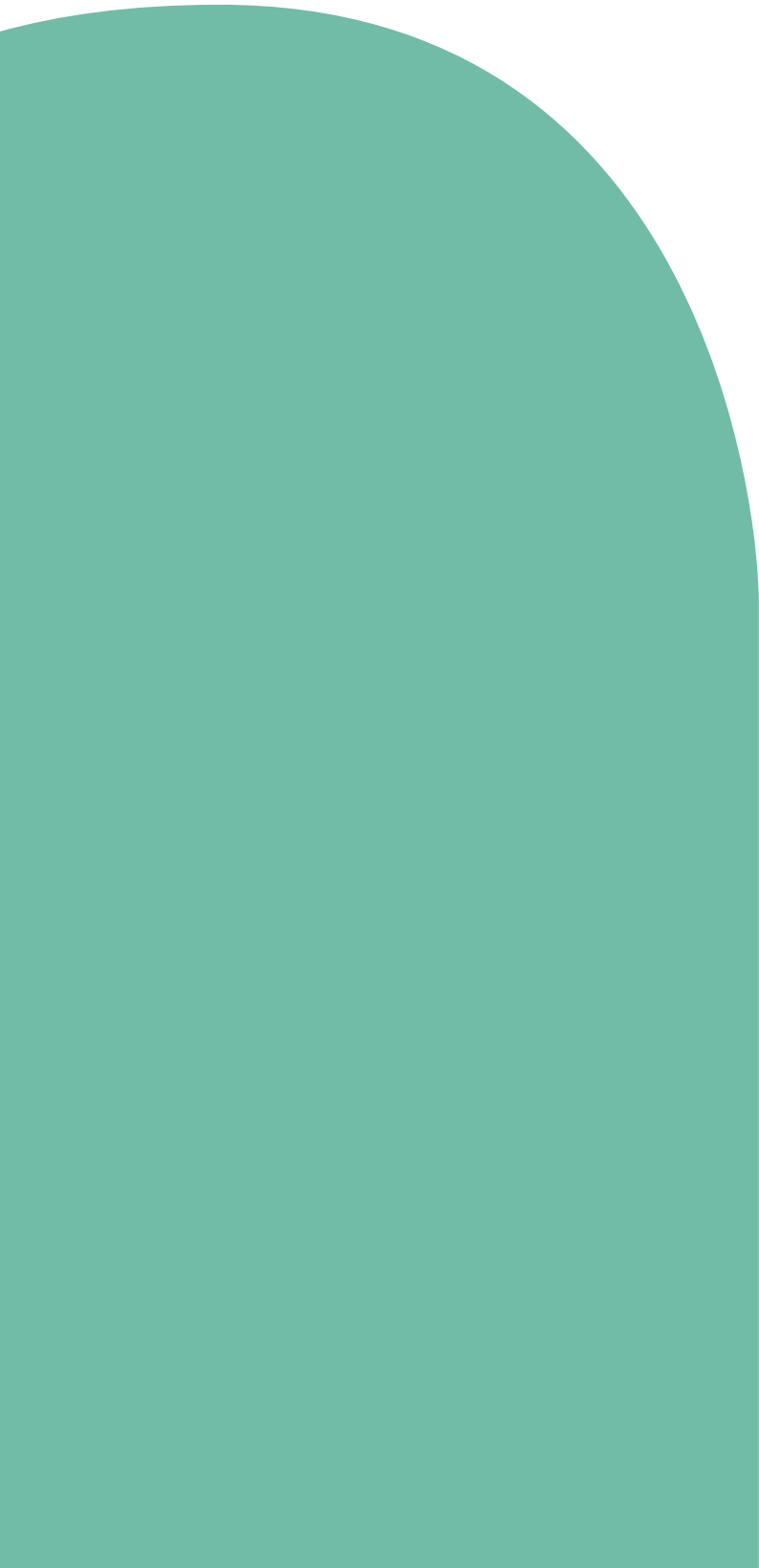
1. Fold the sheet along the diagonals, first on one side - reopen the sheet - and then on the other side - reopen the sheet (if you have obtained the square from an A4 sheet, one diagonal is already marked).
2. Fold the sheet in half, first on one side - reopen the sheet - and then on the other side - reopen the sheet.
3. The sheet is now marked with folds that form triangles. Indent two triangles by folding inwards, first from one side and then from the opposite side. You will get a new triangle, as in the image.
4. Fold in half the triangle obtained by matching the closed sides.
5. With a scissor, round off the overlapping corners (attention not the closed corner, but those that you just overlapped).
6. Reopen the triangle, and taking one of the rounded corners, fold it inwards, until the half that is marked by the fold. First one side and then the other.
7. Now flip the figure, fold the unrounded corner and fold it back, advancing out of the paper a small triangle. Fold hard.
8. Flip the figure again and fold inwards the small triangle left out of the center.
9. Firmly fold the figure in half.
10. Holding the center of the figure tightly folded between your fingers, open outwards again the rounded corners that correspond to the wings of the butterfly.





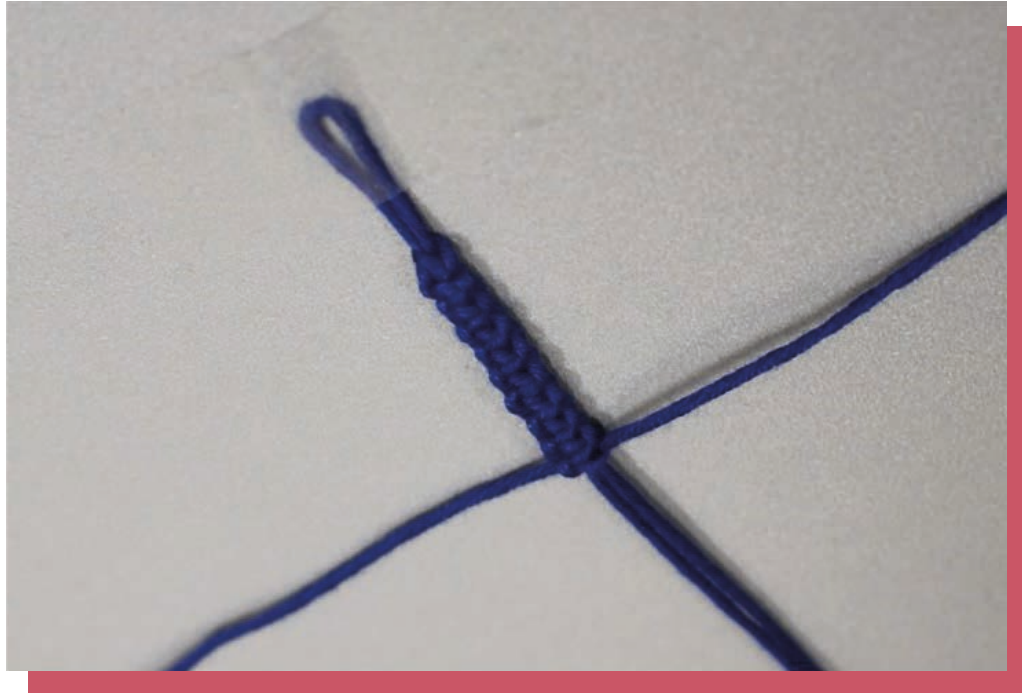






Activity 11

MACRAMÉ – FLAT KNOT



Macramé is the art of knotting and has very ancient origins. The different knots create simple or complex plots, without using needles or hooks. Different threads, strings or ropes can be used according to the product one wants to obtain.

The activity presented below can have as its purpose the creation of a bracelet, but the final result can be used for different functions (creating several and hanging them can have a decorative function, or serve as a keychain).



TARGET

Form 8 years old and above, often of particular interest for adolescents.



OBJECTIVES

- To develop patience and calmness. To knot repeatedly helps relaxation.
- To develop the concept of cause and effect. The final product is the result of a sequence of knots, where each knot, however small and, if taken individually, almost insignificant, acquires instead importance in the final result.
- To facilitate concentration and develop the ability to follow precise steps that help understand the concept of actions' sequentiality.
- To promote and increase self-esteem. Being able to reach the end, up to the final result, produces great satisfaction.
- To develop hand dexterity and skills.

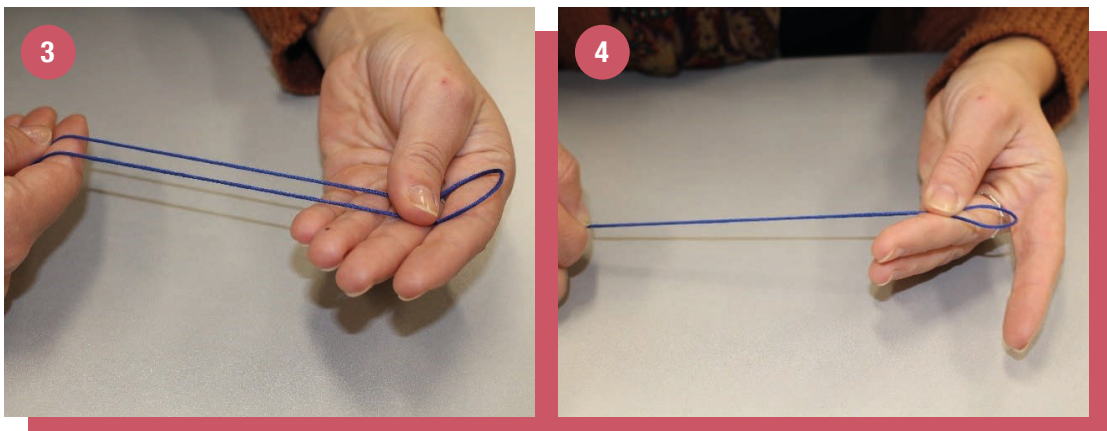
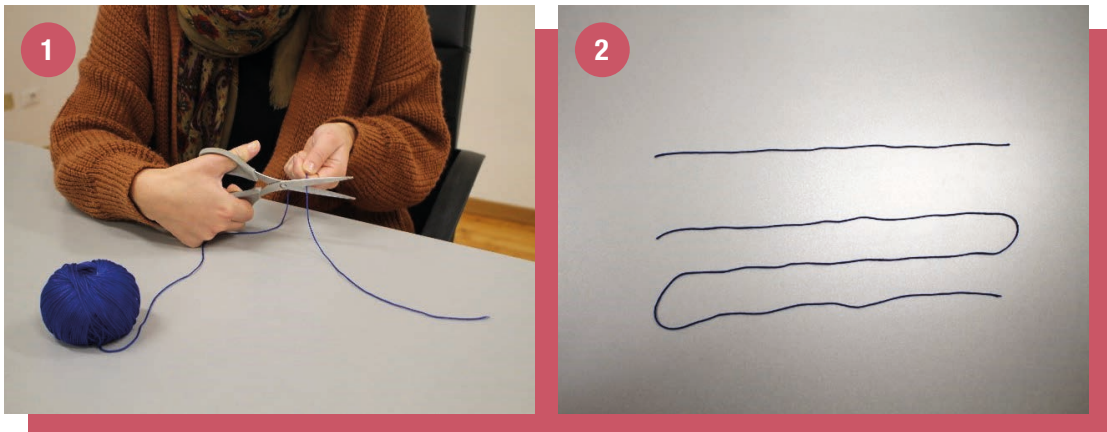
MATERIAL

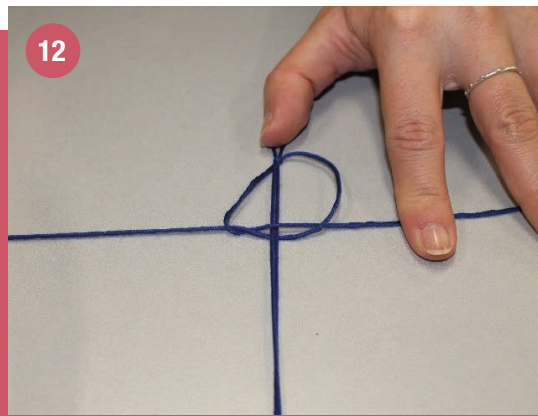
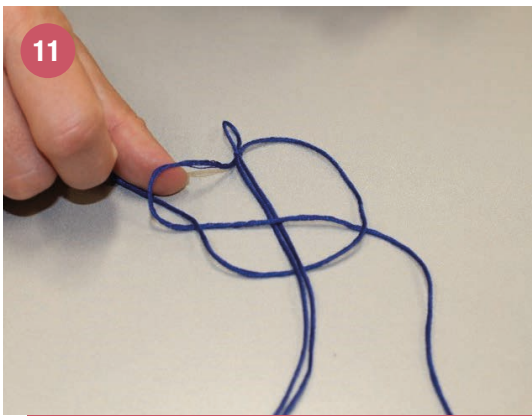
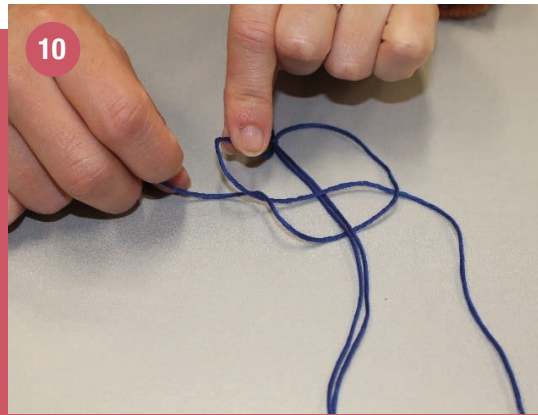
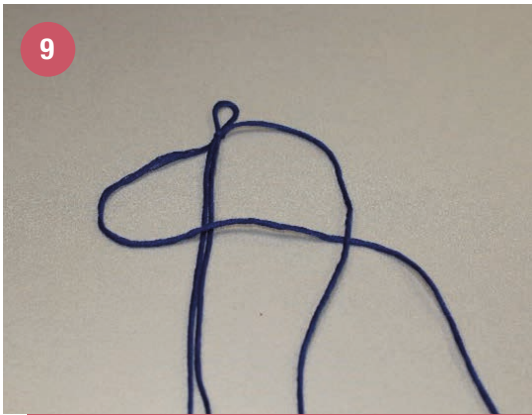
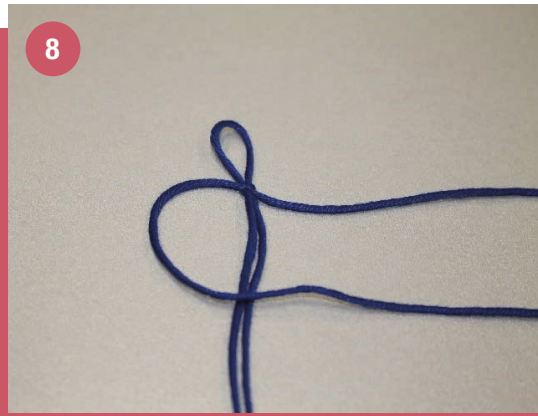
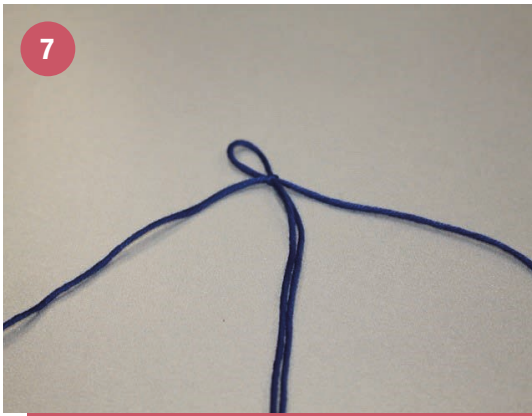
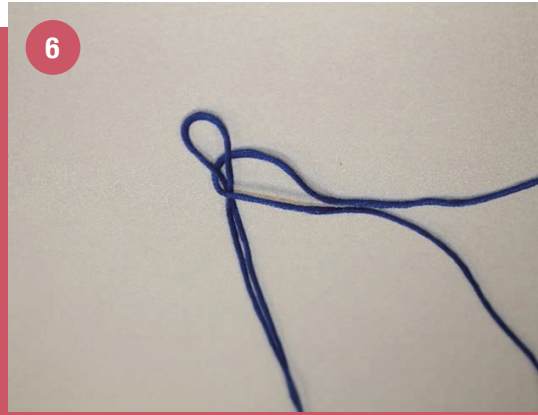
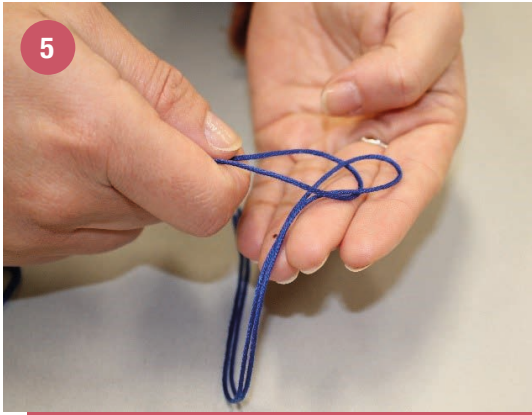
- Cotton strings
- Scissors

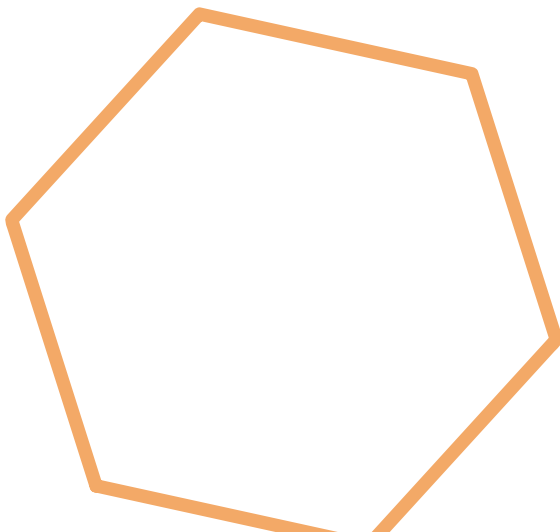
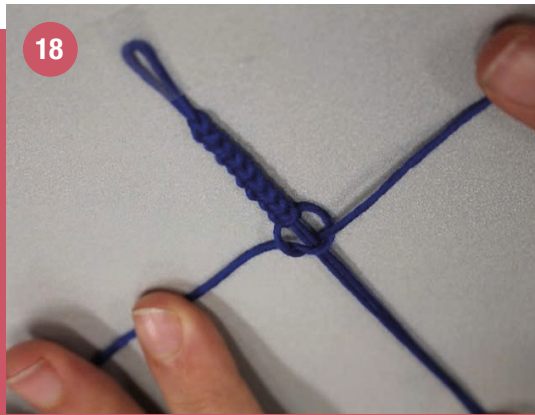
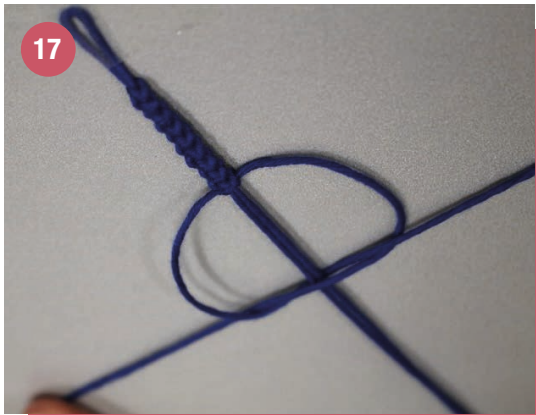
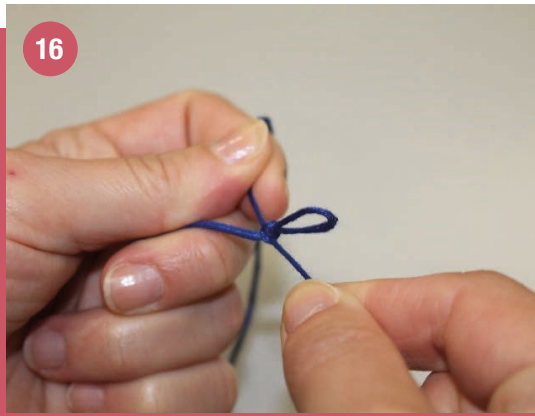
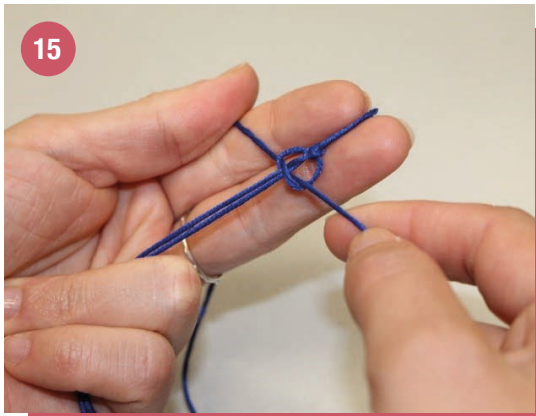
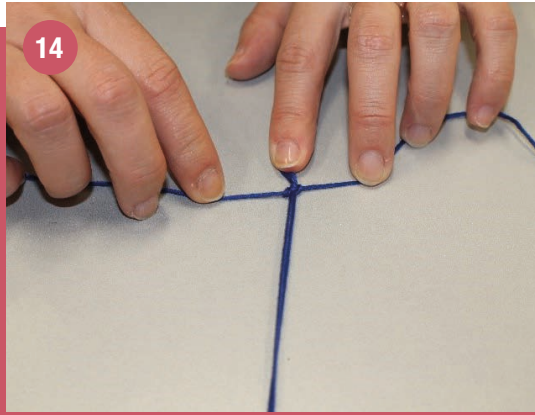
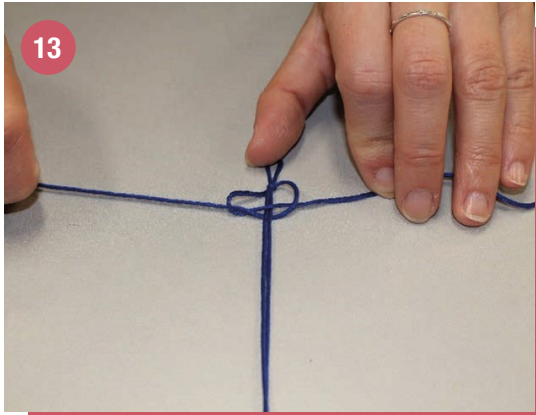


INSTRUCTIONS

1. Cut two strings, one short (about 40 cm) and one long (which should be approximately three times as long as the short string, but especially for the first trials, cut it 130 cm long).
2. Take the shorter string and bend it in two, forming a small loop, this will be the “base” strings.
3. Take the other string, the long one, fold it in half and make a simple knot on the base strings.
4. Keeping the two central strings still, with the left string form a small loop, taking the leftmost string and bringing it over the two central strings.
5. Run the right string underneath the left string.
6. Two loops will be formed on both sides of the center threads.
7. Take the rightmost string and pass it through the left loop.
8. Pull the strings tight, pushing up the first half knot formed.
9. Continue with this process, alternating once on the left and once on the right, until you reach the preferred length.



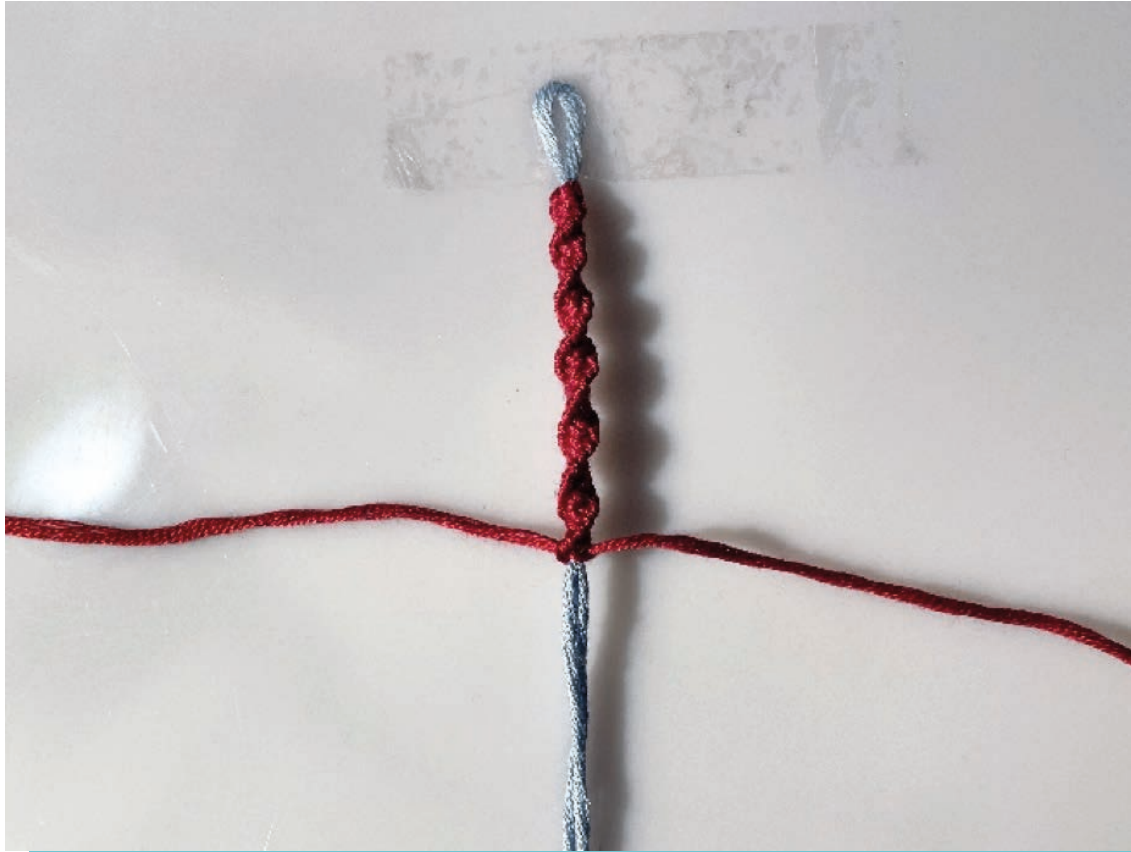






Activity 12

MACRAMÉ – SPIRAL VARIATION



The spiral variation is created by following the instructions for flat-knot macramé; you do not alternate the construction of knots on the right and left, but always build the loop from the same side, either always the left side or always the right side.



TARGET

Form 8 years old and above, often of particular interest for adolescents.



INSTRUCTIONS

1. Take the shorter string (about 40 cm) and bend it in two, forming a small loop, this will be the “base” strings.
2. Take the other string, the long one, fold it in half and make a simple knot on the base strings.
3. Keeping the two central strings still, with the left string form a small loop, taking the leftmost string and bringing it over the two central strings.
4. Run the right string underneath the left string.
5. Two loops will be formed on both sides of the center threads.
6. Take the rightmost string and pass it through the left loop.
7. Pull the strings tight, pushing up the first half knot formed.
8. Continue with this process, creating the loop always on the same side, until you reach the preferred length.

