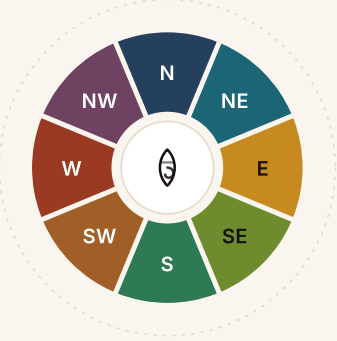


NATURE FACILITATION, GATHERED

WAKA

In Nature We Believe



Method Collection

Non-formal education methods from an Erasmus+ training on nature connection, created together by Grain&Sens, Gaia Education, Raizame Vivo, Zavod Veles and Jezko

ABOUT THIS COLLECTION

WAKA – In Nature We Believe
Method Collection

The methods in this collection were facilitated during WAKA, an Erasmus+ youth training on nature connection created together by five partner organisations, with Grain&Sens as lead applicant and hosting venue. Participants recorded descriptions of the methods they facilitated; further methods come from the cards on the WAKA website.

TRAINING	Erasmus+ Mobility for Youth Workers, 24–30 August 2026, at Grain&Sens, France
PARTNER ORGANISATIONS	Grain&Sens France · lead applicant and host Gaia Education Belgium Raizame Vivo Spain Zavod Veles Slovenia Jezko Slovakia
METHODS SHARED BY	Antoine, Antu, Aurélie, Carlota, Elise, Emilie, Eponine, Fanni, Fer, Isobel, Louise, Paul, Sebastien, Sterre, and the WAKA facilitation team
ONLINE	waka.gaiaeducation.org/collection
THE 8 DIRECTIONS	The 8 Directions Model as formulated by the 8 Shields Institute, pulled together by Chris Holland (based on Jon Young et al., W. Corby, C. Bache et al.; edits by Peter Cow)
COVER PHOTO	Ivan Barnie

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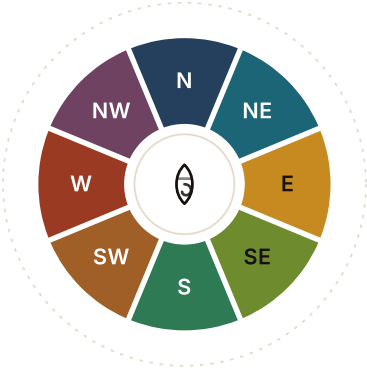
HOW TO USE THIS COLLECTION

Turn the wheel

Every method here sits on the wheel of eight directions, as on the WAKA website. Each direction is a time of day, a season and a quality of energy – from the first light of the East to the stillness before dawn in the North-east. Methods are ordered around the wheel, starting in the East. Pick a method by the moment your group is in. Everything is clickable: tap a direction below to jump to its methods in the index, and use "↑ Index" in the page header to come back.



East
First Light

TIME OF DAY
Sunrise

SEASON
Spring equinox

IN NATURE
Sprouting

IN A PROGRAMME
Inspiration

South-east
Morning

TIME OF DAY
Midmorning

SEASON
Beltaine

IN NATURE
Rapid external growth

IN A PROGRAMME
Activation

South
High Sun

TIME OF DAY
Midday

SEASON
Summer solstice

IN NATURE
Flowering

IN A PROGRAMME
Focussing

South-west
Afternoon

TIME OF DAY
Mid afternoon, siesta time

SEASON
Harvest, Lammas

IN NATURE
Internal strengthening (lignifying)

IN A PROGRAMME
Break / getting into the flow

West
Sunset

TIME OF DAY
Sunset

SEASON
Autumn equinox

IN NATURE
Fruit, dispersal

IN A PROGRAMME
Gathering, celebrating

North-west
Dusk

TIME OF DAY
Evening

SEASON
Halloween / Samhain

IN NATURE
Returning to earth by dying, leaves falling

IN A PROGRAMME
Sharing

North
Deep Night

TIME OF DAY
Midnight

SEASON
Winter solstice

IN NATURE
Dormancy as seed

IN A PROGRAMME
Reflection, integration

North-east
Before Dawn

TIME OF DAY
Coldest time of night, first light

SEASON
Candlemas / Imbolc

IN NATURE
Seed awakening, germination

IN A PROGRAMME
Opening or closing

READING A METHOD PAGE



The wheel – the solid segment is the method's main direction, the hatched one a second direction.



The edge tab – always on the right edge, its colour and height show the direction. Click it to jump to that direction in the index.



Energy – still, gentle, lively or physical.

A dash means no information has been given yet.

Source of the grid: "The 8 Directions Model as formulated by the 8 Shields Institute", pulled together by Chris Holland (based on Jon Young et al., W. Corby, C. Bache et al.; edits by Peter Cow).

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INDEX · WEST TO NORTH-EAST

Methods around the wheel

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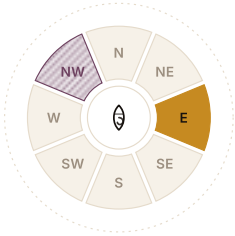
East · First Light
North-west · Dusk



Land Art

A gesture of reciprocity, composed from what the land offers

> Promote creativity and contact with the land through a gesture of reciprocity towards the place.

DURATION	GROUP SIZE	SETTING	ENERGY
–	1–10; larger groups can split into smaller groups	Outdoors	●●○○ Gentle

MATERIALS	Natural elements gathered on site
TARGET GROUP	Everyone, from very young to very old.

Introduction

Gathering objects together brings the body and the land into relationship. Finding elements of nature that resonate with ourselves – our psyche, the moment we are going through – lets them alchemise into a composition.

How it runs

1. **Gather.** Everyone collects natural elements, noticing which ones resonate with them and with the moment they are going through.
2. **Compose together.** Bring the elements into one composition, guided by beauty. Everyone brings elements and takes the others into account, so that each person finds their space – a process of communication and understanding.
3. **With a larger group, split up** – several small groups, or one group in the centre and another on the periphery. Ornamental work can gather very different, even eclectic, contributions into one surrounding environment.
4. **Dedicate the work.** Once it is done, everyone can leave an intention or a sensation on the artwork and let it resonate there.

Facilitator notes

- The bigger the group, the less freedom each person has over the final design.
- The work can be very complex and refined, or rough and abstract – it depends on everyone's intention.
- The process can be held as an initiation journey: a way to alchemise emotion, to understand collaboration better, and to integrate through the dedication at the end.
- Touches all five pathways to nature connectedness: contact, emotion, meaning, beauty and compassion.

WHERE IT COMES FROM

Shared by Antoine.

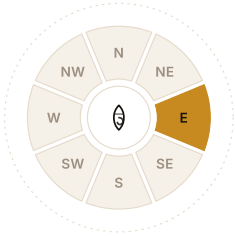
ONLINE

waka.gaiaeducation.org/collection/land-art

East · First Light

Morning Circle

The five minutes that decide the other fifteen hours



> Bring a scattered group into one body before the first session, and give every voice a turn on the first morning so that speaking is normal by the third.

DURATION	GROUP SIZE	SETTING	ENERGY
15–25 min	6–30 people	Outdoors	●●○○ Gentle

MATERIALS Something to stand in a circle on – grass; sand; a floor

Introduction

People arrive at breakfast as twenty-five individuals. The morning circle is what turns them back into one group before the day asks anything of them. It is the cheapest, most reliably useful thing in this whole collection, and it is the first thing dropped when a timetable runs late – which is usually the moment it is most needed.

How it runs

1. **Stand in a circle, outdoors if at all possible.** Not chairs. Standing keeps it short, and a circle means nobody is at the front.
2. **One minute of silence, or three breaths together.** Long enough that the chatter stops. A facilitator names the end of it.
3. **The shape of the day, in ninety seconds.** Where we go, what we carry, when we eat. Practical, not inspirational.
4. **One word around the circle.** How you arrive this morning. One word only – the limit is what makes it honest, and what keeps twenty-five people to five minutes.
5. **Housekeeping and roles.** Who is cooking, who is documenting, who is holding the first-aid kit today.

WHERE IT COMES FROM

Common to almost every residential learning community; the version here is the one used daily at WAKA.

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/morning-circle

Facilitator notes

- Same time, same place, every day. The repetition is the method.
- Resist commenting on people's words. A word is received, not discussed. If something needs following up, find that person at breakfast.
- If the group is large, one word takes longer than you think. Time it once.
- On a cold morning, move the circle into the sun and start with movement.

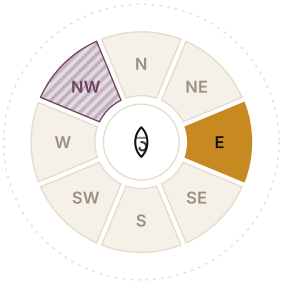
When it is not working

If the same three people expand "one word" into a paragraph every morning, the circle is quietly becoming a meeting. Name the format again, and consider a talking object that has to be passed.

GOES WELL AFTER

Storytelling p. 11
Sit Spot p. 44

East · First Light
North-west · Dusk



Perspectives, Lenses and Glasses

Finding out what everyone brought with them

> Surface the diversity in a group on day one, so that later disagreement reads as difference of lens rather than as conflict of character.

DURATION	GROUP SIZE	SETTING	ENERGY
60–90 min	8–30 people	Outdoors or indoors	●●○○ Gentle

MATERIALS Paper; Coloured pens; Wall space or a long table

Introduction

In an international group, the interesting arguments in the second half of the week are almost never about the thing being argued about. This session gets ahead of that.

How it runs

1. **Draw your glasses.** Each person draws a pair of spectacles filling a sheet. In one lens: what shaped how you see nature – a landscape, a family, a job, a loss. In the other: what shaped how you see groups of people.
2. **On the arms of the glasses**, write the two or three things you were taught about nature that you now think are wrong.
3. **Pairs, eight minutes each way.** Explain your glasses. The listener asks questions only.
4. **Gallery.** Hang them all. Walk in silence for ten minutes.
5. **Whole group, twenty minutes.** Not "what did you see" but: where in this room is there a lens very different from mine, and what would I miss without it?

GOES WELL AFTER Storytelling p. 11

Facilitator notes

- Facilitators draw their own and hang them up. This is not optional.
- The gallery stays up all week. Point back to it when a disagreement arrives on day four – it will.
- Keep it descriptive, not confessional. If someone goes deep, that is their choice, but the design should not require it.

WHERE IT COMES FROM

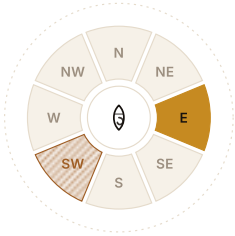
Developed for the WAKA training programme, day 1, drawing on standard intercultural-learning practice in Erasmus+ youth work.

Card written by WAKA facilitation team

ONLINE

waka.gaiaeducation.org/collection/perspectives-lenses-glasses

East · First Light
South-west · Afternoon



Singing the Group In

Two minutes of song instead of two minutes of asking for quiet

> Give a group a way of arriving together that does not depend on anyone being able to sing – and experience how singing turns strangers into a community and reconnects us with ourselves, each other and the living world.

DURATION	GROUP SIZE	SETTING	ENERGY
2–5 min, many times a day	Any – from one person to a thousand	Outdoors or indoors	●●○○ Gentle

MATERIALS	Nothing – instruments optional and usually a distraction. Song texts: the song appendix p. 49
TARGET GROUP	Young people and youth workers from different cultural and linguistic backgrounds; Erasmus+ participants.

Introduction

This is a seed card. It holds the method; the songs go inside it. Each voyage adds two or three, with a recording, the words, the language, and who taught them. A song is only useful in this collection if the next facilitator can actually learn it.

You don't need to speak the same language to sing together: around a fire, on a walk or sitting in a circle, our voices become a common language. Singing gathers a group across a field better than a whistle, and a group that sings together on Tuesday argues differently on Thursday.

How it runs

1. **Pick three core songs for the whole week.** Repetition is the point. One to open, one to gather, one to close.
2. **Teach by call and response, never from a sheet.** Four lines, sung to the group, then sung back. Two minutes.
3. **Use them as signals, not as items.** The gathering song is what you sing instead of shouting that lunch is ready.
4. **Around them, choose a song for the moment.** Some songs bring playfulness, some courage, some stillness. A movement song like "Yeah, Kokoleoko", with arm movements and eye gazing, wakes the whole group up.
5. **Sing together, not for each other.** There is no performance: the song is something the group enters together, and much of it is about attunement.

Facilitator notes

What makes a song work here

- **Short.** Four to eight lines.
- **A round or with a repeating response**, so that one person can carry it and the rest can join on the second pass.
- **No accompaniment and no musical experience needed.**
- **A named source.** Say whose song it is, which language it is in and who taught it to you, and check that it is theirs to pass on. Naming where a song comes from honours the people and traditions who carried it, and lets it keep its story as it travels from group to group.

Singing the Group In *continued*

How it runs *continued*

6 **Sing badly and first.** A facilitator who apologises for their voice gives everyone else permission to have one.

Facilitator notes *continued*

Songs around the wheel

Songs carry a group through every direction: welcoming the morning in the East, play in the South-east, singing with one another in the South-west, gratitude in the West, carrying the song with us in the North-west, listening before we sing in the North. Use them to celebrate, to grieve, to remember, or simply to be together.

Songs collected so far

The songs sung at WAKA are collected in the song appendix p. 49. New songs can be added there with title, language, tradition, who taught it, a recording, and the words with a translation.

WHERE IT COMES FROM

Singing practice shared by Sebastien. Round singing is common to almost every culture in Europe; this card is a container – the songs themselves are contributed by the people who know them.

Card written by WAKA facilitation team

ONLINE

waka.gaiaeducation.org/collection/singing-the-group-in

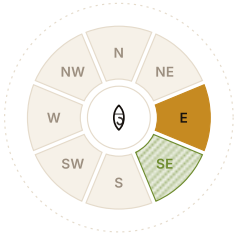
GOES WELL AFTER

Morning Circle p. 7
Open Stage p. 40

East · First Light | South-east · Morning

Storytelling

Sharing a story, making one together – or telling the story of the day



> Share a meaningful story with a group, or create one together – to honour the past, open the imagination and create a space of sharing; and, with the Story of the Day, turn experience into memory by listening in a way that makes someone else a better observer.

DURATION	GROUP SIZE	SETTING	ENERGY
Open; 20–60 min for the Story of the Day	Any; run several rounds with a large group (3–12 for the Story of the Day)	Outdoors or indoors	●●○○ Gentle

MATERIALS	Optional: costumes, objects, images. Something to sit around – a fire is ideal
TARGET GROUP	Everyone, children and adults.

Introduction

A story creates a community space and an amazed eye on the world. Most debriefs ask "how was it?" and receive "good" – the Story of the Day is the alternative, and it takes about three evenings before a group gets good at it.

How it runs

1. **Choose the form.** One storyteller, several storytellers, or the whole group together.
2. **Tell the story.** Costumes, objects, images and descriptions can bring it to life.
3. **Variation – collective storytelling.** The story is invented in the moment, and everyone can add to it.

Variation – the Story of the Day

1. **One person tells** where they went today and what happened. Two minutes. They will finish quickly and think they are done.
2. **The group asks questions.** Not opinions, not "have you considered", not their own story. Only questions, and the good ones are sensory and specific: What time was it? Where was the sun? What did you hear just before that? Which way was the wind? What did you not look at?

Facilitator notes

- Very adaptable to different ages, from children to adults. With a large group, run several rounds.
- **Story of the Day:** model it first, taking the teller's role yourself and letting the group question you badly. Then name what would have helped.
- The commonest failure is questions that are advice wearing a question mark. Name it gently and move on.
- Around a fire, at dusk, after a solo or a sit spot: the wheel puts the Story of the Day in the North-west, the hour for stories, not for analysis.

Storytelling *continued*

How it runs *continued*

3 **Keep going past the point where it seems finished.** The teller starts answering with things they did not know they had noticed. That moment is the whole point. Then the next person – two or three tellers in an evening is plenty.

WHERE IT COMES FROM

Shared by Louise. The Story of the Day is a core routine of the nature-connection tradition, where the questioning role is the mentor's central craft. Credit: Jon Young, "Coyote's Guide to Connecting with Nature".

ONLINE

waka.gaiaeducation.org/collection/storytelling

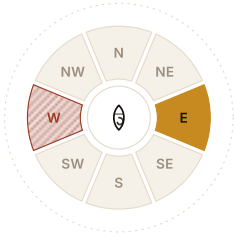
GOES WELL AFTER

Sit Spot p. 44
Sun Solo Quest p. 32
Forest Soundscape p. 17

East · First Light | West · Sunset

Way of Council

Speaking and listening from the heart, in a circle



> Share stories in a circle of people, speaking and listening from the heart.

DURATION	GROUP SIZE	SETTING	ENERGY
–	Any, from two people; big circles work as long as everyone can hear each other	Outdoors or indoors	● ○ ○ ○ Still

MATERIALS	A talking stick; a light (e.g. a candle) for the centre
TARGET GROUP	Any group, including little children who can speak and stay in a circle for a while; especially good for multi-generational and diverse groups.

Introduction

A light in the middle marks the beginning and the end of the circle, and a talking stick shows whose turn it is to speak.

How it runs

1. **Light the centre.** Lighting it opens the circle.
2. **Share the guidelines.** Speak from the heart: when you hold the talking stick, tell what wants to be shared, without judging yourself. Listen from the heart: without judgment, wanting to hear the other person's reality, simply being with them. Be lean: go to the point of what wants to be shared, aware of the time you have together. Be spontaneous (see step 4). And what is shared in the circle stays in the circle.
3. **Ask one question** that invites a story – "share a story about...".
4. **Pass the talking stick.** Whoever holds it speaks; everyone else listens. As you hear the others, a different story may want to be told: share what is present now rather than sticking to your first thought, so that the stories weave together into the red thread the council wants to tell.
5. **Blow out the light** to end the session.

Facilitator notes

- There are many ways to hold council, including playful ones – even council with one element of nature, alone in the forest, though that may not be the best first council.
- It works at any stage of a programme.
- Especially good for multi-generational and diverse groups: hearing stories from other points of view.
- At WAKA, council was also a place to practise Deep Listening.

WHERE IT COMES FROM

Shared by Elise and Carlota. The four intentions come from the council tradition described in Jack Zimmerman and Virginia Coyle's "The Way of Council".

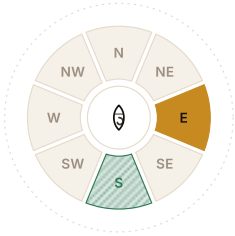
ONLINE

waka.gaiaeducation.org/collection/way-of-council

East · First Light | South · High Sun

Web of Connections

A ball of string, and a group that cannot pretend it is separate



> Make interdependence something a group can feel in their hands before it is something they discuss.

DURATION	GROUP SIZE	SETTING	ENERGY
30–45 min	8–25 people	Outdoors or indoors	●●○○ Gentle

MATERIALS: A large ball of natural twine or wool; Optional – cards naming local species

Introduction

Everyone already agrees that everything is connected. This is the exercise that turns that agreement into a physical fact in the room, and – if you run the second half – into a small grief.

How it runs

1. Circle up. One person holds the ball of twine.
2. **First round – people.** Holding the end of the twine, you name someone else in the circle and one true thing that connects you to them. Throw them the ball while keeping hold of your strand. Continue until everyone is holding at least one line.
3. **Second round – the living world.** Hand out cards naming species and elements of this place: oak, buzzard, spring water, soil bacteria, the wind, the person who grew the wheat. Repeat the process. The web thickens.
4. **Feel it.** Ask everyone to pull gently until the web is taut. Ask them to lean back into it. It holds.
5. **Cut a strand.** Name a species that has gone, or a person who has left the village. Cut their line. Ask who felt it. Cut another. Keep going a little longer than is comfortable.
6. **Sit down where you are** and talk in threes about what you noticed in your hands, not in your head.

Facilitator notes

- Natural twine, so that offcuts can be composted or left for birds.
- The cutting half is what makes this more than an icebreaker. It is also what makes it land hard for some people – say what is coming before you start, and make step 6 unhurried.
- With young people, cards showing local species they can actually name beat abstract ones like "biodiversity" every time.

WHERE IT COMES FROM

A staple of environmental education worldwide, most often traced to the "Web of Life" games of 1970s nature schools.

Card written by WAKA facilitation team

ONLINE

waka.gaiaeducation.org/collection/web-of-connections

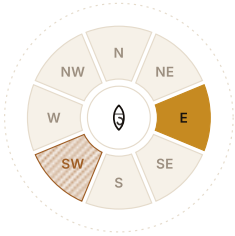
GOES WELL AFTER

The Council of All Beings p. 37
Playing with Systems p. 26

East · First Light | South-west · Afternoon

Words Before All Else

Beginning by naming what is already here



> Set a group's attention on the living world before the human agenda begins, so that everything discussed afterwards is discussed in company.

DURATION	GROUP SIZE	SETTING	ENERGY
10–30 min	Any	Outdoors	●○○○ Still

MATERIALS –

Introduction

Almost every gathering opens with the humans: names, expectations, logistics. This opens with everything else first.

A note on where this comes from, which is part of the method and not a disclaimer. The Thanksgiving Address is a specific, living ceremony of the Haudenosaunee Confederacy, with its own words, its own order and its own protocols. It is not a template. What is offered here is the shape of that practice – greeting the world before greeting the agenda – with your own place and your own words. If you are moved by it, the right move is to read Robin Wall Kimmerer's account of it in Braiding Sweetgrass and to name the source out loud to your group, not to recite a borrowed text.

How it runs

1. Stand outside, in the open if you can.
2. A facilitator names one presence at a time, slowly, with a sentence of what it gives: the ground under us; the water that came here before we did; the plants growing within sight; the birds; the wind today; the sun; the people who tended this place before us.
3. After each, the group answers together with an agreed phrase – the traditional sense is now our minds are one. Agree your own on the first morning.
4. Finish. Do not explain it. Go into the day.

Facilitator notes

- Name only what is actually present and visible. Greeting "the ocean" three hundred kilometres inland turns it into performance.
- Five presences done attentively beats fifteen recited.
- On day one, explain the source. From day two, just do it.
- It works as a closing as well as an opening.

WHERE IT COMES FROM

The practice is inspired by the Haudenosaunee Thanksgiving Address, Ohén:ton Karihwatéhkwen – "the words that come before all else". Credit: Haudenosaunee Confederacy. Facilitators should point participants to the source rather than perform a version of it. danceforallpeople.com

Card written by WAKA facilitation team

ONLINE

waka.gaiaeducation.org/collection/words-before-all-else

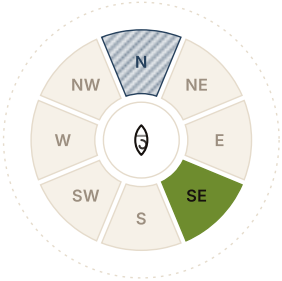
GOES WELL AFTER

Morning Circle p. 7
The Honorable Harvest p. 29

South-east · Morning | North · Deep Night

Camouflage

Becoming part of the forest for a while



> Explore the forest from a different perspective, sharpen observation, feel how a human can blend into the landscape – and have fun.

DURATION	GROUP SIZE	SETTING	ENERGY
–	Any	Outdoors	●●○○ Gentle

MATERIALS	Natural materials collected in the forest
TARGET GROUP	Young people, youth workers, educators and anyone interested in nature connection and experiential environmental education.

How it runs

1. **Gather** natural materials in the forest.
2. **Disguise yourself** with them until you look like part of the forest.
3. **Move quietly** through the environment, or find a place to stay still and observe.
4. **Notice** the movements and sounds around you, and what it feels like to become less visible and more a part of the place.

WHERE IT COMES FROM

Shared by Eponine.

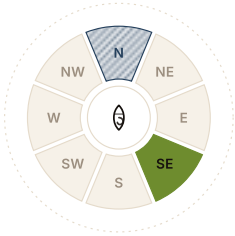
ONLINE

waka.gaiaeducation.org/collection/camouflage

South-east · Morning · North · Deep Night

Forest Soundscape

Mapping a place with your eyes shut



> Move a group from looking at a landscape to being inside one, and produce a shared record of a place that no photograph could make.

DURATION	GROUP SIZE	SETTING	ENERGY
30–50 min	4–25 people	Outdoors	● ○ ○ ○ Still

MATERIALS: Paper and a pencil each; A board or book to lean on

Introduction

A landscape looks like one thing and sounds like another. The sounding version has more in it, is harder to photograph, and takes about twenty minutes to notice.

How it runs

1. **Spread out.** Each person finds a spot out of sight of the others, within a whistle's reach. Mark the boundary clearly.
2. **Put an X in the middle of your page. That is you.** For twenty minutes, every sound you hear gets a mark on the page in the direction it came from and at roughly the distance you judge it to be. Use symbols, not words – a squiggle for wind, a dash for a distant car, a shape for each bird.
3. **No talking, no walking, no phones.** One whistle brings everyone back.
4. **In pairs, walk each other through the maps.** Point at a mark; say what it was; say whether you knew what it was.
5. **Overlay.** Lay all the maps together on the ground so the group sees the same twenty minutes from twelve positions.

Facilitator notes

- Twenty minutes feels impossible for the first six and short by the fifteenth. Do not shorten it.
- The most productive question afterwards is not "what did you hear" but "what did you hear that you could not name" – it opens the door to field guides, bird language and coming back tomorrow.
- Do it once at midday and once at dusk in the same place and the two maps make the argument about time of day better than any lecture on the wheel.

GOES WELL AFTER

Owl Eyes and Deer Ears p. 19
Sit Spot p. 44
Night Walk p. 43

WHERE IT COMES FROM

Sound mapping is standard practice in acoustic ecology and nature awareness; the term "soundscape" is R. Murray Schafer's. Credit: R. Murray Schafer, "The Tuning of the World" (1977)

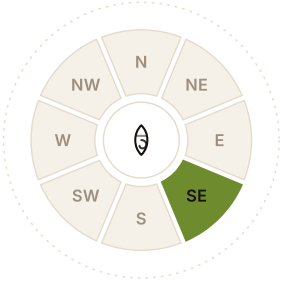
Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/forest-soundscape

South-east · Morning

Morning Games

Waking the group up through play



> Warm up the group's energy and – especially in the first days – bring everyone into contact through one activity done by the whole group, creating complicity and some laughs, and bringing together people who wouldn't naturally notice each other.

DURATION	GROUP SIZE	SETTING	ENERGY
–	The whole group (10–25 at WAKA)	Outdoors or indoors	●●●○ Lively

MATERIALS –

TARGET GROUP Everyone.

Introduction

One method, many games: a short, moving game each morning. Much of a training happens sitting down in circles; a morning game balances that – it warms up and energises the body, and brings the brain out of contemplative listening mode. Examples played at WAKA: the bear evolution game, bee eaters / bird flock, and the whiskey mixer.

How it runs

1. **Set the scene.** Start with a dynamic introduction or a story that connects people with the game.
2. **Explain the rules.**
3. **Play.** The games usually involve a lot of moving or running – for example, at a clap or signal you have to interact with whoever is in front of you.
4. **Close.** A short round where people share something they found interesting during the game.

Facilitator notes

- Choose a different game each morning – for example the bear evolution game, bee eaters / bird flock, or the whiskey mixer.
- Games that make people move, run and meet whoever is in front of them work best for mixing the group.
- Looking back, the contributors would add even more movement to the programme.

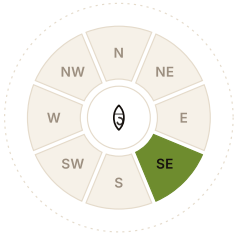
WHERE IT COMES FROM

Shared by Antu and a co-facilitator.

South-east · Morning

Owl Eyes and Deer Ears

Turning the senses up, in about four minutes



> Physically change how participants are perceiving, so that a walk that would have been a conversation becomes a walk.

DURATION	GROUP SIZE	SETTING	ENERGY
5–15 min	Any	Outdoors	● ○ ○ ○ Still

MATERIALS –

Introduction

Groups arrive in a forest still in the room they left. This takes four minutes and does more than twenty minutes of asking people to please be present.

How it runs

1. **Owl eyes.** Stand still. Hold both arms straight out in front, thumbs up. Fix your eyes softly on a point ahead and keep them there. Slowly move your arms out to the sides, wiggling your thumbs, until you can only just detect the movement at the edge of vision. Hold them there. Notice how much wider the world got, and that details went soft. Walk a few steps holding it.
2. **Deer ears.** Cup your hands behind your ears and push them forward. Turn slowly. Then cup them in front and listen behind you. Then drop your hands and notice how much you can still hear now that you are looking for it.
3. **Ask for the furthest sound**, then the nearest, then one that was there the whole time.
4. Walk on without further instruction.

WHERE IT COMES FROM

A core routine of the nature-connection tradition taught by Jon Young and the 8 Shields lineage; older than any of them. Credit: Jon Young, "Coyote's Guide to Connecting with Nature"

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/owl-eyes-and-deer-ears

Facilitator notes

- Owl eyes are literally a different mode of seeing – wide-angle vision runs on different pathways from focused vision and is much better at catching movement. Say that once; it stops it feeling like a party trick.
- This is the single best thing to do at the trailhead. It costs nothing.
- With teenagers, "you will be able to see people sneaking up on you" is a more motivating framing than "you will feel connected".

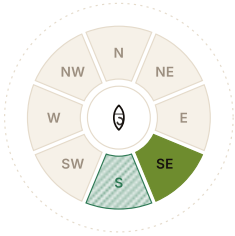
GOES WELL AFTER

Forest Soundscape p. 17
Sit Spot p. 44
Wandering p. 48

South-east · Morning · South · High Sun

Predator and Prey

A food web you have to run away from



> Teach the mechanics of a food web – energy, scarcity, population collapse – through the legs rather than through a diagram.

DURATION	GROUP SIZE	SETTING	ENERGY
45–75 min	12–40 people	Outdoors	●●●● Physical

MATERIALS: Coloured bands or bandanas for roles; Tokens or bottle caps as food and water; A defined playing area with cover

Introduction

Everyone who has taught ecology knows the diagram of the food web and the glazed faces in front of it. This is the version where people end up out of breath and arguing.

How it runs

1. **Choose a real local chain.** In the Ardèche: grasshopper → lizard → snake → short-toed eagle. Use species the group can see that week, not lions.
2. **Assign roles** in a rough pyramid: many at the bottom, one or two at the top. Bands mark the role.
3. **Scatter tokens** across the area – food and water for the base level.
4. **Round one, three minutes.** Herbivores must collect three tokens to survive the round. Predators must tag one animal of the level below to survive. Tagged players kneel where they are and become soil – they will re-enter next round as a plant.
5. **Count survivors after each round and write the numbers up.** Play five or six rounds. Population cycles appear on the board on their own; you do not have to explain them.
6. **Change one thing** in round four without announcing why: halve the water, or remove the top predator entirely. Play two more rounds. Watch the numbers.
7. **Sit down in the field where you finished.** Look at the board. Ask what happened, and only then name what you changed.

Facilitator notes

- Safety first: define the boundary, walk it, ban tackling, and check for holes, wire and wasp nests before you start.
- The debrief is the session. Allow at least twenty minutes and hold the temptation to summarise – the numbers on the board are more eloquent than you.
- If the group has a strong competitive streak, the removal round gets emotional. That is the material. Do not smooth it over.

WHERE IT COMES FROM

Descended from the classic "Oh Deer!" population game of North American environmental education, adapted for European species and for youth-work groups.

Card written by WAKA facilitation team

ONLINE

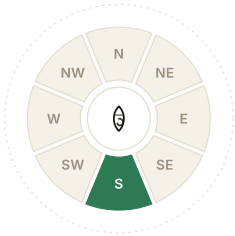
waka.gaiaeducation.org/collection/predator-and-prey

GOES WELL AFTER

Playing with Systems p. 26
Web of Connections p. 14

South · High Sun

Building a Fire and Water Transport System



A group task with a real outcome and no instructions

> Give a group a real, physical, consequential task so that group dynamics, leadership and communication become observable instead of theoretical.

DURATION	GROUP SIZE	SETTING	ENERGY
2–4 hours	8–30 people, in teams of 4–6	Outdoors	●●●● Physical

MATERIALS: Whatever is on site – cordage; poles; containers; hand tools; A safe fire site and a water source; First-aid kit

Introduction

Trust exercises produce trust that lasts as long as the exercise. Carrying water uphill in a container someone built badly produces something else.

How it runs

1. **The brief, and nothing else.** "By four o'clock, this group needs to be able to move fire from here to there, and water from there to here, without carrying either in your hands. Here is the site boundary. Here is where the tools are. Here is the person to ask about safety, and only about safety."
2. **Teams form themselves.** Do not assign roles. How they organise is the data.
3. **Facilitators observe and do not rescue.** Write down what you see: who speaks, who is not asked, when the plan changes, what happens at the first failure.
4. **The handover, at three o'clock.** Each team must now teach its system to another team, who will operate it. This is where most of the learning is – systems that only their builders understand are revealed as systems that do not work.
5. **Run it.** Fire is lit, water arrives, or it does not.
6. **Debrief around the fire you made,** for at least forty-five minutes.

Facilitator notes

- **Safety is non-negotiable and named up front:** a designated fire site, water and a beater to hand, no fire in wind, closed shoes, tool briefing before tools are touched. In a wildfire region check local restrictions on the day.
- The failure is the curriculum. Protect it. Facilitators who step in at the ninety-minute slump destroy the session.
- Debrief in the order: what happened → what did you do → what did that do to the others → where else in your life does that happen.

Where this belongs on the wheel

Mid-week, mid-afternoon, once the group is safe enough to fail in front of each other. Running it on day one produces conflict without the container to hold it.

WHERE IT COMES FROM

Developed at Grain&Sens for the WAKA programme, in the tradition of the practical build-tasks used across ecovillage education.

Card written by Grain&Sens

ONLINE waka.gaiaeducation.org/collection/fire-and-water-transport

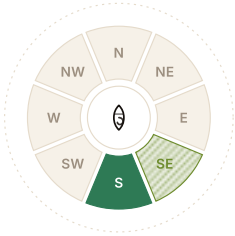
GOES WELL AFTER

Playing with Systems p. 26
Five-Finger Feedback p. 34

South · High Sun · South-east · Morning

Earth Body Mapping

Meeting the landscape through your own animal body



> Build trust in your own body and get to know the landscape through your own observations – through the body.

DURATION	GROUP SIZE	SETTING	ENERGY
–	2–30; around 10 is ideal. No more than 30 with one facilitator.	Outdoors	●●●● Physical

MATERIALS	Paper and drawing materials; blindfolds; a drum
TARGET GROUP	Everyone (“all the humans and their beautiful souls”); difficult for people with limited mobility.

How it runs

1. **Feel the gravity.** A short meditation: release all the tension in your body to the gravity of the earth, and let sand fall from your head down through your whole body until there is no more sand.
2. **Wake up the body.** Try ways of moving that are more animal and less centred in the head – guided by an access syllabus (a short, structured set of instructions) and the three parts of the body.
3. **Be an octopus.** Grab the earth with your hands and pull yourself along, taking the earth and every being into your body.
4. **Climb in your own way.** Crawl over rocks and up the hill – not like an animal, but like your own animal – using the body in this newly activated way.
5. **Draw your map.** On paper, draw what you met in this landscape, in your inner and outer world: a memory, a sound, a muscle, a colour.
6. **Return blindfolded.** Go back downhill, blindfolded, moving towards the sound of a drum.
7. **Share** the experience.

Facilitator notes

– For everyone – though hard for people with limited mobility.

ONLINE

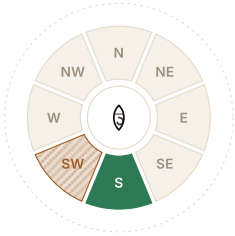
waka.gaiaeducation.org/collection/earth-body-mapping

South

South · High Sun
South-west · Afternoon

Gaia's Erotic Nature

Feeling the touch of the world upon us



> Connect with Eros – life-force energy – and feel that it is all around us: feel the touch of the world upon us, explore our wild parts, and be fully in our senses and our bodies.

DURATION	GROUP SIZE	SETTING	ENERGY
–	At least 6–8; as large as the facilitator feels comfortable holding	Outdoors	●●●○ Lively

MATERIALS	A deck of Touchcards
TARGET GROUP	People who already have some connection to nature and feel comfortable exploring their wild parts; adaptable for those less comfortable.

South

Introduction

A compilation of methods, first offered in the Open Space at WAKA. It explores the Wild Indigenous One – the facet of the self that is emotive, erotic, sensuous, instinctive and playful, at home in the body and in kinship with all species.

How it runs

1. **Skip there.** The group goes to the session place skipping, which brings the energy of the wild one: joy and playfulness.
2. **Arrive in the senses.** In a circle, a guided meditation to arrive in the body and the place: first the breath and the body, then the surroundings – smells, temperatures, noises. Each person shares how they are right now with a sound, to be more in the body and start playing with the wild parts in us.
3. **Feeling earth's touch.** Go on a short errand into nature. Come close to a being without touching it: touch it with your gaze, open your heart to it, and when you feel connected, ask: how does it feel? Repeat with different beings, discovering the particular feeling of each – your embodied knowing of it.
4. **Share** in a circle: what did you experience, what did you receive?
5. **Touch cards.** Each person draws two face-down cards from the Touchcards deck (a game for exploring platonic, non-sexual touch between humans) and goes out in silence. With one prompt they give that touch to a being; with the other they let a being touch them in that way.

Facilitator notes

- Wandering without guidance can be harder than expected. Playfulness is part of this facet; the wounded child is its shadow.
- Reflections to offer at the end: this facet lets us experience unconditional belonging and kinship with the world; cultivating it forges cultures that are not only life-sustaining but life-enhancing; to be fully human we must fully inhabit our sensuous animal bodies.
- Next time, says the facilitator: give the theory after the last exercise and reflection, add a symbolic closure, allow more time for the touch exploration, invite even more wildness, and create moments of human-to-human connection.
- Can be adapted for people less comfortable with their bodies or nature – or go deeper and wilder with those who are very comfortable.

Gaia's Erotic Nature *continued*

How it runs *continued*

6. **Introduce the South.** A short input on the Wild Indigenous One from Bill Plotkin's Wild Mind.

7. **South walk.** A practice from Wild Mind of dropping into the body, the emotions and sensual connection with the living world. Wander and move as the Wild Indigenous One, in embodied relationship with all beings. Ask: How does it feel? How does it provoke or inspire me? What opportunities for communion or celebration arise? Am I fully at home here – how could I be more so? Touch things you never touch, or as if for the first time; be moved by light, shadow and sound; sing, drum, dance for or with other beings, echo bird songs; greet beings and introduce yourself out loud.

8. **Closing circle.** Share how it was and what you received; the facilitator offers reflections.

WHERE IT COMES FROM

Feeling earth's touch: Stephen Harrod Buhner, "Plant Intelligence and the Imaginal Realm". Touch cards: the Touchcards game by Anne-Lorraine Selke and Jakob Wolski. South walk and the Wild Indigenous One: Bill Plotkin, "Wild Mind".

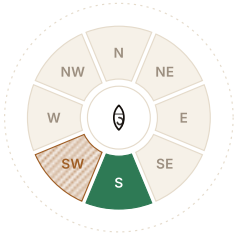
ONLINE

waka.gaiaeducation.org/collection/gaias-erotic-nature

South · High Sun · South-west · Afternoon

Giving Back

Two hours of work the place actually needed



> Shift the group from guest to participant, and end a week of receiving with a day of contributing.

DURATION	GROUP SIZE	SETTING	ENERGY
2–3 hours	Any	Outdoors	●●●● Physical

MATERIALS: Tools appropriate to the task; Gloves; Water

Introduction

A training group is a small extractive event: it consumes water, food, firewood, attention and the hosts' week. This is the correction, and it is not a metaphor.

How it runs

1. **Ask the hosts, in advance, what they actually need done.** Not what would be nice for the group to experience. The distinction matters and the group will feel it immediately.
2. **Brief it properly**: why this job, what it is part of, what it will look like in five years.
3. **Work.** Facilitators work too. This is not a session to observe.
4. **Stop while there is still energy left**, and stand together looking at what changed.
5. **The host speaks last** – one or two minutes on what this means for the place. Not the facilitator.

Good jobs

Clearing a spring. Terracing. Mulching. Firewood. Dry-stone repair. Seed collection. Rebuilding a path that everyone has been complaining about all week.

Bad jobs

Anything invented for the group. Anything that will be undone next week. Anything where the hosts have to supervise more than they gain.

Facilitator notes

- Put it late in the week, not on day one – the group works better once it is a group, and the meaning lands differently once they have received something first.
- Take the photograph of the finished job, not of people working. It is the photograph the hosts will want.

WHERE IT COMES FROM

The core routine "giving back" in the nature-connection tradition, and standard practice in every work-camp and ecovillage volunteer programme.

Card written by WAKA facilitation team

ONLINE

waka.gaiaeducation.org/collection/giving-back

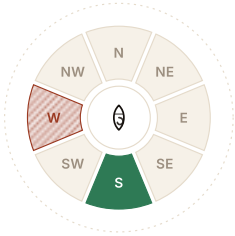
GOES WELL AFTER

The Honorable Harvest p. 29
Building a Fire and Water Transport System p. 21

South · High Sun | West · Sunset

Playing with Systems

Three short games that teach what a diagram cannot



> Build an intuition for systems behaviour – feedback loops, delay, tipping points – that participants can then recognise in their own organisations.

DURATION	GROUP SIZE	SETTING	ENERGY
60–90 min	10–30 people	Outdoors or indoors	●●●○ Lively

MATERIALS: An open space; Tokens or sweets for the commons game

Introduction

Three games, run back to back, in ascending order of discomfort.

How it runs

Game one – Secret triangles (15 min)

Everyone silently picks two other people in the room, without telling anyone. On "go", each person must move so that they are always equidistant from their two people. The room heaves, then – usually – settles.

Then: nominate one person to move deliberately to the far corner. Watch the entire room follow. **This is what a keystone species is.** Nobody had to be told; there was no leader; the whole system moved.

Game two – The balancing game (10 min)

Same rules, but each person must stay directly between their two people. This version rarely settles at all. Run it for two minutes, then stop.

Ask what the difference was. It is one rule. Some systems have an equilibrium and some do not, and you cannot tell which by looking at the people in it.

Game three – The commons (25 min)

Groups of five sit around a bowl of twenty tokens. Every round, each person may take as many as they like. At the end of the round, whatever remains in the bowl doubles, up to a maximum of twenty. Ten rounds. No talking in rounds one to three.

Nearly every group empties the bowl. Play a second time, with talking allowed between rounds. Watch what changes.

Facilitator notes

- Do not explain the concept before the game. The order is: play, notice, name.
- The commons game gets personal. Debrief it in small groups first, then whole group, and steer from "who was greedy" towards "what did the rules make easy".
- Total time is the whole afternoon block if you debrief properly. Do not try to fit all three into forty-five minutes.

WHERE IT COMES FROM

Systems games from the Work That Reconnects and from Donella Meadows' systems-thinking teaching. Credit: Donella Meadows, "Thinking in Systems"; Joanna Macy & Molly Brown, "Coming Back to Life"

Card written by WAKA facilitation team

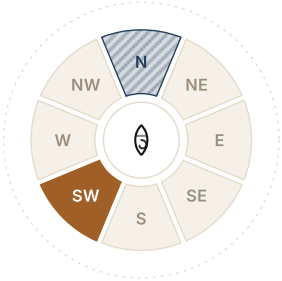
ONLINE

waka.gaiaeducation.org/collection/playing-with-systems

GOES WELL AFTER

Predator and Prey p. 20
Web of Connections p. 14

South-west · Afternoon
North · Deep Night



Being Without Time

Letting the day's rhythm, not the clock, tell you when

> Disconnect from the concept of clock time, and perhaps forget the anxiety that comes from the pace of time in the society we live in.

DURATION	GROUP SIZE	SETTING	ENERGY
The whole programme	Any	Outdoors or indoors	●●○○ Gentle

MATERIALS	None – just voices
TARGET GROUP	Young people and older people.

Introduction

The contributor also suggested the titles "Out of Time" and "Nature's Time".

How it runs

1. **Nobody knows what time it is.** Participants put the clock aside for the whole programme.
2. **Choose a collective call** to replace the clock – for example a wolf's howl or a crow's call. Different animal sounds can be chosen.
3. **First call: "starting soon".** It tells everyone that a meal (breakfast, lunch, dinner) or an activity will start in about five minutes, so they can get ready.
4. **Second call: "starting now".**

Facilitator notes

- On the training flipchart this appears as "Calling Wolf / Crow".

WHERE IT COMES FROM

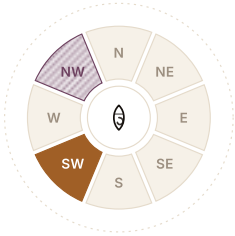
Shared by Paul.

ONLINE

waka.gaiaeducation.org/collection/being-without-time

South-west

South-west · Afternoon | North-west · Dusk



The Group Object

One thing, made by everyone, that holds the week

> Give an intangible thing – this particular group, this particular week – a physical form that can be pointed at, added to and eventually let go of.

DURATION	GROUP SIZE	SETTING	ENERGY
30 min to start, revisited daily	6–30 people	Outdoors or indoors	●●○○ Gentle

MATERIALS Whatever people bring; A permanent place to keep it

Introduction

Every good residential week produces an in-joke, a phrase, a shared reference. This gives that thing somewhere to live.

How it runs

1. **Day one, in the opening circle:** each person places one object in the centre – something they brought, or something found on the way here – and says one sentence about it. No object is refused.
2. **Build.** The group arranges them into one composition. Ten minutes, no deliberation.
3. **It travels.** It sits in the middle of every circle for the rest of the week. Somebody carries it.
4. **It grows.** Anyone may add to it at any time, without asking. Things found on walks, things made in sessions, a bad drawing from a session that went wrong.
5. **The last morning:** each person takes back an object that is not theirs, and says why. What is left is buried, burned, or given to the hosts.

WHERE IT COMES FROM

Used in the WAKA programme as the "group totem". Renamed here – see the note below.

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/group-object

Facilitator notes

- Do not curate it. A group object that a facilitator arranges is a decoration.
- If it looks ridiculous by mid-week, that is correct.
- The taking-back on the last morning is the whole design. Give it forty minutes, not ten.

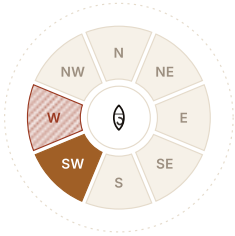
A note on the word "totem"

This method is usually called a group totem. Totem comes from the Ojibwe doodem, and in Anishinaabe and other traditions it names a clan relationship with a specific being, carrying specific obligations – not a decorative object. Because this method is neither of those things, it is filed here under a plainer name. Use whichever word you like with your group, but if you use totem, say where it comes from.

GOES WELL AFTER

Nature Mandala p. 31
Morning Circle p. 7

South-west · Afternoon · West · Sunset



The Honorable Harvest

A reading, and a walk with one rule

> Replace “is this edible” with “may I take this”, and give a group a workable ethic they can carry into any landscape.

DURATION	GROUP SIZE	SETTING	ENERGY
90 min	4–20 people	Outdoors	●●○○ Gentle

MATERIALS A copy of Braiding Sweetgrass; Baskets; A knife or scissors; A local foraging guide

Introduction

A session that begins sitting down with a book and ends with people standing in front of a plant, genuinely unsure whether they are allowed to pick it.

How it runs

1. **Read aloud, outdoors, ten minutes.** The passage listing the guidelines of the honorable harvest: never take the first, never take the last, ask permission and abide by the answer, take only what you need, use it respectfully, share, give thanks, give a gift in reciprocity, sustain the ones who sustain you.
2. **Write them up** where everyone can see them for the rest of the walk.
3. **Walk, with one rule: you must ask, and you must be prepared to be told no.** Asking is not a metaphor – stand in front of the plant, look at the whole population of it, and decide. Some people will come back with empty baskets. That is a result, not a failure.
4. **Sit in a circle with the harvest** and cook or eat some of it.
5. **The reciprocity question:** what did you give, or what will you?

Facilitator notes

- **Identification safety comes first and separately.** Run a straight, unromantic session on what is deadly in this landscape before any of this. Ethics does not protect anyone from hemlock.
- Check local foraging law and land ownership. In some places the honest answer to “may I take this” is “not legally”.
- The people who came back empty-handed are the most interesting voices in the closing circle. Ask them first.

GOES WELL AFTER

Words Before All Else p. 15
Giving Back p. 25

WHERE IT COMES FROM

The chapter “The Honorable Harvest” in Robin Wall Kimmerer’s “Braiding Sweetgrass” (2013), presenting Potawatomi teachings. Credit: Robin Wall Kimmerer, “Braiding Sweetgrass”, Milkweed Editions, 2013 milkweed.org

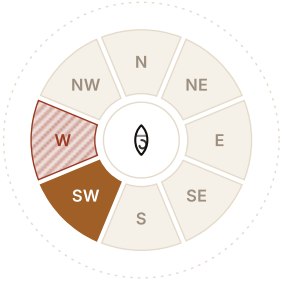
Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/honorable-harvest

South-west · Afternoon
West · Sunset

Life Mandala

Your story, laid out in what the forest offers



> Get to know each other by representing your life as a mandala, made in nature, with nature and for nature.

DURATION	GROUP SIZE	SETTING	ENERGY
–	Any; with many people, keep each sharing short	Outdoors	●●○○ Gentle

MATERIALS	Whatever is found on site
TARGET GROUP	Anyone.

Introduction

Gathering 'treasures' from the woods brings people into their senses; laying them out as a mandala gives each life story a shape the group can walk around.

How it runs

1. **Time alone to gather.** Each person collects treasures and art materials from the area – at WAKA, the Otter clan area in the woods.
2. **Create your mandala** in nature.
3. **Go on a journey together.** One by one, the group visits each mandala, and its maker shares the story they want to share and how it is represented in the mandala.

Facilitator notes

- Touches several pathways to nature connectedness: meaning, beauty, emotion, and compassion for each other.
- Children can do it too; they will share different kinds of things.

WHERE IT COMES FROM

Shared by Isobel and co-facilitators.

ONLINE

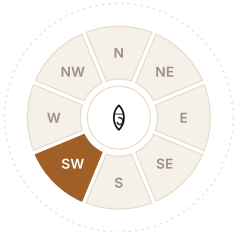
waka.gaiaeducation.org/collection/life-mandala

South-west

South-west · Afternoon

Nature Mandala

Making something beautiful that you then have to leave



> Give a group a shared, non-verbal, non-competitive act of making – and a very small, very clean practice in letting go.

DURATION	GROUP SIZE	SETTING	ENERGY
60–120 min	4–30 people	Outdoors	●●○○ Gentle

MATERIALS Nothing. Only what is already on the ground.

Introduction

A quiet session for the long afternoon, when the group is tired, a little raw from the morning, and would resist anything requiring words.

How it runs

1. **The one rule: take nothing living.** Fallen leaves, stones, cones, bark, feathers, husks. Nothing picked, nothing broken off.
2. **Mark the centre.** One stone, placed by whoever wants to.
3. **Build outward, in silence.** Ninety minutes. No plan, no discussion, no allocation of areas.
4. **Stop when it is finished.** Groups know. Stand and look at it from the outside, then from the far side, then from as high up as you can get.
5. **Leave it.** Do not photograph it. Walk away.
6. **Talk on the walk back**, in pairs.

WHERE IT COMES FROM

Land art and ephemeral art practice; most closely associated with Andy Goldsworthy, and with mandala traditions in Buddhism and Hinduism from which the word is borrowed. Credit: Andy Goldsworthy

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/nature-mandala

Facilitator notes

- The no-photograph instruction produces more reaction than anything else in the session, which is what makes it worth keeping. If the group cannot bear it, negotiate: one photograph, taken by one person, after everyone has looked with their own eyes.
- Silence is what makes it collaborative. Groups that talk end up dividing the circle into private plots.
- Come back on the last morning and look at what the wind and the animals did to it. That visit is the real session.

A note on the word

Mandala is a Sanskrit word carrying specific meaning in Buddhist and Hindu practice, where making and destroying one is a formal spiritual discipline. What happens here is much smaller than that. Say so, and consider calling it a ground circle with your group.

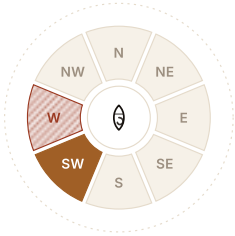
GOES WELL AFTER

The Group Object p. 28
Sun Solo Quest p. 32

South-west · Afternoon | West · Sunset

Sun Solo Quest

A day alone with the land, from dawn to dusk



> Rest deeply into the beauty of the land and, through it, open to deep nature connection and a soul encounter with the animate world – carrying a personal intention.

DURATION	GROUP SIZE	SETTING	ENERGY
From a few hours to dawn to dusk, or 24 hours with a night out	10–25 (the WAKA group), if the land can hold everyone apart	Outdoors	● ○ ○ ○ Still

MATERIALS Water and light food; warm and waterproof layers; journal and pen; safety whistle; phone (switched off); small first-aid kit; map and compass in larger wild areas. For the 24-hour option: tarp, bivvy bag, sleeping bag and mat. Optional: drum or rattle, sacred objects.

Introduction

Two strands are woven together: deep relaxation – an out-breath, being held by the land – and, through it, deep nature connection and the chance of a soul encounter with the animate world. It is a time to connect with the vastness of life, and to receive mirrors of your unique being within it.

How it runs

1. **Prepare.** Announce the solo a day ahead – the anticipation is part of it. Then an orientation for the whole group, and a mentoring or peer-mentoring conversation to get clear on your intention.
2. **Form your intention.** Ask yourself: what part of me do I want to bring to meet, and be held by, this time of year? Journaling, dreams and time with the more-than-human world help. The clearer the intention, the more specifically the world can respond.
3. **Set the safety frame, precisely.** The boundary, the time, the whistle protocol (three blasts = I need help; a reply means someone is coming), the return signal, a medical check and a buddy system. Each person tells the group their name, where they will be, for how long and their intention, so the group can hold them while they are out; facilitators note each spot on a map.
4. **Cross the threshold.** Mark an entrance – something you place on the ground, or a gateway that is already there, such as two trees. Speak your intention ("The part of me I am bringing to meet the South-west is..."), call in any support you want, and step over. Then let the intention go, trusting it has been heard, and pay close attention to what unfolds.

Facilitator notes

- **Screen for this.** Ask about mental-health history in the application, and speak privately with anyone for whom hours alone is a clinical risk rather than a growth edge. Offer a shorter version (for example ninety minutes, within sight of camp) openly to the whole group, rather than an exemption.
- **Safety:** someone knows where you are and when you will be back, with a plan for what happens if you don't return. Carry your phone switched off, and a safety whistle. Facilitators walk the boundary at intervals without being seen. Check weather, ticks, hunters and the landowner's permission – in advance, in writing. This is not a challenge but a deeper reconnection with yourself and the land – no physical risks.

Sun Solo Quest *continued*

How it runs *continued*

5. **Be with the land.** Alternate between sitting still and wandering: if you tend to be still, wander more; if you tend to wander, be still more. Let the beings that show up become allies and guides. Whenever you notice something pulling you away from being present, let it go.
6. **Give a gift of thanksgiving** before you leave – make something, sing a song, whatever connects you to your gratitude.
7. **Cross back.** Say any thanks you want to say, step back over the threshold, and remove it if you made it.
8. **Return and share.** Let the group know you are back. Eat first; then share your stories in small groups with a facilitator. People may pass, and nobody is asked to explain what happened.

WHERE IT COMES FROM

Adapted from "Information for Solo Land Ceremony" (2024) by Sky, combined with the WAKA website card "Nature Solo". The solo is common to wilderness rites-of-passage work, vision quest traditions, Outward Bound and monastic retreat.

ONLINE waka.gaiaeducation.org/collection/sun-solo-quest

Facilitator notes *continued*

- If you meet other people, avoid contact: hold them as other beings on their own sacred journeys – or, if contact happens, as allies in yours.
- Fasting is an option, not a recommendation; bring an emergency snack either way.
- On the 24-hour option, sleep under just a tarp, bivvy bag and sleeping bag rather than a tent, to stay with the elements through the night.
- The hardest facilitation skill here is not intervening; the second is not interpreting afterwards. There is no wrong way of doing this.

On lineage

Solo time in wild places belongs to many traditions, including living Indigenous ceremonies with initiators, protocols and obligations that a training week does not have. Name what you offer honestly – a solo inspired by these traditions, not a vision quest – to protect both the participants and the traditions.

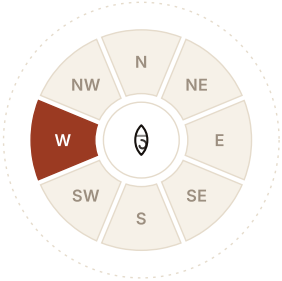
GOES WELL AFTER

Sit Spot p. 44
Storytelling p. 11
Deep Time p. 41

West · Sunset

Five-Finger Feedback

A whole group evaluated in twenty minutes, with one hand



> Get honest, actionable, mid-course feedback early enough that the second half of the week can still change.

DURATION	GROUP SIZE	SETTING	ENERGY
15–30 min	Any	Outdoors or indoors	●●○○ Gentle

MATERIALS Paper and pens; or a flipchart with a hand drawn on it

Introduction

End-of-week evaluations are for the next group. This one is for this group, and it happens on Wednesday when there is still time to do something about it.

How it runs

Everyone draws round their hand. Each finger is a prompt:

- **Thumb** – what was good. What should stay exactly as it is.
- **Index** – what I want to point at. Something to look at more closely.
- **Middle** – what I did not like. The rude finger; say the rude thing.
- **Ring** – what I want to keep. What I am committing to.
- **Little** – what came up short. Too small, too rushed, missing.
- **Palm** – how I am, in the middle of all this.

Fifteen minutes to fill it in alone. Then either post them anonymously on a wall, or read them round the circle – pick one and say which before people start writing.

WHERE IT COMES FROM

A standard non-formal education evaluation tool, widespread in Erasmus+ youth work and in Scouting.

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/five-finger-feedback

Facilitator notes

- **Anonymous or named is a real choice, not a detail.** Anonymous gets you sharper content; named gets you a group that owns what it said. In a group of strangers on day three, anonymous.
- The facilitation team must respond the next morning, out loud, naming what will change and what will not and why. Feedback collected and not answered does more damage than no feedback at all.
- The middle finger is the point of the exercise. If every middle finger is blank, the group does not trust you yet – and that is the finding.

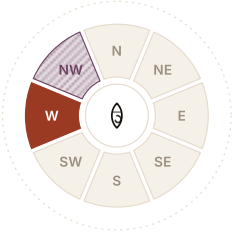
GOES WELL AFTER

Storytelling p. 11
Sun Solo Quest p. 32

West · Sunset | North-west · Dusk

The Place Portrait

One photograph of the same view, by everyone, all week



> Make visible how much a single place changes in six days, and how differently twenty-five people see the same frame.

DURATION	GROUP SIZE	SETTING	ENERGY
2 min daily, 30 min to show	Any	Outdoors	●○○○ Still

MATERIALS Phones; A marked standing point; A screen or a wall to project on

Introduction

This is a seed card. The method is here; the images that make it worth looking at come from the voyages. The gallery on this page fills up as WAKAs happen.

An answer to the problem that documentation of a training week is always photographs of people looking happy, and never of the place they were in.

How it runs

1. **Day one: choose the viewpoint together.** Mark the exact standing spot with a stone, and mark the direction. Somewhere ordinary is better than somewhere spectacular.
2. **Everyone photographs the same frame, once a day**, at any hour they like. Same spot, same direction, whatever the weather.
3. **No editing, no filters, no people in shot.**
4. **Last night:** all images, in chronological order, projected without commentary. Then the same images grouped by day, so twenty-five versions of Tuesday sit side by side.
5. **One question:** what did you see that nobody else saw?

WHERE IT COMES FROM

Rephotography and time-lapse practice; a simplified version of long-term photographic monitoring used in ecology.

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/the-place-portrait

Facilitator notes

- The value is entirely in the constraint. A group that drifts off the spot ends up with a pile of holiday photos.
- The best sequences come from bad weather. Do not cancel on a wet day.
- Ask permission before publishing anything, and put the sequence into the voyage's page here – a place portrait from Grain&Sens in May and one from a Slovak forest in November is the argument for this whole platform.

Sequences collected so far

None yet.

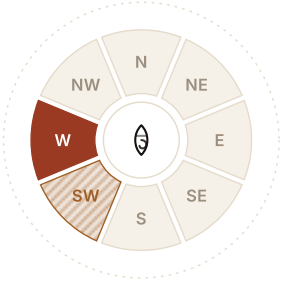
GOES WELL AFTER

Sit Spot p. 44
Forest Soundscape p. 17

West · Sunset | South-west · Afternoon

Voice, Harmony, Imperfection

Warming up the voice, then giving it to the land



> Warm up and get familiar with our voices and our comfortable range of tones – experiencing our inner and outer voices, and extending them into nature connection.

DURATION	GROUP SIZE	SETTING	ENERGY
–	Ideally about 12; more is possible but harder to facilitate	Outdoors	●●○○ Gentle

MATERIALS	–
TARGET GROUP	Anyone who wants to work with their voice – and to be part of something bigger.

Introduction

The workshop ends by offering our songs and voices to the forest.

How it runs

1. **Release tension.** Start by moving the body.
2. **Loosen the body.** Massage the shoulders, neck and face.
3. **Warm up the voice.** Rhythm, scale and sound exercises.
4. **Learn songs from different cultures**, in different melodies.
5. **Sing for each other.** Sing them together, for each other.
6. **Sing for the land.** Offer the songs and your voices to the forest around you.

Facilitator notes

- The repertoire could reach much further – for example songs from cultures outside Europe.
- Touches all five pathways to nature connectedness – above all beauty, but also meaning, emotion and contact.

WHERE IT COMES FROM

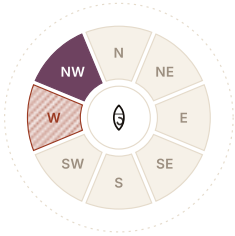
Shared by Fanni.

West

North-west · Dusk · West · Sunset

The Council of All Beings

Speaking, for an afternoon, as something that is not you



> Break the habit of speaking about the living world and practise, for a few hours, speaking from inside it.

DURATION	GROUP SIZE	SETTING	ENERGY
3–5 hours	8–30 people	Outdoors	●●○○ Gentle

MATERIALS Card; clay or found materials for masks; String; Scissors; A council space

Introduction

The best-known ritual in deep ecology, and the one most often run badly. Run well it is unforgettable; run in ninety minutes with a craft table it is embarrassing. Give it the afternoon.

How it runs

1. **Go out alone and be found.** Not "choose an animal". Walk, sit, wait, and let a being of this place present itself – a beetle, a scrub oak, the dry riverbed, the topsoil, the wind. Forty-five minutes minimum.
2. **Make its mask.** From found and simple materials. Ugly is fine. Ninety minutes.
3. **Come into the council in silence, wearing it.**
4. **Round one – introduction.** I am ancient beech, and this is what I say to the humans.
5. **Round two – the humans listen.** Three or four people at a time remove their masks, sit in the middle, and may not speak. Everything is addressed to them. Rotate so everyone spends time in the middle.
6. **Round three – the gift.** Each being offers the humans one strength or capacity of its own: I, mycelium, offer you my ability to connect what looks separate.
7. **Remove the masks deliberately, and say your own name aloud.** Do not skip this. It is the closing of the container.
8. **Eat together.** Debrief the next morning, not tonight.

GOES WELL AFTER
Deep Time p. 41
Web of Connections p. 14
Sun Solo Quest p. 32

Facilitator notes

- **The de-roling in step 7 is a safety measure, not a formality.** People do go a long way into this.
- Set the frame honestly: this is a structured imaginative exercise from the deep ecology tradition, not a claim to speak for anyone.
- Grief will surface in round two. Have the space and the time for it, and do not hurry into the gift round to make everyone feel better.
- Masks are burned, buried or taken home. Never binned in front of the group.

WHERE IT COMES FROM

Developed by John Seed and Joanna Macy in 1985 and central to the Work That Reconnects. Credit: Joanna Macy & John Seed, "Thinking Like a Mountain"; Joanna Macy & Molly Brown, "Coming Back to Life" workthatreconnects.org

Card written by WAKA facilitation team

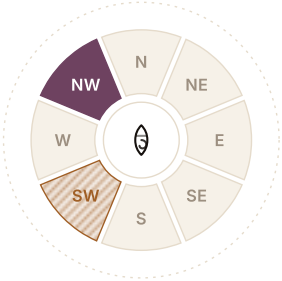
ONLINE

waka.gaiaeducation.org/collection/council-of-all-beings

North-west · Dusk | South-west · Afternoon

Deep Listening

Witnessing someone with your whole presence



> Open the heart and listen to what another person shares – without judgment, without creating stories, and without getting lost in your own mind.

DURATION	GROUP SIZE	SETTING	ENERGY
–	Mostly pairs; works in any size	Outdoors or indoors	●○○○ Still

MATERIALS –

Introduction

Most of the time, while someone else is speaking, we are already preparing what we want to say next. Deep listening is the practice of staying with them instead.

How it runs

1. **Sit one-to-one.** At WAKA this happened in the daily buddy reflection times.
2. **The listener stays present.** Look the other person in the eye or show with your body that you are listening – without comments, without adding on. You are simply there, witnessing.
3. **The sharer speaks from the heart.** You are not sharing to entertain; try to stay present with what comes, without judging yourself or the other.
4. **What is shared stays between you.** This creates safety, and the time becomes integration and meaning-making.

Facilitator notes

- The same quality of listening carries into larger circles such as the Way of Council: put your own stories aside and trust that your words will come when it is your turn.
- It can be practised anywhere – when listening to a story, or at dinner.

WHERE IT COMES FROM

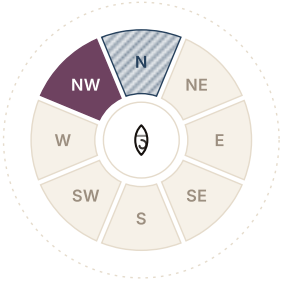
Shared by Emilie.

ONLINE

waka.gaiaeducation.org/collection/deep-listening

North-west

North-west · Dusk
North · Deep Night



Emergent Conversation

Lying on the earth, thinking out loud together

> Explore a complex, controversial or emotional topic collectively and without structure – lying on the ground, where nobody has to face anybody.

DURATION	GROUP SIZE	SETTING	ENERGY
Open-ended – it is over when it is over	Up to 10–12 people	Outdoors	●○○○ Still

MATERIALS	Blankets or mats
TARGET GROUP	Adults. Not for people with a strong trauma history or hearing impairments.

Introduction

Lying down, looking up and not at each other, a group can take height and perspective on a topic. It is less confrontational, and the earth underneath gives a sense of grounding when the topic brings up grief.

How it runs

1. **Find a quiet place in nature that feels contained**, such as a forest.
2. **Everyone lies down** on blankets or something cosy.
3. **Offer one question.** At WAKA it was: what is our relationship with the Earth?
4. **Popcorn style.** Anyone speaks whenever they want, for as long as they want, as often as they want. Name the balance out loud: those who tend to speak a lot, and those who tend to speak less. Silence is welcome.
5. **End it when it is over.** Tell the group at the start that it will be over when it is over – and then let it run for a long time.
6. **Land.** Offer a choice: time alone to integrate the topic, or staying together to land as a group.

Facilitator notes

- Keep the group to 10–12 people: lying down, people speak more quietly and cannot read each other's lips.
- Best suited to adults.
- Not suitable for people with a strong history of trauma (lying on the ground looking up can lead to dissociation) or with hearing impairments.

WHERE IT COMES FROM

Shared by Aurélie.

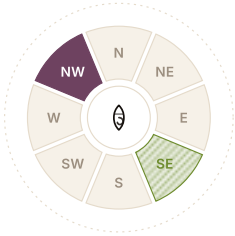
ONLINE

waka.gaiaeducation.org/collection/emergent-conversation

North-west · Dusk · South-east · Morning

Open Stage

The evening nobody plans and everybody remembers



> Move a group from participants to contributors, and let people be seen for something other than their professional competence.

DURATION	GROUP SIZE	SETTING	ENERGY
90 min–3 hours	8–40 people	Outdoors or indoors	●●●○ Lively

MATERIALS: A fire or a warm room; A sign-up sheet; Whatever people brought

Introduction

By Wednesday, a group has learned what everyone does for a living. This is how they learn who everyone is.

How it runs

1. **Put up the sheet on day one**, not on the night. Time slots, five to ten minutes each. Anyone may write their name and a title.
2. **A participant curates**, not a facilitator. Their whole job is to keep the order and to introduce people warmly.
3. **The rule of the offer:** anything you want to give. A song from your grandmother. A card trick. Explaining your PhD in five minutes. A poem in a language nobody here speaks. Teaching a dance badly.
4. **The two rules of the audience:** you stay for the whole thing, and nobody films without asking.
5. **Finish with something everyone can do together** – a round song, a circle dance – so the evening ends as a group and not as an audience.

Facilitator notes

- Facilitators go early in the running order and offer something they are not good at. This is the single highest-leverage act of the week; the whole evening's permission level is set by it.
- Do not fill gaps in the sheet by pressuring people. Silence on the sheet on Monday, four names on Tuesday, full by Thursday is the normal shape.
- Protect the following morning. Start late.

WHERE IT COMES FROM

Open Space Technology applied to the evening; standard practice across international youth work. Credit: Harrison Owen, "Open Space Technology"

Card written by WAKA facilitation team

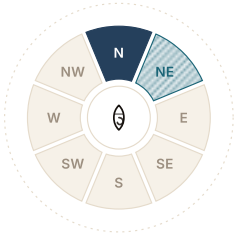
ONLINE

waka.gaiaeducation.org/collection/open-stage

GOES WELL AFTER

Storytelling p. 11
Singing the Group In p. 9

North · Deep Night
North-east · Before Dawn



Deep Time

Standing on a rope four and a half billion years long

> Replace an abstract understanding of geological time with a physical one, and put the current moment somewhere a group can see it from.

DURATION	GROUP SIZE	SETTING	ENERGY
90 min–3 hours	6–30 people	Outdoors	●●○○ Gentle

MATERIALS 40–100 m of rope or twine; Markers or stones; Cards with events written on them

Introduction

Everyone knows the Earth is old. Almost nobody has walked it.

How it runs

1. **Lay the rope** across the longest open ground available. One end is the formation of the Earth; the other is now. On a fifty-metre rope, one metre is ninety million years.
2. **Hand out event cards** – first life, oxygen, first forests, the great extinctions, dinosaurs, the first flowers, mammals, primates, Homo sapiens, agriculture, writing, the steam engine, your grandmother's birth.
3. **Everyone places their card.** They will get it badly wrong, and that is the session.
4. **Walk the rope together from the beginning**, correcting as you go, with a facilitator telling it as a story rather than a list.
5. **The last centimetre.** Agriculture, all recorded history, every empire, and every person any of us has heard of, occupy roughly the last two millimetres of a fifty-metre rope. Stand there. Say nothing for a while.
6. **Then turn around and face the other way.** The rope continues. Ask what the group wants to have been true, looking back at this moment from a long way along it.
7. **Sit down where you are.** Talk in threes.

Facilitator notes

- The turning around in step 6 is what makes this the north-east and not just the north. Without it you have left a group standing in awe with nowhere to put it.
- Do the arithmetic for your rope length in advance and write the positions on a card in your pocket.
- It is a very strong session to run in the hour before dusk.

WHERE IT COMES FROM

Deep Time work is central to Joanna Macy's Work That Reconnects; timeline-walk versions are used widely in deep ecology and geology teaching. Credit: Joanna Macy & Molly Brown, "Coming Back to Life" workthatreconnects.org

Card written by WAKA facilitation team

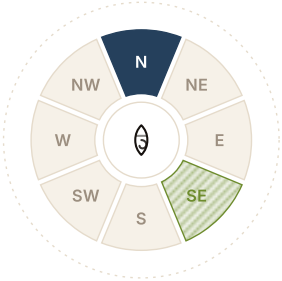
ONLINE

waka.gaiaeducation.org/collection/deep-time

GOES WELL AFTER

The Council of All Beings p. 37
Sun Solo Quest p. 32
The Next Step p. 47

North · Deep Night
South-east · Morning



I Notice

Saying out loud what is already there

> Feel connected to nature, notice its beauty, and relate to each other by expressing what each person notices.

DURATION	GROUP SIZE	SETTING	ENERGY
–	10–25 (the size of the WAKA group)	Outdoors	●○○○ Still

MATERIALS	–
TARGET GROUP	Anyone, from children to elders.

Introduction

A short meditation in a circle that turns outward.

How it runs

1. **Sit in a circle, facing outward**, with your backs to the centre.
2. **Centre in silence** for a moment, eyes closed.
3. **Open your eyes and name what you notice**, popcorn style – around you, or inside you: "I notice..."

Facilitator notes

– Works with anyone – children, adults, elders.

WHERE IT COMES FROM

Shared by Isobel and co-facilitators.

ONLINE

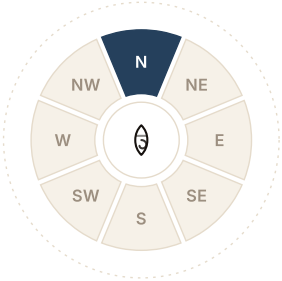
waka.gaiaeducation.org/collection/i-notice

North

North · Deep Night

Night Walk

An hour without torches



> Undo, in one hour, the assumption that the dark is a problem to be lit.

DURATION	GROUP SIZE	SETTING	ENERGY
60–120 min	4–20 people	Outdoors	●●○○ Gentle

MATERIALS One torch; carried by the facilitator and not switched on; Warm layers; Sturdy shoes

Introduction

The most common reaction, afterwards, is anger at how much of this people had been missing, and how easily a phone screen destroys it.

How it runs

1. **Walk the route in daylight first**, that same afternoon, so the group knows the ground and you know the hazards.
2. **Leave at least forty minutes after full dark.** No torches, no phone screens – one screen resets everyone's night vision by twenty minutes and people need to know that before, not after.
3. **Twenty minutes standing still at the start.** Rod cells take that long to reach useful sensitivity, and most people have never once waited for it. Talk quietly for the first five, then silence.
4. **Walk in single file, slowly, in silence.** Hands loose at your sides. Look slightly to the side of what you want to see – peripheral vision is what works in the dark.
5. **Stop somewhere open** and sit for fifteen minutes. Listen.
6. **Walk back. Speak only when you are inside.**

GOES WELL AFTER
Forest Soundscape p. 17
Owl Eyes and Deer Ears p. 19
Sun Solo Quest p. 32

Facilitator notes

- **Safety:** known route, no drop-offs, no river crossings, a rear marker, a head count at every stop, and a torch in your pocket that you do not use.
- Say clearly beforehand that anyone may take a hand or leave at any point. Fear of the dark is real and is not a thing to be talked out of in front of a group.
- The moment worth waiting for is when someone realises they can see the path. Do not narrate it. They will tell you at breakfast.

WHERE IT COMES FROM

Standard practice in nature awareness and outdoor education; the physiology is simply how eyes work.

Card written by WAKA facilitation team

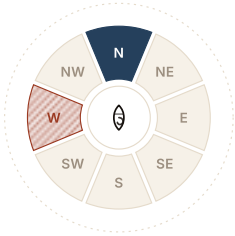
ONLINE

waka.gaiaeducation.org/collection/night-walk

North · Deep Night | West · Sunset

Sit Spot

The same place, every day, for as long as you are here



> Slow down, observe and develop awareness through the senses – building presence and a deeper relationship with the more-than-human world.

DURATION	GROUP SIZE	SETTING	ENERGY
20–40 min daily	Any – individual, with sharing afterwards	Outdoors	● ○ ○ ○ Still

MATERIALS	A sit mat; Optional – a small notebook
TARGET GROUP	Young people, youth workers, educators and anyone interested in nature connection, environmental education and mindfulness.

Introduction

If a participant takes one thing home from a week of nature facilitation, this is the one worth taking. It requires no equipment, no landscape, no facilitator and no budget, and it works in a city park.

How it runs

1. **Find your spot.** Each participant chooses a comfortable, safe place outdoors where they can sit quietly and undisturbed – close enough to reach in five minutes. It does not have to be beautiful – the scruffy corner behind the barn often works better than the view.
2. **Stay and observe.** Remain in the same spot for a set time – twenty minutes minimum – using all your senses: sounds, smells, movements, textures, plants, animals, weather and changes in the environment.
3. **Return.** Go back to the same spot every day if you can, at roughly the same time, alone – and notice the changes in yourself, in the environment and in the way you perceive it.
4. **Share.** Afterwards, share observations and experiences in pairs or in the group. One question works well in the morning circle: what was different today?

Facilitator notes

Why the same spot

The first day you see a place. The third day you see the place changing. By the sixth you are noticing an absence – the bird that was there yesterday and is not today – and noticing an absence is the beginning of actually knowing somewhere. A different beautiful spot every day gives you six first days.

- Protect the time in the timetable. It is the first thing cut and the only thing that reliably survives the week.
- Do not add a worksheet. The moment it has a deliverable it becomes homework.
- Pair it with the Story of the Day (see Storytelling) – sit spots become far stickier when there is somewhere to tell about them.
- Send people home with the instruction to find one where they live, in the first week. That is the actual outcome of the training.

Sit Spot *continued*

WHERE IT COMES FROM

Shared by Eponine. Sit spot is the foundational core routine of the nature-connection tradition taught by Jon Young and the 8 Shields lineage. Credit: Jon Young, Ellen Haas & Evan McGown, "Coyote's Guide to Connecting with Nature"

ONLINE

waka.gaiaeducation.org/collection/sit-spot

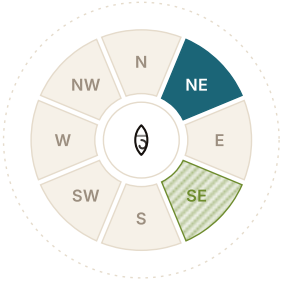
GOES WELL AFTER

Storytelling p. 11
Forest Soundscape p. 17
Owl Eyes and Deer Ears p. 19

North-east · Before Dawn
South-east · Morning

Drawing Perspectives

One object, three ways of seeing



> Practise changing perspective and detailed observation by drawing one natural object three times: as you see it, as a bird sees it from the sky, and as an ant sees it close up.

DURATION	GROUP SIZE	SETTING	ENERGY
40–60 min	Flexible	Outdoors	●○○○ Still

MATERIALS: One A4 sheet of paper and a couple of pencils (at least one) per person

Introduction

Moving between perspectives connects us to a wider picture of the Earth, creates compassion for how non-human beings see the world, and builds appreciation for the beauty of structures and patterns.

How it runs

1. **Fold the paper in thirds.**
2. **Find an object** in nature that draws your attention.
3. **Draw what you see.** In the middle third, draw the object as you see it in front of you.
4. **Become a bird.** After about ten minutes, a visualisation invites everyone to become a bird flying high above the object, looking at it from the sky. Draw it from above on the right-hand third.
5. **Become an ant.** After another ten minutes, a second visualisation: become a little ant, crawling closer and climbing up the chosen object. Draw it on the left-hand third.
6. **Close** with a silent gallery walk or a sharing circle about the experience.

Facilitator notes

- Allow about ten minutes for each perspective.

WHERE IT COMES FROM

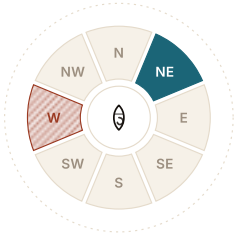
Facilitated by Etti.

ONLINE

waka.gaiaeducation.org/collection/drawing-perspectives

North-east

North-east · Before Dawn · West · Sunset



The Next Step

One promise, small enough to keep, witnessed by four people

> Convert a transformative week into one thing that actually happens in someone's own community, and put a named human being in the way of it not happening.

DURATION	GROUP SIZE	SETTING	ENERGY
60–90 min, plus a follow-up call	Any, in home groups of 4–5	Outdoors or indoors	●●○○ Gentle

MATERIALS Cards; Envelopes and stamps; or a shared document

Introduction

The gap between "that was the best week of my life" and anything changing at home is where almost all training goes to die. This is the cheapest known bridge across it.

How it runs

1. **Home groups of four or five**, formed on day two and meeting daily all week. By the last morning these people know each other.
2. **Write one next step on a card.** The test is brutal and it is the whole design: a stranger reading this card would be able to tell whether you did it. "Use more nature methods" fails. "Run a sit spot with my Tuesday group on 14 October" passes.
3. **Read it aloud to your home group.** They are allowed exactly one question: what would stop this?
4. **Rewrite it** in the light of that question. Most people's second version is half the size of the first, and that is correct.
5. **Everyone photographs everyone's card**, or writes them into a shared document with dates.
6. **The home group schedules its own online call, now, in the room**, six weeks out, in everyone's calendar before anyone leaves.
7. **On that call**, each person says whether they did it. Nobody is judged; the only rule is that you say the true answer.

GOES WELL AFTER
Five-Finger Feedback p. 34
Storytelling p. 11
Deep Time p. 41

Facilitator notes

- Step 6 is the part that gets skipped and the part that makes it work. Do not let the group leave without the calendar invitation actually sent.
- The facilitation team joins none of these calls. It is not a report to us.
- Ask groups to post a screenshot of their call in the participant channel. Not as surveillance – as a signal to the other home groups that it is really happening.
- Six weeks is deliberate. Two is too soon to have failed; three months is long enough for the week to have faded.

WHERE IT COMES FROM

Designed as the WAKA follow-up commitment, combining standard accountability-partner practice with the Erasmus+ learning-transfer requirement.

Card written by WAKA facilitation team

ONLINE

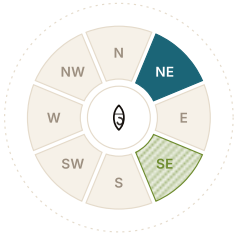
waka.gaiaeducation.org/collection/the-next-step

North-east

North-east · Before Dawn · South-east · Morning

Wandering

Going out with no route, no goal and no watch



> Give people back the capacity to be in a landscape without a purpose, which is the precondition for noticing anything they were not looking for.

DURATION	GROUP SIZE	SETTING	ENERGY
60–180 min	Any	Outdoors	●●○○ Gentle

MATERIALS Water; A boundary described out loud; A return signal

Introduction

The hardest instruction to give and the hardest to receive: go out, and do not do anything.

How it runs

1. **Describe the boundary out loud** and make sure everyone can name it back. The ridge, the track, the river, the fence.
2. **Give the return time and the signal.** Nothing else.
3. **"There is no task."** Say it, then say it again when someone asks what they should look for, and again when someone asks whether they can go with a friend. They can – but the first time, ask people to go alone.
4. **Let them go in different directions**, spaced by a minute or two.
5. **On return: no immediate circle.** Tea, then Story of the Day an hour later.

WHERE IT COMES FROM

A core routine of the nature-connection tradition, and older than any tradition that named it. Credit: Jon Young, "Coyote's Guide to Connecting with Nature"

Card written by WAKA facilitation team

ONLINE waka.gaiaeducation.org/collection/wandering

GOES WELL AFTER
Sit Spot p. 44
Storytelling p. 11
Sun Solo Quest p. 32

Facilitator notes

- The first twenty minutes of a wander are usually spent being annoyed. The useful part starts after that, which is why an hour is the minimum and ninety minutes is better.
- Do not add journalling, photography or collection. Every addition gives people somewhere to hide from the emptiness, which is the material.
- Group leaders and teachers find this the most uncomfortable session of the week. That is worth naming afterwards: what does it tell you about how you run your own programmes?

Why the north-east

Wandering is filed here, in the hour before dawn, because it is where direction comes from rather than where it is executed. People come back from a wander with a question more often than with an answer – and a question is what the north-east is for.

APPENDIX · FOR THE METHOD SINGING THE GROUP IN

Song texts

Lines marked 2× are sung twice.

Todos venimos

2× *Todos venimos de la Madre, y a ella volvemos*
2× *como una gota de lluvia, cae en el oceano.*
2× *Todos venimos del Padre Sol, y a el volvemos*
2× *como una chispa del fuego, volando hacia el cielo.*
2× *Todos venimos de la Unidad, y a ella volvemos*
2× *como un rayo de luz, viajando en la eternidad*

By Loli Cosmica

Evening rise, Spirit come

Evening rise
Spirit come
Sun goes down as the day is done
Mother Earth
Awakens me
With the heartbeat of the sea

Native American song

Be peace, be light

Be peace, bring light.
This I am, this I am Ooh-ooh-ooh
Life is a mystery, she carries me
Ooh-ooh-ooh
So let go, let go, and do your part
to bring light, bring light and love.

Origin unknown

Listen (Eel River Song)

PART I

Listen, listen, listen, listen

PART II

Lay yourself down on the rocks now
Let your body down in the river
Listen for the drumming on the other side
Lose yourself in the meantime

PART III

Listen
Let your body be your guide
Let the water decide
Lose yourself in the meantime

By Meredith Buck
thebirdsings.com/listen/

Grateful to Be

Like the birds in the sky
Like the dragonfly
Like the trees listening
What lives in them lives in me
I am grateful to be
Breathing, heart beating, joyous, and free
Even though hard times are all around me
I am grateful to be

singingalive.org/2014/12/04/grateful-to-be/

And on this land

And on this land I call my home
and through these hills where I roam,
I hear the call deep in my bones
and I am a stranger no more.

Origin unknown