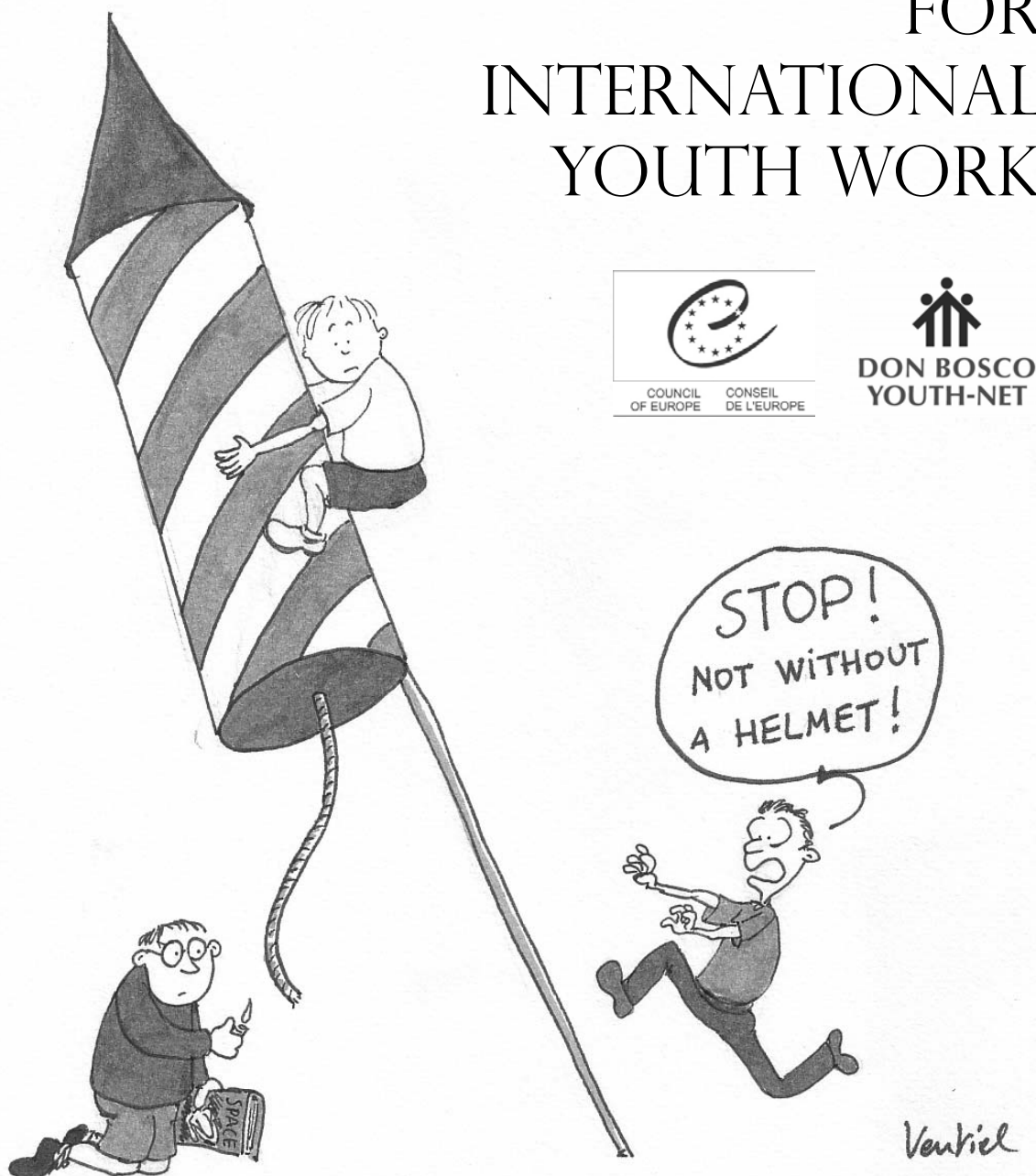


A METHODOLOGY FOR INTERNATIONAL YOUTH WORK



Jabbertalk

COLOFON

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PREFACE

“Jabbertalk” is an international collection of methods one can immediately use in youth work. It is created out of the partnerships inside the Don Bosco Youth-Net. The idea of the project was proposed on several training courses by our participants, who felt a need for making a collection of the methods used. So we made time available at those courses for them to collect the methods, adding a few of their own. We also asked our partner organisations to add their most used methods. This makes the book into a joint international effort of the young people involved in the network and of our partners.

All methods described in “Jabbertalk” have been used in practice; they have proven their use in concrete situations. Out of these concrete situations, clear examples and tips this book wants to encourage the reader to be creative with its contents and adapt it to the concrete situation their in.

To be able to start up this creative process, the book wants to offer its readers an insight in the backgrounds of such methods. By enabling to put the method in the right context, one will reach a better understanding of the method and its use. Therefore the book is structured in chapters according to the sort of the method, clearly defining its purpose.

A special attention should go out to the first chapter. With a description of a style for youth work, this chapter makes the transgression from a mere collection of methods to a methodology.

When reading this book, one will notice we use the pronoun “he” to indicate the participants with. This doesn’t mean the book only aims at reaching male youth workers, nor we want to go along with the tradition of a pure male discourse. We eventually choose this pronoun to increase the direct usability of the methods. So, with “he” we also mean “he/she” or “she”.

We hope this book will be what you expect it to be and for us what we intend it to be: a handy book that next to its concrete use will start up a creative process with the reader in adapting the methods to his own working style. But always remember:

"In theory, there is no difference between theory and practice. But, in practice, there is."

Jan L.A. van de Snepscheut (1953-1994)

Rein Meus,
Staff member Don Bosco Youth-Net ivzw

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DOING IT WITH STYLE



DOING IT WITH STYLE

The book you are reading at the moment is mainly a collection of methods useful in youth work. But rather than just offering a collection, we aim at something more.

No method is perfect in itself; no method will work exactly as it's been written. In order to learn something from the methods used, these methods must be shown within a broader context. We do this by creating a strong learning environment. It is the trainer who plays an essential role in this process. His or her style of working will determine the effect of the methods used. In other words; it is not about what we do, but how we do it!

The first chapter is entirely focussed on this. It is a combination of planning, choice of methodology and the way we deal with other trainers and participants. It is important to read this manual from this perspective; otherwise it will only be a collection of methods.

How we relate to others

Every method used needs a style adapted to the context we find ourselves in. This doesn't mean "being all things to all people" – in other words trainers who change their personality for every situation. The key concepts of the training style remain the same. In order to understand these key concepts, we need to look at the underlying basis of this style.

This basis is an interpretation of the concept of PERCEPTION, or to put it into different terms, the relation between ME and the OTHER. Our perception of the 'other' largely determines our manner of contact with the other. Every perception of the 'other' begins from our personal frame of reference. These frameworks are constructed from our personal background, experience, education and culture. It is our coloured view of reality.

This view implies that we will never get to know the 'other' totally, and vice versa. It also implies we'll never have complete control of the situation we are in with others. Every method we use needs to be adapted to the context we are in. We do this by adapting our manner, our style of working with the context.

There are two possible ways to deal with this situation: First; we can aim at becoming objective viewers of the 'other', learning to look through colourless glass. But is this realistic? More likely one ends up totally frustrated. We get ourselves lost inside a confusion of languages because of our inability to step out of our own frame of reference. The other way is to become aware of our perception. This might sound easy, but it does require us to get to know ourselves better. It requires openness towards ourselves and the 'other'. Only in this way can we really meet the 'other'. It is a challenge because every situation has the potential to open us to new perspectives. It allows possibilities for our own development, and it is through the relation with the 'other' that we can learn ... develop ... grow.



Doing it with style

With friends and family this can be very difficult to discover, because we share a lot of experiences, backgrounds... The more people differ from each other, the more this experience of perception comes to the surface.

A good illustration of this is working with multicultural groups. When the participants come from different cultural backgrounds, all have a different approach to things like rules, time, values ... if we as trainers fail to take this into account, the group will stay a multicultural group. The participants will have difficulties understanding each other. While some things will go right, others will go wrong, leaving the group frustrated. The art is converting the multicultural group into an intercultural group. In an intercultural group the participants show openness towards the cultural differences, taking it as the first step in the learning process.

The tool to make this transition is called 'Intercultural Learning'. The basics for intercultural learning are the same as described in this chapter. The main idea is starting up a dialogue between the participants. The trainers apply a flexible style of assistance. Games are perfect for intercultural learning. First of all it is a universal phenomenon, of which this book is a 'living example'. Secondly, games create a harmless context with their own set of rules, including all participants. This makes it a very safe methodology with which all participants start from the same level.

Although we don't specifically focus on intercultural learning in this book, most of the methods can be used for it, and vice versa.

Strategy in action

Before planning anything one should take into account the composition of the team. A team should be open both towards the differences between them and the skills available. Team members should be able to use their individual qualities to get the best from the team. Therefore decisions should be made by the team, not by individuals.

The starting point for the planning is one's concrete situation. A training course, a youth exchange, a youth camp, a day at a playground ... these are all different situations in need of different approaches. There are a lot of other elements that determine the starting position;

- What are the goals for these sessions?
- Who are the participants?
- Which is the target group?
- What is their background?
- Are their groups, within the Group?
- What about the accommodation?
- Which materials are available?
- What are the limitations?
- What are the possibilities?
- What about the weather?



By answering these questions one can outline a start situation. When this is done the team can work on the planning. Be aware that this starting situation is an estimate. It should and must be adjusted along the way!

In the planning process, the welcomes and the introductions should take a special place. These two moments are crucial to the success of the rest of the sessions. First of all the participants should feel at home straight away. This creates a feeling of safety which is ideal as a working base. The introduction aims at getting to know the other participants. The sooner everyone knows each others names, backgrounds, interests ... the better! This is also the moment to make some clear agreements with the participants. Furthermore it is interesting to share the purpose of the sessions with the participants as well. This creates a common basis for the team and the participants to engage with. It shows respect and trust from the team to the participants. It helps the participants to 'work' towards those goals.

Group in action

When we work with a group we should never forget the roles individuals play within it. Respect for the individual participants should come before the realisation of the goals of the sessions. Always call a participant by their first name. Learn and respect their personal limits. During the sessions the personalities of the participants are in development. Therefore we need to recognise their personal defence mechanisms. Young people are still looking for their own limits. We can support them by guiding their search in a responsible way.

A trainer is an individual inside the group as well. When we want to guide the group process, we do this out of our own position: "I have a feeling you don't understand me" – instead of saying "You don't understand me". We ask the same from the participants. Try to formulate describing messages – "I notice you are frowning", instead of "Do you always get irritated when someone makes a comment?" The same idea holds for evaluation. Always start from the experiences of the participants. Afterwards we can add experiences from ourselves.

Time management is another factor which affects the group. On the one hand we have to outline a general schedule - when we are working with the group itself, we have to be careful about not going too fast nor too slow. The group has to work at its own pace, but the process cannot come to a stop. Therefore the schedule can never become a rigid set of rules to follow. We need to be flexible, even if this means readjusting the goals.

Wherever the trainer gives some background instructions or when we do an evaluation on method, we have to make sure both are balanced. An example of an imbalance would be doing an introduction game of five minutes and evaluating the use of it for over twenty! It is also important the methodology of the illustration fit's the method used. An intervention during a method should be guiding; at the end of the method it should be more reflective.

Some words about 'confrontation' – confrontation should only be used when the group has a high level of trust and security. But the dangers of an incorrect judgement remain. The group as a whole can be confronted as a reflection on the group moving towards its goals.



Doing it with style

It is not recommended to confront an individual in front of the group when problems occur. If this needs to be done, do it in a personal way. First of all, do not react immediately. Make an appointment with the person, indicating the reason and propose a time and place for a talk. For example; “Robert, I would like to talk to you about your reactions this morning. Is it ok to meet right after supper? The trainer’s room looks like a good place ...”

Start the talk itself by explaining the situation and the cause of the problem. Afterwards the participant can explain his experience of the situation. Conclude with a search together for a joint solution. Link the conversation with the goals of the sessions. Try to address the participant’s own responsibility.

Always reflect on the role of the team in the problem. This should be shared with all the team. Maybe there are some things the team can do to avoid the problem in the future.

An interesting extra is using observers during the activities. An observer is a trainer or a participant who look at the sessions from the outside. This method can offer an extra value during very intensive activities with a stress on group dynamics. In such an occasion there may be too much happening for the trainer to keep an eye on everything. The observer can be the non-biased factor, registering everything that happens during the sessions. During the evaluation they can be used to give an extra input in the discussion.

Team in action

The personal involvement of the team and the individual trainers towards the group is important. This means being there amongst the group, being available, being interested in the participants. In this way we become part of the group. Every group is different. When we are a part of the group, it becomes easier, more natural to guide the group’s process. We double our impact; first as a trainer and secondly as a valued participant.

We need to be aware that this is an extra engagement for the trainer. Being available, means being available all the time - during the sessions as well as during the informal moments. We have less time in between to prepare other sessions. It also implies we need to share out responsibilities. But this extra engagement is worthwhile.

The same rules go for the team. Within the team there is a need for an open communication and a democratic way of decision making. The team needs to take time to get things organised, setting up goals together, planning, ... These arguments are not to say the team doesn’t need an experienced leader. Eventually someone needs to take on the ultimate responsibility. They will have to make the split decisions. Also for the participants (and their parents) it is important to know who is in charge.

Every trainer has strengths and weaknesses. We have to give the participants a realistic view of our competences. If method goes wrong because of a bad explanation we have to be able to admit it to the group. Discussing what went wrong can be a starting point for the learning process. Problems will arise for the team as well. It is important when this happens to see it as a learning possibility. The team has to solve the problem as a team.



Being a trainer is not something you are born to – it is something you become. Necessary skills can only be learnt through experience. For example, flexibility is something you learn out of experiencing the differences in working with different groups. Therefore it is necessary to have a balanced team; a blend of veterans and rookies. The more experienced trainers can guide the newcomers and gradually give them more responsibilities.

An important tool for a team is evaluation. It is a way to look both backwards and forwards to avoid repeating things that didn't work, and retaining the positives that did. There are several methods for doing an evaluation; some are written down in this book. One last piece of advice – write down the conclusions to remember them for future use!

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INTRODUCTION



INTRODUCTION

Purpose

- Creating a relaxed atmosphere;
- Learning the names of the participants;
- Meeting each other in a playful way;
- Meeting individuals.

Different Methods

ACTIVITIES

Drill with names

All the participants stand in a circle. Each person says his name and makes a gesture while doing so. Next round, this is repeated, but before you say your name, you have to say the names of the others, and make the corresponding gesture.

Quartet

The participants are put into four groups. The group that starts call someone from the group on their left. If they say the right name to the right person, that person joins that group. If they are wrong, the next group can play.

Tapping

One participant stands in the middle of the circle. The others pass on a name and a message. If the one in the middle can tap the person that is talking, he can take that person's place. The one that has been tapped has to stand in the middle.

Tap and Dash

The participants form a circle. One person walks around the circle and says everyone's name whilst tapping them on the back with a rolled up newspaper. If he doesn't know a name, he has to drop the newspaper and run away. The person who finds the newspaper behind his back tries to chase the person who tapped them before they get back into the circle.

Net of wool

The group stands in a circle. Somebody starts by calling out their name, holding the end of the ball of wool, and throwing the ball to somebody else by calling the name of the person who catches it. This person has to repeat the name of the person he got the ball from; call out his own name and the name of the person he is throwing the ball too. Every person has to repeat all the names mentioned before and continue on until all the people have been called and are holding on to the wool - a net is made in the middle of the circle. It is important that before throwing the ball, you take hold of the string of wool.

Introduction



Clapping names

Form 2 circles. Point your hand at somebody in your circle, clap in their direction and say their name. Now that person has to do the same. So they clap through a name to somebody. Do this as fast as possible. When a person makes a mistake, they have to change to the other group.

MUSICAL GAMES

Hey hello

One hat for each participant is lying on the floor. As long as the music plays, everyone dances around the hats. When then music stops, everyone puts on a hat. The participants call out the name of the person next to them. If they are right, they greet each other in a way that matches the hat.

Dancing hats

The participants are seated in a circle, with one volunteer in the middle. As long as the music plays, two hats are passed round the circle, from head to head. When the music stops, the two hat-bearers call out each others name and try to put their hat on the head of the player in the middle. The first one to do this takes the place in the middle.

Alphabet dancing

All the participants dance around freely. Someone calls out a letter from the alphabet. Participants, whose name starts with that letter try to get together. The others try to prevent this.

Dancing numbers

All the participants dance around freely. When a number is called out, everyone tries to form groups with as many participants as that number.

Saying 'hello'

All the participants dance around freely. When the music stops, everyone tries to greet as many people as possible, by calling out their names.

Dancing sticks

A stick is being passed as long as the music plays. When the music stops, the one that holds the stick goes around greeting everyone by saying their names.

GAMES WITH NAMES

Row of chairs

Put chairs in a long row and ask the participants to stand on one of them. Get them to stand in a certain order, without touching the ground.

E.g.:

- Alphabetical order
- By hair length
- Sizes of their feet



3,2,1 ... chair!

Put a row of chairs 10, 15m away from a wall. Each participant sits on a chair; one volunteer stands facing the wall. When the one against the wall calls out “3,2,1 ... chair!”, the others try to get to the wall. When the one against the wall turns round the players cannot be seen hitting the ground or moving. The one who hit’s the wall first, wins.

Volleyball (without a ball)

The players play according to the rules of volleyball, but without a ball. Instead of passing a ball around, they call out the names of the person they make a pass to.

Naming the Blanket

The players are put into two teams. Between the groups, a blanket is held up, so that the teams cannot see each other. Each team places someone next to the blanket. When the blanket drops, they call out each other’s name. The one who is last to do this loses, and has to join the other team.

Doctor knot

One participant leaves the room. In the meantime, the others form a chain and put themselves into a tight knot without letting go of hands. The ‘doctor knot’ can enter the room to try and undo the knot. When you have to step over someone, you have to say your name. When someone steps over you, you name a hobby. When you have to get under someone, you say your shoe size. If someone crawls under you, you say where you live.

Quartet with names

Make teams according to personal characteristics (e.g.: stubborn, shy, secretive, bossy,...). Play ‘quartet’ with these groups (see 2.1).

Crocodile, elephant, fish

The participants stand in a circle. One volunteer stands in the middle and calls out another player’s name – followed by crocodile, elephant or fish. The one whose name has been called acts out the animal. The players on the left and right have to help. When someone makes a mistake, he has to take the place in the middle.

- Crocodile - the one in the middle is the jaw; the others are the eyes
- Elephant - the one in the middle is the trunk; the others are the ears
- Fish - the one in the middle makes the mouth movements; the others are fins

About myself

Every participant gets four cards. Everyone writes something about himself down on the cards. The cards are collected, shuffled and distributed again. The aim is to get the cards to the rightful owner by asking questions to each other.

Alphabetical introduction

The participants choose a letter from the alphabet. Everyone gets some time and a pen and paper, to describe themselves. They can only use words starting with the letter they choose. The papers are collected, shuffled and distributed again. The aim is to try and find the person behind the description.

Introduction



Blind balloons

The participants are put into groups of three. Two members of each group are blindfolded and get a balloon (each group a different colour). The members of the team who are not blind folded sit to the side of the room. The blindfolded players move around freely. The ones to the side have to get their team together again, without moving themselves.

Hello gym

All participants get a number of questions (e.g. name, age, ambition, street, hobbies). They have to work in pairs and change partner when a sign is given. Each time they change partner, they change their way of exchanging information.

E.g.:

- Back to back;
- Head between legs;
- Over your shoulder;
- Using sign language;
- Without anyone else hearing you;
- Lying on your back;
- From the other side of the room.

Time to party

Everyone gets a balloon when entering the room. On the balloons are the names of the participants. When a sign is given, everyone blows his balloon up so that they can see whose name is on it. The participants have to look for their 'name' and give them their personal balloon. When all the players have their personal balloon, the balloons are tied to a foot. Everyone tries to burst the other balloons. The last one standing with a balloon wins.

Prime numbers

Each participant writes their date of birth on a slip of paper. The aim is to form a prime number by adding or subtracting the other people's dates of birth.

This is who I am

Ask every participant to write down four things about themselves. They have to write about positive things in their character, things they are proud of. Collect the papers and stick them to the walls. Have a tour of the papers, and see who is who.

Your opinion

Every participant gets a list with a number of statements. They have to find someone who agrees with one of the statements.

E.g.:

- I am a vegetarian.
- I love watching 'Friends'.
- I go jogging every morning.
- I can't work on a computer.
- I have an elder brother and sister.



- I love my parents.
- I hate instant coffee.
- I find it difficult talking to strangers.
- I have at least two pets.
- I go to the cinema quite often.
- I read a newspaper everyday.
- I hate travelling.
- I live in a city.
- I love spiders and snakes.
- I always read before going to bed.
- I love getting up early.

Hi mate!

The participants imagine themselves being cowboys around a campfire. Ask one of them to get on his horse, ride around the fire and tap another cowboy on the shoulder. They ride around the circle in opposite directions and greet each other when they meet. They can take off their hat for example, and say the others name.

Change the game - ducks around a pond, birds in the air, bouncing balls....

Animal sounds

Prepare ready made cards with animals written on them (there should be two of each kind) and give one card to each person. When you start the game each person has to make the noise of the animal written on the card. Once everybody has found their partners they then find out some things about the other person.

E.g.:

- Names;
- Funny/embarrassing things they have done;
- Things they have in common;
- Dislikes/likes.

The sofa game

Line up a sofa or four chairs on which two boys and two girls are sitting. In a form of a U, to make a continuous circle (with the sofa), the other members of the group are sitting on a chair leaving one empty. The participants are given a name of another person. From now on this is their "new" name and they are not allowed to show it to others. The person having the empty chair on their right calls out a name. The participant with that "new" name must sit on the empty chair. So on and so forth. The game ends when the sofa is filled with either four girls or four boys.

Shapes, numbers and colours

The participants are divided into four groups according to shapes, numbers and colours, which are written on small pieces of paper fastened onto their foreheads. The participants don't know which shapes, numbers and colours they have on their foreheads. First they try to find their kinsmen and make a group according to shapes. In the group they have some time to talk about their names, hobbies, characters ... Then they try to form a new group according to numbers etc

Introduction



Chair introduction

Form a circle of chairs. Everyone steps on a chair. The leader tells them that they have to think of something that represents their life/day/... Afterwards they have to say what their names are and what they were thinking of.

Champions

Sit down in a circle and hold hands. Everyone asks the name of his neighbours. Start the game; hold your hand in the air and say, "This is XX." Then XX holds his hand in the air and says, "This is ... !" Try to get round the circle as fast as possible.

Bingo with names

Hand out the bingo cards. The participants have to find someone that matches with the description on the card. When they find someone, they sign the statement. The one that has five signatures in a row (vertically, horizontally or diagonally) calls "Bingo!" Participants can only sign once on a card.

Plays an instrument	Plays a lot of sport	Likes walking in the rain	Has a nickname	Speaks more than one language
Has been on television	Has been to the cinema this weekend	Has seen a live football game this year	Has won a race	Can bake a cake
Is an only child	Can touch their nose with their tongue	Has more than three brothers or sisters	Has never broken an arm or leg	Was born in another Country
Has their ears pierced	Has been camping in a tent	Can whistle by using their fingers	Likes to cook	Has recently moved
Sleeps till 10am on Saturday	Collects Stamps	Has no holes in their teeth	Likes cycling	Never picks their nose

Jabbertalk



NEW GAMES



NEW GAMES

Purpose

- Discover and get acquainted with non-competitive games;
- Encourage cooperation between the participants;
- Enforce trust between the participants.

Different methods

The monster-game

One participant plays the monster, another is the victim. The others are trees in the forest. The trees stand with spread legs throughout the area. The monster chases the victim and tries to tap it on the shoulder. The victim can escape by diving under the legs of a tree. The tree then gives a yell and changes into a monster and the first monster becomes victim. If the monster manages to get to the victim, they change roles.

Another form of Musical chairs

To start there are chairs for every participant. All participants dance around the chairs. When the music stops, everybody has to stand on a chair. Next time, take away some chairs, so that when the music stops, people have to share their chairs. They can hold each other, sit on each other's lap, ... as long as their feet don't touch the ground. Try to make it to 1 chair!

Drop the cord

All players stand in a circle and hold a cord, a rope, ... One player stands in the middle and tries to get the rope to touch the ground. He does this by catching the others, so that they have to let go of the rope. Those that are "out" either help him or take his place.

Playing with a parachute

E.g.:

- Make wind, waves, storm, ...
- Try to make an igloo and sit in it.
- Wave the parachute and let people cross the circle when it is up.
- Wave it as high as possible, lie under it until it falls down
- Circle a ball round by moving the parachute.
- Try this with several balls.

Popcorn

All players are "popcorn" and they jump around, making popcorn noises. One or two cooks try to get the popcorn together by touching them. When a popcorn is touched, it sticks to the cook.



New Games

Sit down in a circle

All players stand in a circle, but sideways. They don't face the centre of the circle, but the back of the player on the left. Try to move them as close as possible. Then make them sit down. If this works, see if they can take a few steps forward.

Zoo

All participants are divided into groups of 4 or 5. Each group tries to find a not too common animal. They make up a family: dad, mum, daughter, son, ... Each family-member is written down on a slip of paper. These are collected in a box.

The papers are mingled and everyone takes out a new one. The players have to make the right noise in order to find the rest of the family. They have to sit down on a chair, father first, then mum, ...

Help your friend

All players put a shoe on their head and try to walk around without losing it. When a player loses his shoe, he has to stand still and wait until another one stops and puts this shoe back on his head. Without losing his shoe of course! You can also play this with something else like a sheet of paper or a bucket.

Hit the ball

Put a big ball in the middle of the room. When you call out a part of the body, all the players have to try and touch the ball with that part.

Numbers and letters

Form numbers or letters on the ground with a group.

The escaping rabbit

All players, except some, stand in a circle with their legs apart and their eyes closed. The ones in the middle of the circle are "the rabbits". They have to escape by sneaking through the legs of the others. When a member of the circle feels something, and is able to catch the rabbit, the rabbit has to return to the middle and give it another try. When the rabbit manages to escape, the other one becomes rabbit.

The crazier, the better

The players split into groups and prepare a small piece of theatre about a certain event. One group starts to play and stops at a certain moment. Another group takes over, and another, ... The crazier the better!

Living board-game

The leader calls out a colour and a part of the body. The players have to touch that colour on somebody else with the part of the body mentioned; a hand on something blue ... a foot on something red ... until people are tied up in a knot!

Balancing

Make a circle and join hands. In turn, one player leans forward, the next one backward, the next



one forward again, ... Try to keep balance!

Small duels

E.g.:

- 2 players make a knot; a 3rd one has to undo it.
- Sit back to back, legs curled up and arms hooked into the other one's arms. Try to stand up and sit down again.
- Try to touch a part of the body first (knee, arm, ...).

Games to trust

The players make one row and pass another one over their heads. Make sure everyone stands close enough! Or put helpers on the side.

A participant walks blindfolded (or not) through the air. Other players help him by holding his feet, supporting his back, ...

Tweety-tweety

All players shut their eyes. The leader indicates the "tweety-tweety". Everyone walks through the room, eyes closed. When they walk into someone else, they have to say "tweety-tweety". The other one has to answer the same, only the real "tweety-tweety" who doesn't say anything. When a player meets the "tweety-tweety", he holds hands and walks with the "tweety-tweety". By the end of the game, there is one big "tweety-tweety" and it should be silent ;-)

Roll a trunk

All players, except one, are lying on the ground next to each other. They are the tree trunks. The one that is not on the ground lies crosswise on the others. The tree trunks roll in the same direction. This movement makes the player on top move to the other end of the trunks.

Shoe-factory

Put all the players' shoes in a big heap. Everyone has to take a left and a right shoe at random and put it on. Then they have to try and find their other left and right shoe. Look at what happens: have you got one group or different small groups?

Little lizard

All the players make a long row, holding each other. The tail of the lizard has a piece of cloth attached to his pants. The head of the lizard tries to catch the tail.

You can also have two lizards trying to catch each other's tail.

Baywatch

Everyone sits in a circle around the parachute with their legs underneath. One person is selected to be the shark and two people are the lifeguards. The shark has to stay under the parachute and the lifeguards behind the other persons. The shark grabs people's legs to pull them under the parachute so they too become sharks. The lifeguard's job is to stop the shark from taking the person under. All the people around the parachute have to hold it so they can't see the shark. When the shark grabs their legs they must scream as loud as they can for the lifeguard to hear them.



New Games

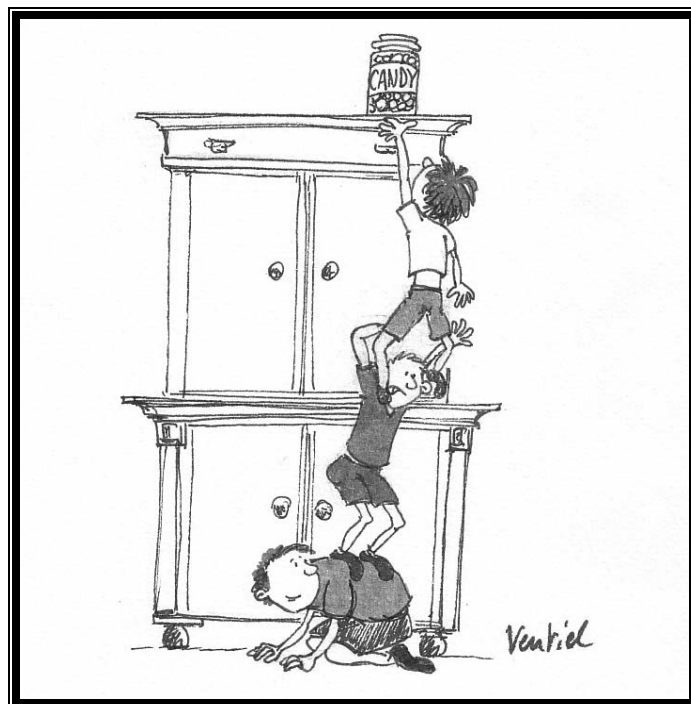
Fruit salad

The group stands around the parachute. Each person is named a different fruit: apple, orange, pear, ... Then one person calls out a fruit and they all switch places. When someone calls fruit salad, everyone must change places.

A-Z Bazaar

Form groups of five people and together you must form the alphabet with objects that belong to your group. Be creative and use your imagination especially for the difficult letters.

Jabbertalk



TEAMWORK



TEAMWORK

Purpose

- Build a group out of individuals;
- Learn how to cooperate in a team;
- Experience group dynamics.

Methods

ENERGIZERS

Evolution

The whole group starts off crouched as a ball = egg. They find a partner and have one round of 'rock, paper, and scissors'. The winner of the round evolves, and the loser stays as they are. The evolution stages are; chicken = act like a chicken but crouching. Cave man = Act like a cave man. Man = act normal. Wise old man = move to edge of room, stand on a chair, hold your chin and look wise.

Cards

The participants sit in a circle. Everyone is a card (hearts, spades, clubs or diamonds). The leader of the game is in the middle of the circle and has a deck of cards. The leader reads out the cards; for example, hearts - then everyone with hearts have to move one place to the right, ... The person who makes it back to their original place first, wins.

Volley newspaper ball

Split the group into two. Put a long rope in the middle of the room about 1-2 metres high. You can vary the height of the rope accordingly. Place a good amount of newspapers on each side. When you say "go" the participants have to make balls out of the newspapers and throw them to the other side of the room (over the rope) where the opponents are. The aim of game is getting rid of all the newspapers.

Submarine

The Leader explains: front = north, back = south, left = away from danger, right = dry land, drop on to the floor = dive, dive, dive. The group has to follow what the leader says.

YA/HO

Form a circle with the participants. The exercise starts with a karate blow. Bring your right hand in front of your body. Stretch it out again in a hard blow to your right hand side, and scream: "YA"! Be careful, don't actually hit anybody. Do this first with the whole group together; afterwards you let the action go around the circle as fast as possible. After the blow has circled the group you introduce the next karate technique. You put both hands up beside your head and scream: "HOW"! We let the "YA" circle the group again. When someone does "HOW", the "YA" GOES the other

Teamwork



way round the circle. When the “YA” changes the direction, the arm technique also does this. In other words, you have to do it with your left hand. After this you introduce a third technique: “HUNDUM”! You make little circles with your thumb and index finger and place them in front of your eyes (like glasses). When somebody does this, the direction isn’t changed, but the next person is skipped. The fourth action is “ANGUS”! You make the same circles as with “HUNDUM”, but now you place your arms next to your head (like “HOW”). Now the direction is changed, and one person is skipped.

Putting things on top of things

The participants sit on chairs in a circle. All players get one card and have to remember the colour. The cards are collected; the leader shuffles the cards, shows the first card and says the colour. Every player of the mentioned colour has to sit on the chair next to him (clockwise). If the chair is occupied you have to sit down on the person(s). If someone is sitting on you, you are blocked. If the leader calls an ‘ace’, all persons on one chair have to change order. The person that reaches their original starting point first, is the winner.

Manhunt

Any number can play. Divide the group into two teams. Team one make up a word and each person on that team is given a letter of the word. The other team must catch each team member and try to get their letter by means of “torture” (= tickling). The object of the game is for team Two to guess team one’s word. After this is done they swap over.

Fruit shake

Every person has to pick the name of a fruit and say it out aloud. In the middle of the circle there is a bucket. Now one person stands in the middle of the circle with a rolled up newspaper in their hands. The person in the middle says their fruit name and that of someone else in the circle (e.g. banana – strawberry). The person in the circle whose name is called out has to do the same, but cannot call out the name of the one before him. The person in the middle has to try to hit the last named fruit with the newspaper, before that person has completed their sentence. If they are hit in time they have to be the next one in the middle. They can avoid this by getting the newspaper, which the former person in the middle has to place in the bucket, and by hitting this former person in the middle before they are seated and completed their phrase. If they are hit in time the person with the newspaper has to place it in the bucket and try to get seated and say their phrase.

Spaghetti hands

Get the group into a circle. The group has to hold up their hands and close their eyes. The Leader gets the group to hold on to another hand. Each hand holds a hand of a different person. Open their eyes and let them try to untangle themselves without opening their hands.

Chairs and cards

Each person sits on a chair in a circle. Each person is given a playing card. The leader has a pack of cards. He starts calling out the suit (hearts, diamonds, spades, and clubs) in the order of his pack of cards. Those who have the same suit move one space clockwise. It may be that they have to sit on top of another person. If that is the case, then only the person on top can move.



TEAM BUILDING

Penguin islands

Split the group into groups of five or six people. Each group stands on an island made of newspapers.

Story:

Islands are icebergs; they are penguins - in the sea there are sharks so they have to, at all costs, stay on the island. Then the weather starts getting warmer. So, the leaders start tearing off pieces of newspapers so that the islands become smaller and smaller. Continue as much as you can.

Traditional tailor

Divide the group into smaller teams. The teams have to imagine what the traditional dress is like of some Country. Together they decided how they will create it. Using the materials given, the group chooses a person whom they shall dress. The group will share the work. When the time is up, each model will take centre stage and explain why the group did what they did. Afterwards a picture is shown of the traditional clothing.

Team tower card

After having divided the participants into small groups, they are instructed to build the highest tower of cards they can. When building the tower all members must take their turn in placing a card into place. Only two players can play at a time: the first using only the RIGHT hand the second only the LEFT hand. Should they cause the tower to fall they must start all over again. The fastest group wins.

Turning the carpet

Eight people stand on a small carpet. You have to turn the carpet round with everyone standing on it. If somebody touches the ground, you have to start all over again.

Nine cones

Nine cones are placed in a square, three on each row. The group gets a long rope with the task of connecting all the cones, using only four straight lines. The rope can't be cut.

Electric fence

Before starting the game, blindfold one participant and tie the wrists of two other participants. There is hanging a rope five feet high: this is an electric fence. All participants have to cross the room. However there are rules: They can only pass over the fence – that is, they cannot go around it or under it. All members must go over: leaving someone behind means letting this person starve to death. Once a person has crossed over – they cannot go over again to the other side. They can only cross once.

Blindfolded square

Tie the two ends of the rope together and blindfold the participants. Now the participants have to form a square shape with the rope. If they find the task relatively easy then they can try to form another shape.



Teamwork

Group walk

All participants stand side by side. Everyone now has to tie his ankles to those of his neighbour on the left and right. Now they have to walk to the other side of the room without anyone falling.

Cotton ball hockey

All members stand behind a starting line. Two are blindfolded and kneel down at the starting line with two cotton balls in front of each of them. The “blind” members have to blow the cotton balls through the goal posts five metres ahead. The other members have to guide them without entering the five metre area. Once the two have scored or given up another two are blindfolded and start blowing through the two markers.

Bowling pin surround

A bowling pin is placed in the centre of the marked area. One set of tennis balls of the same colour are placed around it. The players must try to place their tennis balls closer to the bowling pin by throwing them from outside the marked area. No player is allowed to enter the area.

They get five points for each of their balls that end up touching the pin and four points for each one that is closer to the pin than any one of the other coloured balls. If the pin is overturned they have to start again. Once they have used all their balls, they can decide to start all over again if the whole group agrees that they can do better. They can continue playing until the time is up. If they decide to start again only the leader can enter the area to set the balls as in the beginning.

The great shoe tie

Ask everyone to unfasten their shoes. Now the group stands in a group as close together as possible; everyone’s feet should be together and there should be no open spaces left on the ground at all. The leader then takes the masking tape and makes a tight circle around the group on the floor, leaving no space for the group to move at all. The group is challenged to tie or buckle everyone’s shoes without anyone falling out of the circle. If anyone does fall out, the whole group must start over. If your group can do this easily tie some rope around the group at waist level and give them the same challenge again.

Group ski

The group ties the rope around the edges of the planks. The participants stand in line with one foot on each plank. They move forward by lifting their feet together while the ones standing at the front and at the back lift the planks by pulling the ropes allowing them to move forward. If they fall, they have to start from the beginning.

Pick up group shoes

Two volunteers within the group are blindfolded. Everyone else has to take off their shoes and place them in the middle. The shoes are mixed up and some extra shoes are added to the pile. The two blindfolded persons must pick up the shoes and give them to the respective owner. There are some rules: The blindfolded persons must pick up two shoes at the same time. The blindfolded people must take the shoes to their owners. The shoes must fit the owner. The rest of the group at no time can go in the working area. The blindfolded people must also put on their own shoes.



The Human puzzle

Nine numbered pieces of paper are placed on the floor in a square; numbers one to nine. On top of this there are eight numbered glasses, placed on the relating pieces of paper. Move the glasses, one at a time on to a space, only by forward/back/side. Do this until the numbers are jumbled up. Now the group has to solve the puzzle, returning the right glasses on the right papers. You can replace the glasses by the participants.

Traffic Jam

For an even number of players six, eight or ten; the others can offer advice or solutions. Tiles are placed in a straight line, one for each person plus one extra. The players stand on one tile each (leaving the centre tile empty). Now they have to switch places. For example the players are lined up A – B – C - ... – D – E – F and have to end up in the position D – E – F - ... – A – B – C. There are a few rules: Players can only move in the direction of their ultimate goal (A, B, C to their right; D, E, F to their left). The players can only move onto an empty tile. They can move a maximum of two spaces, so they can pass one person. Only one person can move at a time. Only one person can stand on a tile. When the team cannot move any more they must start all over again.

Toilet roll

The participants are divided into teams of four people each. Each team gets some sticky tape, a toilet roll, some newspapers and other decorating material. Now they have to decorate a team member all over, so that none of their body is showing. When this is done they have to take this person across the room without ripping any of the materials.

Egg drop

The group is divided into small teams. The teams are given one egg, four sheets of news paper and six elastic bands. They have to use the items to construct a safe landing mechanism for the egg. The egg will be dropped from a certain height and the mechanism must prevent it breaking.

Egg race

For this activity you need some eggs and a lot of junk, big and small (e.g. old newspapers, pieces of chicken fence ...). You can do it indoors or out. You point out a place at a higher level, and a place on the ground. The group has to build a construction from the high level to the ground so that the egg can cover the whole distance without cracking. You can even make it more difficult with extra tasks (e.g. the egg has to make a jump of thirty centimetres; has to fall down over a distance of fifty centimetres ...). With a little fire and a pan at the end you can make an omelette! You can give the group a deadline. The duration of this activity is at least one hour.

Floating rivers

This activity is the same as the egg race, but instead of an egg, the object is water.

Musical Chairs

The group has to dance to music around the same number of chairs as there are participants. Each time the music stops, the group has to be as quick as possible to sit down on the chairs. When the music starts again, some chairs are taken away. The group has to finish with all participants on as little chairs as possible; it is possible to play this game so that participants are out if they can't sit

Teamwork



down on a chair. Last one on the last chair is the winner.

Crossing a river I

The group receives three wooden sticks of two metres each and four bricks of concrete. They have to get over a distance of ten metres without touching the ground.

Crossing a river II

The group has to cover a certain distance without touching the ground. The only help they get is a number of chairs.

The line

This short activity is very useful to look at the cooperation and atmosphere within a group. It is played before the first activity of co-operation and repeated each time after some activities of co-operation are played. The group receives a crayon. They have to make a line as high as possible on a high wall. Each time the group has to draw the line, it will be higher as before! Safety first!

Electric maze

A grid is marked on the floor. There is only one safe path across the grid which the group must discover by trial and error. Only one person can enter the grid at a time. When the person takes a wrong step they get electrocuted, so they have to start over again. The game ends when all have crossed the grid safely.

Seek and drive

Blindfold half of the group and hide them in different areas. They cannot move nor make a sound. The other half of the group has to find their missing companion and bring them back to the meeting place. They are not allowed to touch their companions; they only can give directions as to where to go.

Jabbertalk



ORAL EXPRESSION



ORAL EXPRESSION

Purpose

- Discover the different possibilities for your voice in different situations;
- Use, refine and extend oral activities;
- Use your voice to express feelings;
- Communicate by using the voice-body combination.

Different methods

WARMING UP

Ice breakers

E.g.:

- One participant makes an obstacle which the others have to surmount (crawl under legs, jump over someone, ...).
- One participant starts with a certain rhythm, the others follow until someone changes it.
- Everyone is lying on the ground, with his head on the belly of another person. Try to make people laugh. You'll feel your head wobbling when the other laughs! It's contagious!
- The players use nonsensical language to express certain emotions (affection, anger, fear, ...).
- The participants can only communicate by using their little finger.
- The participants move when they hear music. Each time the music stops, you reduce the space they can move in.

Songs

Try to use songs which the participants have to sing after you have sung them.

Siamese team

The team becomes a Siamese team by hooking their arms together. Now they have become one. More important, they are left with only one simultaneous voice. If somebody wants to say something, everybody else has to say the same thing at the same time. Our Siamese team is looking for a job, and they are going to an interview to become a fireman.

International team yell

Every team member writes down their favourite native word on a post-it. Teach the other team member its pronunciation. Now, try to compose a yell by sticking the post-its in different orders. The one that sounds best becomes your yell. Explain the meaning of the word to the others (maybe it's a funny combination).

Tune up and down

The participants try to find out how high, low, loud, ... they can produce sounds.



Oral expression

Sound barrier

Divide the groups into two teams. One team stands in the middle of the room; they will produce the sound barrier by making as much noise as possible. The other team splits up in a question and answer group. They stand opposite each other, with the sound-barrier in the middle. They have to try and get the question and answer across.

Orchestra and conductor

All players make a certain sound. A conductor leads the “orchestra”.

Circle and jump

All players stand in a circle. One player shouts out the name of another player. They run into the middle of the circle, shouting a slogan, jumping and clapping their hands. The one whose name was called out is next to choose a new name.

Katrosyfemely

All the participants sit down in a circle. One player stands up, goes to another one and says: “You are KATROSYFEMELY.” His manner of speech and pose should show his feelings concerning that player (doesn’t have to be real!). Another one takes over ...

Fantasy

The players are paired up and receive the first sentence of a story and the genre in which it has to be told.

E.g.:

- “Farmer Peter and his cow longed for freedom ...” (romantic style);
- “It was clear from the very beginning...” (frightening).

Choir

Everyone sings “ABRACADABRA” together. It can be done in different styles: rap, blues, heavy metal, romantic song, house, ...

The last word

The players are paired up and are given a topic to talk about. They both have to talk simultaneously and try to manipulate the conversation in such a way that one of them stops.

E.g.:

- Describe your favourite meal;
- Describe one of your earliest memories.

Yellow thread

All players walk around the room and greet each other. To do this, they can only use the words “YELLOW THREAD”.

Talking in numbers

All players walk around the room and can only talk in numbers. They have to try and express feelings, emotions, ... this way.



Tennis with words

Two players sit opposite each other and say a word from a certain category (fruit, cars, famous people, ...) until one of them fails to say a word after 3 seconds have elapsed.

Improvisation

The players split up into small groups. Every group gets a task, a title, ... which they have to present either immediately or after some time.

Small theatre

The players split up into small groups. Each group is given a simple scenario. They present their play after a short preparation. After this first presentation, they have to play again, but with a certain emotion, atmosphere added to it.

E.g.:

- Tragic;
- Brutal;
- Sweet;
- Western;
- Sentimental;
- Sensitive;
- Opera.

Exchange

Every player gets an object. He tries to trade it with someone else's object. He can say what it's used for, the history, ... After the trade, the players try to find someone else to trade with. They have to tell the story they heard from the previous owner and add something from themselves. After a while, everyone sits down and tells the story of his object.

FEELINGS AND IMPROVISATION

Playing with feelings

The players are paired up. Every team is given a simple song, and a way to present it.

E.g.:

- "The gipsy spider" – shyly;
- "We will rock you" – drunkenly.

Scene from Babylonia

One person leaves the team for a moment. The others choose an everyday life situation, and compose a small scene about it. There is only one special rule: the players have to talk in their own language. The person who left enters again. The rest play the scene. The other person tries to guess the subject of the scene. Afterwards they can make some small adjustments to the scene.

Oral expression



Say “eh”

Each player gets one minute to talk about a certain subject, without saying “eh”.

A ball with feelings

All participants sit down in a circle. A ball is being passed round. When a participant gets the ball, he has to name a feeling and show it (e.g.: “angry!”). The game finishes when nobody finds another feeling, emotion.

The game can also be played with names of animals. The players have to make the correct sound that goes with the animal.

Jabbertalk or nonsensical language

The players have to play certain situations by using ‘jabbertalk’. ‘Jabbertalk’ is an improvised string of sounds without any meaning.

E.g.:

- Fight between a married couple;
- Love at first sight;
- Someone teaching biology;
- 2 drunks in a pub;
- Selling a house;
- A few people following a football game;
- A farmer talking to his rabbits;
- Shy pupil has to come to the Headmaster’s office.

Radio

The radio station changes constantly. On each station is a newflash, but in another language: French, Swedish, Arabic, Russian, English, Italian, Belgian ;-) ...

Improvisation

2 players start a conversation within a given situation or circumstance.

E.g.:

- First time in an airplane;
- Someone is using the toilet, but someone else also needs to go;
- Rude customer in a restaurant;
- Someone buying a ticket in a railway station with the train leaving immediately;
- At the hairdresser.

ABC

This game is played with 4 people. 2 persons play, the others act as replacements. The first player starts the conversation with a sentence beginning with an “a”. The next one uses a sentence starting with “b”, ... When someone makes a mistake, he or she is replaced.

A person and a situation

The participants get a card with people and places on it. They have only a brief moment to improvise on it.



E.g.:

- Little Red Riding Hood and Snow White drinking wine in a cellar
- George Bush jr and Saddam Hussein on a roller coaster
- A farmer and an engineer, looking at the Twin Towers
- A drunk and a policeman, an evening at the circus

Theatre with newspapers

Some of the participants get a card with a certain description on it.

E.g.:

- Businesslike;
- Emotional;
- Nagging;
- With authority;
- Sensual.

Give the first one an article and make him or her read it according to the card. After a short while the article is passed on to the next person.

A character

Creating a character: for this you can use clothes to disguise people. Try different ways of moving in order to find a certain pattern. Once in a while, call out “FREEZE”, so that everyone is stuck in a certain movement, a certain emotion. This can also be used to find some typical phrases for the character.

Presenting the character: all participants walk through the room and present themselves to each other. Listening to what the others tell you is also important!

Some dramatic action: each participant chooses a character to meet. Where, when and how do they meet?

Fictitious journey

The participants are on a fictitious journey. They have to invent all sorts of situations (and act those out of course!).

E.g.:

- We don't have much time to catch the train.
- This is the last section of the mountain, and then we reach the top.
- Let's go and swim in the sea during the night.

Zoof – iiiiee

All participants sit in a circle. One starts with “Zoof”, the next one repeats the word, the next one, ... until you get a “zoof” travelling around the circle very fast (like a car passing by). When someone calls out “iiiiee”, the “zoof” changes direction.

Oral expression



Neanderthal man

All male participants are Neanderthals; the females are dancers with a ballet-troupe. They stand facing each other, adopting appropriate poses.

Debate

Those who take part in the debate are given a card with their role-description on it. Nobody knows what's written on the other cards. Try and have a debate ...

E.g.:

- A journalist through an interpreter poses some hard questions to a foreign president, who is rather confident.
- 3 puppeteers discuss a new play. The first one is rather avant-garde, the second one is in it for the money and the last one is a very romantic type.
- A salesman trying to sell something to a married couple. He wants to buy, but she is not the least bit interested.
- 3 football fans watching a game and seeing their team lose. They don't know each other: a family man with football as his only hobby, an aged hooligan and an undercover policeman.
- Fierce debate between an old-fashioned cardinal, a homosexual Christian with AIDS and an out-and-out communist.
- Political debate between an ecologist, a right-winger and a moderator who likes to have his say as well ...

Improvisation on external movements

The participants pair up and stand one behind the other. The first one puts his head through a pullover and keeps his arms close to himself. The one behind puts his arms through the sleeves, and hides behind the first one. In this way, the second one does the movements while the first one talks.

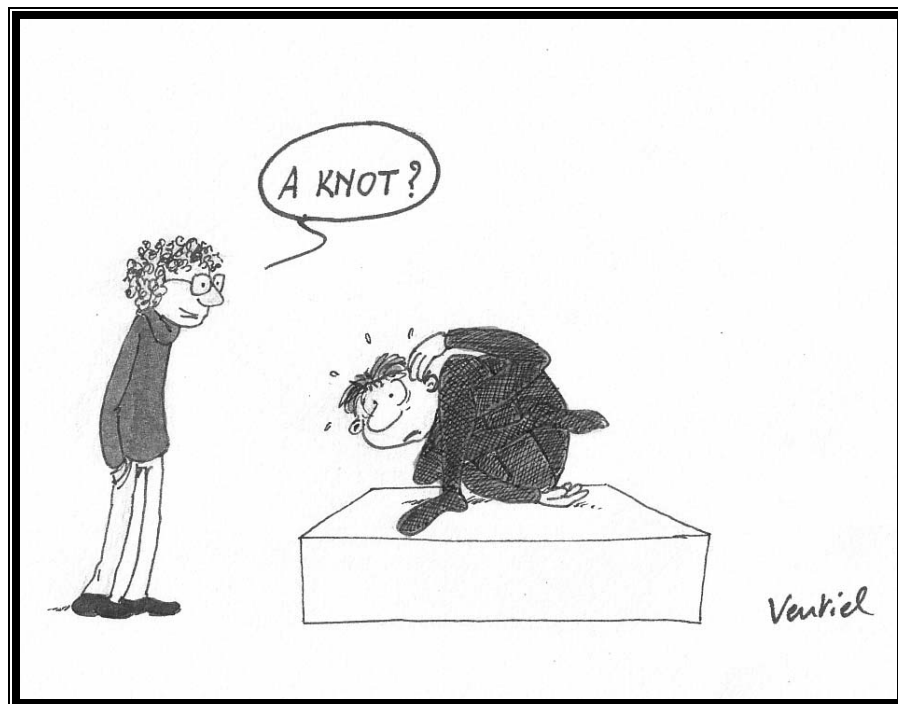
E.g.:

- Talk about the pullover;
- Explain how to prepare a bonsai-chicken;
- Complain about the taxes;
- Grandma complaining about today's youth;
- Ask someone out on a date, but that person is already dating someone else;
- Explain a mathematical problem;
- A scene from Friends;
- Charles and Ingrid in private;
- Spiderman's secret mission;
- Michael Jackson and George Bush jr on leaks in the press;
- Britney Spears and her manager after the show.

Another possibility is having a playback conversation. The actual talking is then already recorded before, but the players don't really know what will be said.

It is rather important that one of the players takes the initiative to direct the conversation, the explanation, ... in a certain way.

Jabbertalk



NON-VERBAL EXPRESSION



NON-VERBAL EXPRESSION

Purpose

- Lessen the fear of standing in front of a group;
- Master different forms of expression;
- Express a fictitious character;
- Broaden ways of expressing oneself.

Different methods

WARMING UP

Traffic lights

All players walk around the room, while they listen to a story. When a traffic light appears in the story, the players have to follow the signal: Green – keep on going, orange – slow motion, red – stop.

Statues

All players walk around the room, while they listen to a story. When a command happens to be in the story, everyone stands still. The one who moves, is out. The more you play this, the stricter the rules can be.

Body emotions

All players form a circle. The leader calls out an emotion and a part of the body. Everyone has to try and express the emotion with that part of the body.

E.g.:

- Sadness – feet;
- Joy – ears;
- Love – shoulders.

Port – starboard

All players imagine they are on a boat trip. Everyone onboard has to obey the instructions.

E.g.:

- Port: run to the entrance of the room.
- Starboard: run the end of the room.
- Storm: pretend to be seasick.
- Scrub the deck: scrub the deck!
- Captain coming aboard: salute.
- Climb the rigging: act as if climbing.

Non-verbal expression



Hi!

The players have to greet each other.

E.g.:

- Like Dracula;
- Like lovers;
- Like a salesman;
- Like someone offering his daughter;
- Like paparazzi.

COOLING DOWN

Invisible sounds

You need a curtain for this, or a thin wall. One player stands behind the curtain, one in front of it. The one behind can make noises; the one in front has to act out the sounds.

Circle of expression

The players stand in a circle. One player walks around the circle in an expressive way. He invites someone to join him. After a while the first one gets back into the circle. The second one finds a new expressive way of walking, invites a third ...

Statue and artist

The group is split in two. One part is "statues", the other part "artists". The artists can put the statues into any position they like.

Human movements (ministry of funny walking)

Every participant walks around freely, trying to invent a special "walk". After a while, they can follow someone and take over that person's walk. The partners split up again, but the followers keep the walk they copied from someone else.

Black box

The leader has a "black box". The players have to guess the contents of the box, but they can't speak. They can ask yes- no questions by means of sign language. If someone thinks he knows the answer, he can shout it out.

The sleeping kangaroo

The people are standing in a circle with somebody in the middle. There are different figures (washing machine, sleeping kangaroo, toaster, monkeys, palms, toilettes, elephants, mixer). The person in the middle has to point at somebody and asks them to become one of these figures. The person who has been chosen and the people standing on either side of them, have to act out this figure. Use your imagination for each creation.

Hints

Play "Pictionary", but with signs, mime, etc instead of drawings. One group can mime something, the others have to guess.



Who is it?

The players are split up into two groups. Each group sends someone to the middle of the room. Those 2 stand back to back. They have to guess who stands behind them by looking at the gestures from their team.

King Lear

All participants have to come forward and greet the “King”. They have to try and be original without using words.

King Bear

Each player is brought forward to the “King”. They have to plead for their lives, without words.

Playmobile

Each player receives a role and some actions to perform. The play begins and everyone can come and go as they please, according to their role and actions.

Pablo Grimasso

The group is split up in two. Each group decides on an “artist”. The artists have to make the group into a creative statue according to the theme given by the leader.

On stage

The leader puts on some music. The group has to act out the set.

E.g.:

- Lights;
- Singer;
- Musicians;
- Loudspeakers;
- Microphones.

The best of combinations

All players get two cards: a person and a feeling or emotion. All the persons are “couples”, e.g.: Santa and his reindeer, doctor and patient, ... The players try to act out their role and to use the emotion while doing this. Meanwhile, they also have to try and find their partner.

Tension

The players are put into small groups. Each group gets some pictures out of a magazine. They have to try and put together a small performance based on those pictures. The play is acted out on a long white sheet. The players have to start at one end and finish at the other. In that way, the tension is visualised as well.

Time machine

With this machine you can go to different periods and places. The players try to adjust to this time in clothing and behaviour. With music, you can create a certain atmosphere, where it is easier to do so. It gets more difficult when you also try to act something out.

Non-verbal expression



E.g.:

- Prehistoric times: music from the Lion King.
- Egypt : Walk like an Egyptian from The Bangles
- Greek – Roman era: harp music.
- Renaissance: dances from that time.
- Reformation: church music.
- Trip to the moon: music from Vangelis.
- On safari: music from B. Stenberg.
- Robots: house music.

Guess!

Each participant receives a small card, which he must not look at. The first one reads in silence what's written on his card (an object). He has to mime the object, the others have to guess. The one that guesses correctly is the next one to mime.

Broom

The players stand in a circle. One of them stands in the middle with a broom in his hand. He has to dance to the music that's being played. After a minute he can pass the broom on to someone else.

Sayings - proverbs

All players are put into small groups. They walk round the room and act out a saying when doing so. The groups have to guess each other's saying or proverb.

Circle of objects

The players stand in a circle and pass on imaginary objects. They can make sounds or do this in silence.

Walk the line

The leader talks about different ways of walking for human beings and animals (e.g.: a cat walks slowly and graciously, ...). The players are put into two rows, facing each other. Each player has to walk the line in a certain way. The others try to guess what he is expressing.

E.g.:

- Someone taking a dip in ice-cold water;
- Someone walking around holding helium balloons;
- Someone walking a big dog;
- A detective following a suspect;
- A wrestler in the ring;
- A penguin;
- An explorer in the jungle;
- A toddler learning to walk;
- Someone climbing rocks barefoot;
- A cowboy who just got off his horse.



Pass on objects

The players are split up into small groups. Within their groups they pass on imaginary objects. The other groups have to guess what object is being passed round.

Human machine

One player starts with a movement. The others try to fit in with their movements, so that in the end one giant machine is working.

Freeze

One player acts out something the leader told him to do. When the leader calls out “freeze”, the player stops right then and there. Another one tries to anticipate and continues.

Pass a movement

The players stand in a circle and pass a certain movement round. When the leader gives a signal, the movement changes.

Small scenes

At the railway station:

- A very impatient tourist;
- A rude counter clerk;
- A clumsy thief.

In a factory:

- An arrogant, know-all boss;
- A very emotional employee;
- A rather simple-minded employee;
- A secretary who's never able to follow and always interrupts to take notes.

The emotional employee accuses the simple-minded secretary one of pawing. The last one tries to prove his innocence. The secretary has to take notes of all this.

Environmental guerrillas:

- A hyperactive environmentalist;
- A non-interested smoker.

The environmentalist tries to convince the smoker to quit smoking.

A shower after sports:

- A girl, ready to take on any boy;
- A handsome, but very shy boy.

The King inspecting his troops:

- A very nice, but simple-minded king;
- An obsessed general;
- A very clumsy soldier with a nervous tic.

Non-verbal expression



Recording sounds

Try to record different types of music. Play them and tell a story that goes with it. Or try and find music that goes with your story. When you tell it, the players have to act out the story without words.

Jabbertalk



DANCE EXPRESSION



DANCE EXPRESSION

Purpose

- Dare to let oneself go in a group;
- Try to get into the music;
- Feeling rhythm and tempo;
- Discover new possibilities with music;
- Translate emotions into dance.

Different methods

DANCE WITH TIME, SPACE AND POWER

Warming up (*Outback – Dance the devil away*)

All participants stand in a circle. Everyone tries to imitate the movements that are shown. You can use different music of course, as long as it has enough rhythm.

Eyes (*Michael Nyman – The Draughtsman's Contract*)

Fix your eyes on a certain point in the distance. Walk that direction, turn sharply and fix your eyes on a new point.

You've got an eye in the palm of your hand. Continue the previous exercise.

You have an eye on your nose, on your shoulder, on your mouth, ...Continue the previous exercise.

You have an eye in the palm of your hand. When you meet someone, try to "have a look".

Shoes (*Vershki Da Koreshki – Real Life*)

You're wearing shoes that are too small. Try to find ways to walk, but you can't use your shoes in a normal way. Your feet hurt terribly.

Compensate with your body: use your body to keep your balance and not to fall on the floor.

On the floor: try and find points of support within your body. Roll from one point to the other.

Transition: you try and find points of support and try to walk again. When you're up, you look for ways to use your shoes without hurting your feet. You falter. You fall on the ground. Try to find new points of support.

Positions (*Arrested Development – 3 years, 5 months and 2 days in the life of*)

Each time the leader claps his hands, you change position. Very strict, staccato.

Try the same with music. First you take some time to change, then you change faster. The faster you change, the smaller the changes will be.

Same exercise, but you decide when to change. You start dancing on your own. Try to meet the group.



Dance expression

You dance in pairs. One at a time changes position, but without making bodily contact. You only have eye contact. In the beginning you decide together who starts. After a while you try to “feel” who’s leading and who takes over.

Floor *(Sheila Chandra – Real World)*

The dancers walk around, rather fast. After a clap in the hands, the leader gives a situation they have to adapt to.

E.g.:

- Walking on eggs;
- Walking on metal thread (220 V);
- Walking on soap.

Soap bubbles *(Sheila Chandra – Real World)*

Players dance in pairs, holding an imaginary soap bubble. By using body language it gets clear what happens to the bubble.

Chinese match sticks *(Toward The Within – Dead Can Dance)*

The dancers move in pairs, one holding a Chinese matchstick with one finger. That one moves the matchstick, the other one follows, also holding out a finger. Try to get the other one into funny poses. Change roles once in a while. You can also stop and pose for an imaginary photo. A next step is not deciding before who leads who.

DANCING WITH SMALL CHILDREN

Animals

You can use the books written and illustrated by Eric Carle for this.

Apes: *(Music from the Mary Poppins music)*

- Wave an arm, wave the other arm, wave two arms;
- Wave your legs;
- Swing from one tree to the other;
- Be careful! there are branches in your way, behind you, ...
- Secret : like to roll in leaves;
- When the music plays you can swing from one tree to another, when the music stops, you cover yourself with leaves.

Elephants: *(African music)*

- Walk like a big elephant;
- Walk like a row of elephants (Jungle book);
- Walk two by two;
- Walk on your won and change direction when you hear a clap;
- Walk like a baby elephant;
- The baby elephant follows the big one.



Telescope

The children use the sleeve of their pullover as a telescope. When the music plays they walk around, looking through their telescope. When the music stops they have to look for something red, blue, a foot, a hand, something made out of wood, something made out of metal, ... When the music starts again, everyone dances alone again, with their telescope.

DANCING WITH PRIMARY SCHOOL KIDS

The time-machine

Present time: (Jean Michel Jarre – Zoolook)

- Take a robot apart;
- Build in failures with your robot;
- Make a machine (cf. Non-verbal).

Baroque: (e.g. Rondo Veneziano)

- Explain a bit how people danced in those times, how they dressed, etc;
- Try to walk, dance as someone from that time;
- Show-off an item of clothing;
- Show off your shoes;
- Dancing in pairs, showing of your clothes, your shoes.

Prehistoric times: (Adam Plank)

- These are dangerous times, you have to crawl on the ground, look behind you, ...
- First you move alone, then with the group;
- You're scared of something;
- You sneak around and you're frightened when you meet someone;
- You sneak around and get frightened for no reason.

Come on, Eileen

One dancer puts on a hat and becomes "Eileen". Eileen moves in certain ways (hops, jumps, hopscotch, ...) throughout the room and the others imitate her. After a while, Eileen can pass on the hat to someone else, so that that person becomes Eileen. You can continue like this until everyone has been "Eileen".

Telescope-dance

The dancers pull their pullover over their head and make a telescope (or elephant's trunk) out of on the sleeves. They walk around, looking through their telescope. They have to look at their feet, at each other, into the air, ... They have to turn their telescope to the right, the left, up, down, ... Now the dancers walk on music. In the meantime, they still have to look through the telescope. To the right, to each other's feet, ...

Pieces of cloth

There are different dance exercises possible using a piece of cloth as tool or inspiration.



Dance expression

E.g.:

- One dancer stands in the front with a piece of cloth and makes movements with it to the music. The others pretend to be that piece of cloth and imitate the movements. The same can be obtained with two people in front moving a piece of cloth together.
- Each dancer gets a piece of cloth and can experiment with music.
- The dancers have to move about with the piece of cloth, but not taking it into their hands. They have to support it with the different parts of the body.
- The same as above, only the dancers can drop the piece of cloth on the floor. When they don't hold it, they have to feel the cloth in their body.

Blasts of wind

Without cloth:

- The participants pretend to be a piece of cloth, moved about by the wind.
- First the dancers lie on the ground. The music starts. They get little blasts of wind. A few parts of the body move. The blasts get stronger. The movements increase. The pieces of cloth get bigger, fly, float about, ... The wind drops down again.
- The dancers work in pairs, without music. One of them blows, the other one receives the blows pretending to be cloth. A next step can be to this with music.

With a piece of cloth:

- Each dancer gets a piece of cloth and puts into a certain position.
- The dancers try to lie as their cloth.
- Music starts. The dancers fly around as pieces of cloth. When the music stops, they have to choose a cloth lying on the floor. Then they have to try and imitate that piece of cloth.

DANCE GAMES

Special dancing chairs

Appoint a dance-master who shows certain dance movements. The others have to imitate while dancing around the chairs. When the music stops, the dancers get on a chair while maintaining their last dance pose. A new dance-master is appointed, and you can start anew.

Master of dance

All participants stand in a circle. One leaves the room. A master of dance is appointed who shall "lead" the dance. All participants start dancing in the way the master of the dance shows. The one standing outside has to come back in and find out who the master of the dance is.

Double clap

All participants sit in a circle, on chairs. One participant has no chair and has to stand in the middle. Everyone chooses a dance movement and shows it to the others. Everyone in the group practises the movements. The player who stands in the middle shows two dance movements. The "owners" of the movements have to change places. In the meantime, the one in the middle has to try and take the place of one of the others. If the one in the middle claps twice in his hands, everyone has to change places.



Pass-it-on-dance

Everyone chooses a dance movement. Music starts and everyone dances his dance. If a dancer feels that the movement of someone else is quite nice, he can join that person. If they think their movement is better, they continue theirs. The aim is to persuade as many people as possible to join your dance.

Race

The participants stand in a circle. Two of them hold an object. While dancing in a circle, the objects are being passed round. When the leader claps his hands, the rotation changes. When the music stops, the ones who hold the objects have to race around the circle. Who will be the fastest?

Go into hiding!

All participants but one put their chairs in a circle. When the music starts, everyone dances around that circle. When the music stops, each dancer tries to sit on a chair. The one who hasn't got a chair stands in the middle while the others dance again. If the music stops a second time, the one in the middle can "go into hiding". That means that he puts his head under one of the chairs, so that one more person gets into the middle. This way you get more and more people into hiding, and for the others it gets more and more difficult to obtain an empty chair.



MANUAL EXPRESSION



MANUAL EXPRESSION

Purpose

- Getting to know different techniques in a creative way;
- Controlling several techniques;
- Handling the materials in a correct way;
- Dealing with certain techniques in a creative way.

Different methods

WORKING WITH PAINT

Transparent or covering

Depending on the amount of water added to the paint, the colour or paper underneath will still be visible.

Templates

Cut a template out of paper or cardboard. You can paint the template in different places, preferably with a round brush. Try different possibilities with different colours, types of material, ...

Splash

Spread out the paint with a toothbrush or any hard brush, using a sieve. In this way you get splashes on the paper. This technique can be combined with “templates” (see above).

Straws

Dilute the poster paint with enough water. Let the paint drop on the paper and blow on it with a straw.

Wool

Fold a piece of paper and put a woollen thread soaked in paint in between. Hold the paper tight while you retrieve the thread. This way you can achieve nice paintings.

Stamps

With cork or something similar cut out a shape with a knife or some scissors. Put the stamp into some paint and start working.

Spin-dryer

Put a piece of paper in a spin-dryer and spill some paint on it. Make the spin-drier turn. You will get amazing and unpredictable results. (Only use a spin-dryer that is not being used anymore for doing laundry!)



Manual expression

Marble

Fill a flat bowl with water. Put a few drops of oil paint on the surface and use a straw to mingle it carefully. Put a piece of paper on the water, you will get a marble-like result. You can also do this with wood or cardboard.

Mirror

Put a few drops of poster paint on a piece of paper. Fold the paper (paint inside) and rub to make the paint spread. You can get nice effects like this. Ink can also be used to obtain this result.

Paint with your fingers

This technique is very useful when you want to put handprints or footprints on paper. You can also just paint, using your fingers. What's fascinating about this way of working is the contact with the material.

Make it big

Attach pencils to longer sticks (broomsticks for example) and put big strips of paper up against the wall. Try to paint recognisable shapes like this.

Painting on glass

For this you need special (and expensive) paint, but you'll get nice results.

MUSICAL INSTRUMENTS

Balloon sounds

Take an empty can or an empty cylinder, like the ones they used to use for storing films. Stretch a part of a balloon over the can or cylinder. If possible, put some beans or rice in the can before you do that. Tear the balloon very gently and you'll hear a "plop" when you'll release it. The sound depends on the balloon, the size of the can or cylinder and the contents.

Jingle bells

Beat some crown caps flat and nail them to a pike of wood or a slat.

Triangle

Bend a knitting needle or an iron wire into a triangle. Hang it on a thread or a rubber. Use a nail to hit the triangle.

Strings

Take a plastic or cardboard box and some rubber bands. Stretch the rubber bands over the box. By tying the bands looser or tighter, you get a lower or a higher tune. Decorate your box and it's ready for use.

Drums

Decorate a cardboard or a plastic box and make two nice drumsticks. Your set of drums is ready. The stronger the upper-side of the drum, the clearer the sound will be.



Rasp

Decorate a piece of corded plastic and rub it with a piece of wood, a drumstick, ...

Rattle

You indicate the rhythm with two sticks. Place one stick on the fingertips of one hand. The palm of your hand makes the sound box. Hit the first stick with the second one. You can replace a drum stick by a happy coloured plastic bottle or something like that. Big hollow cane sticks are the best, because they produce better sounds.

Shaker

Fill a small box with small objects. Close the box very tight, decor it and you have your shaker ready. The sound depends on whatever you put in the box: rice, beans, little stones, bigger stones, sand, ... If your shaker isn't too heavy, you can put it on a stick.

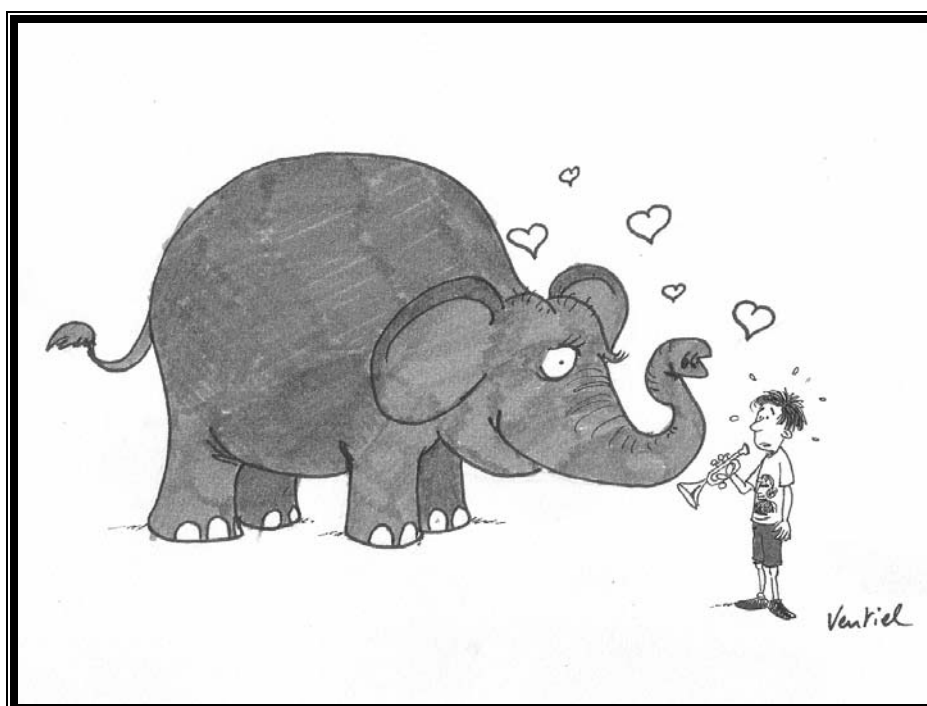
Panflute

Tape straws (used to drink) together in the form of a panflute. Flatten the ends and tape those as well. You've made yourself a panflute, ready to use.

Water-xylophone

Take a solid stick and some decorated bottles. Fill the bottles with different quantities of water and attach them to the stick. Depending on the amount of water, the sound will vary.

Jabbertalk



MUSICAL EXPRESSION



MUSICAL EXPRESSION

Purpose

- Learn how to move spontaneously to sound;
- Learn how to move spontaneously to different rhythms and different sorts of music;
- A creative discovery of different musical instruments;
- Explore new ways of producing sounds.

Different methods

REACT TO A SIGNAL

It's important that the participants learn to react quickly to a signal. Translated to playing instruments, this means that they learn to start and stop at a certain sign/signal.

Musical statues

When the music plays, everyone starts walking. When the music stops, everyone stands still, like a statue.

Stop DJ

All participants but one, stand at one end of the room. One participant stands at the other end with a stereo. When the music plays, the players dance towards the other end of the room. When the music stops, they have to "freeze". When the DJ sees somebody move during the "freeze", he can send that person back. The first one to reach the DJ can take his place.

Pass on a clap

All participants stand in a circle. Someone claps his hands. The one sitting on the left, claps next, ... This way, the clap passes on round the circle. If this works, you can go faster. You can also send the clap back in the other direction by clapping twice.

On your own

All players stand in a circle. Without previous arrangement, everyone has to clap his hands once and sit down. If two players clap at the same time, they must remain standing.

Cross-caper

The players dance to the rhythm of the music. When the music stops, each participant has to touch the calves of 5 other dancers before he can sit down.

Using musical instruments

This can be done by clapping hands, stamping feet, voice, ... or with simple home-made instruments. When the leader gives a sign, everyone starts. When the leader says "stop", everyone stops.



Musical expression

SOUND INTENSITY

When making music with a group, you'll soon realise that everyone has a tendency to play louder than the others. It makes sense and it's interesting to work with silences and soft sounds.

Clap and stamp

When the music is playing loud, the participants clap their hands loudly and stamp their feet. When the music plays softly, they clap and stamp softly.

With musical instruments

The leader makes the participants play softly on the instruments. When he gives a certain sign, they can raise the volume. When he gives the next sign, they play softly again.

Walk and shout

The players stand in a circle and stomp on the spot with a certain rhythm. The first period is emphasized by saying "hé". When the stomping and the rhythm are working properly together, the players can get louder and louder. After a while, half of the group starts a contra-rhythm. The second period is emphasized by saying "ho". When both groups can maintain their rhythms strongly, they each go to opposite sides of the room. They face the other group, very softly but get stronger when meeting the others. When they are face to face, you get a shouting match!

DURATION

Long and short are easily learned notions. It's important to get a clear difference between "short" and "long".

A-E-I-O-U Champion

All players stand in a circle. At a signal from the leader everyone starts saying "AAAA...". The last to survive, without taking a breath, is the A-champion. This can be done with the other vowels as well.

Long-short-step

The leader produces sounds with an instrument. When the players hear a long sound, they take long steps. When they hear short sounds, they take short steps.

AAA-catcher

The players stand spread throughout the room. One player becomes "catcher" and stands aside. When the catcher says "AAAAA...", he can try to catch as many of the others as possible. The ones that are caught, sit down. When the catcher feels he's getting out of breath, he has to stop. The idea is to see who can catch the most.



SPEED

Young players learn fast about walking fast or slow. With a few simple techniques they learn how to take care of the rhythm of the music.

Do what you hear

The players walk through the room. The leader puts on music. On “heavy” rhythms the players walk “heavily”. On “slow” music they “stroll”.

Pass-the-ball

Everyone stand in a circle. The leader puts on some music. The ball is passed around according to the rhythm. Fast, slowly, ...

Snail and hare

All the players stand at one end of the room. When they hear slow music, they move around like snails. When they hear fast music, they hurry around like hares.

PITCH

It's quite difficult for young players to distinguish between low and high pitch. The following activities might be less suited to them. As a rule, one can say that the younger the player, the clearer the differences between the pitches should be.

Listen very carefully

The leader makes a sound with a very high or a very low pitch. When the players hear a high pitch, they have to stand on their toes and reach in the air with their arms. When hearing a low tune, everyone squats down. The aim is to react as quickly as possible.

High-low 1

Everyone walks through the room. When hearing a high pitch, everyone stands on something. When hearing a low one, everyone crawls under something.

High-low 2

The leader produces several sounds one after the other (e.g.: high – low – high). The players have to stand on something, crawl under something, stand on something again as fast as possible. When they have finished that, they can sit down to listen to the next task.

Musical expression



RECOGNISING SOUNDS

Young players quickly learn to recognise the different sounds from different instruments. You can activate this by making them guess what sound is made by which instrument. The following activities can be easily adapted.

What's making the sound

Everyone sits in a circle. In the middle are some instruments or things that make noise (plastic bag, paper bag, tinfoil, ...). One player is blindfolded. Someone else makes a noise with one of the objects. The blindfolded person has to guess which object it is.

Mute

Everyone sits in a circle. One player sits in the middle, blindfolded. He has to guard a certain object. The others have to try and get it from him. Can he guess who's stealing?

Find the sound

Everyone pairs up. One of each pair gets an object (that can produce a sound). The ones with the object go and hide themselves. At a given point they can start making noises, so that the others can try and find them.

Singing syllables

The players are put into groups of 3. They choose a well-known, simple song and sing the syllables in turn.

E.g.:

- Old – Mac – Do – nald – has – a – farm ...
- Twin – kle – twin – kle – li – ttle – star ...

Learning easy songs

Most of the time, we try to teach complete songs. We sing them a few times and after a while the others join in.

When a song is too complicated, you can try this:

- First you sing the whole song. This way, everyone hears it as a "song".
- When the text is more complicated, say each sentence separately, so everyone can try and memorise the text.
- Sing each sentence separately.
- When there are difficult parts of the melody, pay special attention to that.
- Learning a song first with "lalala ..." is not such a good idea. You'll remember a melody better when you know the lyrics.
- Be brave enough to conduct. Use your arms.
- It's a good idea to give a signal for a song to begin. That way, everyone will start at the same time. When you teach a song, try to sing it in the way you would like to hear it afterwards. E.g.: loudly, softly, calm, angrily, playfully, ...
- It's always nice to learn a song with matching gestures.



CREATION

Table drumming

All participants sit around a large table. Now everybody has to think of a way to make a drum roll. Participant A starts with a drum roll, B imitates him, C follows, ... When the whole circle is making the drum roll, then participant B introduces a new one. Keep on doing this until you can think of no other way. (Trust me there are hundreds of possibilities).

Tribal battle

The group is divided into two. Both groups are sitting behind a table opposite each other. Now a participant from group A walks to table B and starts beating a kind of drum roll or a rhythm; their whole group joins them from behind their table. In response a participant of group B goes to table A and starts to beat their own drum roll or rhythm. Of course their group follows the lead. In this way you change turns until no new drum rolls beaten.

60 seconds quiz

Divide the participants into smaller groups. The quizmaster gives short tasks to the groups. The group which performs the best wins a point (try to let everybody end up with the same points). The groups only get 60 seconds to come up with an “answer”; your assignments go from practical to connotational.

E.g.:

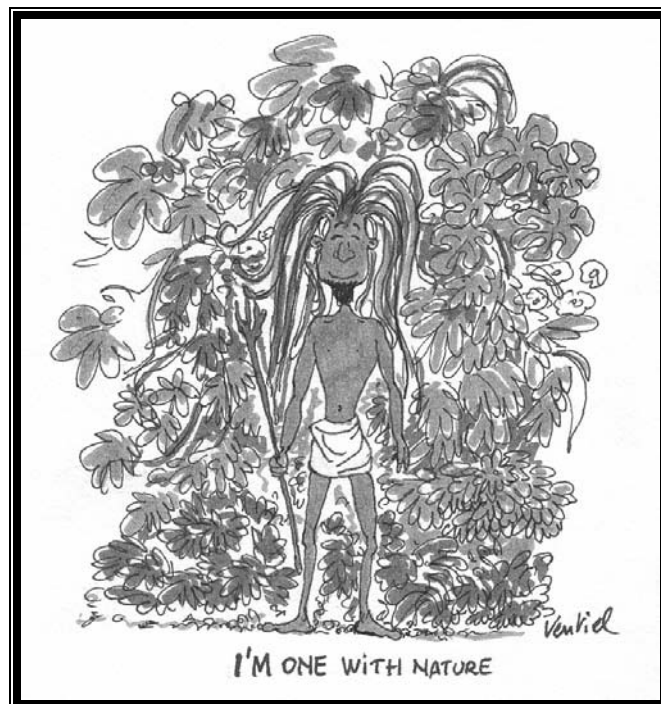
- Make the loudest sound;
- Make the fastest drum roll;
- Imitate an animal;
- Imitate a sound of nature;
- Create a mood with sounds.

Ostinato-composition

An “ostinato” is a melody, a rhythm or a harmony created by combining several layers of simple motives which are repeated continuously. The groups sit in a circle. The trainer builds up an ostinato by letting 2 persons repeating his actions. When the first two play a certain motive, he learn the next two another motive and thus adds a second layer to the ostinato, and so on and on.

After doing this exercise you can start again, but now it are the participants who need to come up with the motives (like the first exercise with the drum rolls).

Jabbertalk



SHERBORNE



SHERBORNE

Purpose

- Become conscious of your own body;
- Become conscious of the world around you: the space as well as the people.

Different basic categories

BECOME CONSCIOUS OF YOUR OWN BODY AS A STEP TO SELF-CONSCIOUSNESS

The participant learns to experience and to concentrate on his own body.

Getting aware of your trunk

The participants move while lying on their back or on their belly, with or without the use of their arms and legs.

The participant lies down. Take him by hips and shoulders and roll him carefully over the ground. Make sure the arms are stretched out next to the head.

The participants sit down. Roll them backwards on their shoulders and back again. They can also roll themselves while they put their arms around their knees.

The participants fall to one side starting from a curled-up position.

The participants fall forwards by bending the body forwards and moving one arm further and further between the legs.

The participants sit on the floor. Then turn around without touching the ground with their arms or legs.

Workout for the trunk

Let the participants crawl on the floor like lizards. They have to pull up their legs, using left and right leg in turns, before they pull their body forwards.

Take the participant by the ankles while he/she is lying on the floor. Make him/her move like a snake by pulling him/her forward in a swinging way.

The centre of movement

Let all participants crawl on the floor like hedgehogs.



Let all participants roll themselves into a solid package.

Some of the older and stronger participants sit on all fours. Let the others roll on the backs of those seated. You can guide this with your hands. The trunk also gets more flexible by pulling head and neck in and by rounding of the back.

Getting aware of the parts of the body that carry the mass

The carrying parts of the body are the physical link between the ground and our bodies. Good control of these parts is essential to stability and balance.

Getting aware of the knees

All participants are sitting on the floor with their knees up. Make them roll on their knees with their fist; hands and elbows off their chin.

Let the participants push their knees to the ground and make them jump suddenly.

All participants are sitting on their knees. They have to pull themselves forward using their arms.

Walk on the knees.

Spin round on the knees, eventually followed by falling, rolling and getting up again.

Walking with knees bent, knees straight, knees together, knees far apart. As every comedian knows, the knees can be very expressive.

Getting aware of the pelvis

Bounce the buttocks on the floor while supporting the body on hands and feet.

Spin round whilst sitting on the floor.

The participants are sitting on all fours. They make bridges by stretching and using the pelvis. Other participants can crawl under the bridges.

Getting aware of other parts of the body

The participants are sitting on the floor. They try to hit the floor with their hands and feet.

The participants are sitting in a small circle so that their feet are touching. This can also be done with their hands.

The participants are blindfolded. They touch each other's body while naming the parts they touch.

The participants are lying on the floor. They try to make a star shape of their body by stretching it as far as possible.



BE AWARE OF SPACE

These movements are used to be able to get involved in positive relationships with other people. This is working on self-consciousness and trust, as well as learning how to show consideration for others.

Relationships with each other

Sit on the floor with a participant in your lap. Move backwards and forwards, using hands, bottom and feet.

Lie on your belly. Move forwards, using elbows and feet while someone else is sitting or lying on your back.

Make yourself into a solid bridge, standing on all fours. The others can jump up and down while they have their hands on your back.

Crawl around on all fours with someone on your back (lying, sitting, hanging, ...).

Take a sitting participant by the ankles and pull him around the place.

Sit together, back to back, and push each other, in turns, through the place.

The participants make all sorts of bridges with their body, allowing others to crawl under, over, ...

Some of the participants are sitting on the floor. The others stand in front of them, putting the sitting person's feet onto theirs. They join hands and the standing person tries to get the person sitting up. Afterwards they change places.

The participants sit on the floor, in pairs. They join hands and try to rock backwards and forwards.

Eye-contact

Some of the participants lie on their back with their legs pulled up. The others put their belly on the legs of the lying person. When those legs move backwards or forwards, the other one while give/have the impression of flying.

The participants stand in pairs. One of them tries to stand on the knees of the other. After a while they let go of each other's hands, so that the standing person has to keep his balance on his/her own.

Relationships with each other

The participants are lying in pairs, one on top of the other. The one underneath tries to get free.

The participants are sitting on the floor, back to back. Each has to try and push the other one forwards.

Sherborne



The participants are sitting/standing in pairs. One makes a solid rock of his/her body while the other one tries to pull him/her over.

The participants are sitting/standing in pairs. One of them is lying on the floor, as though taped to it, hands and feet spread out. The other one tries to lift up the lying body.

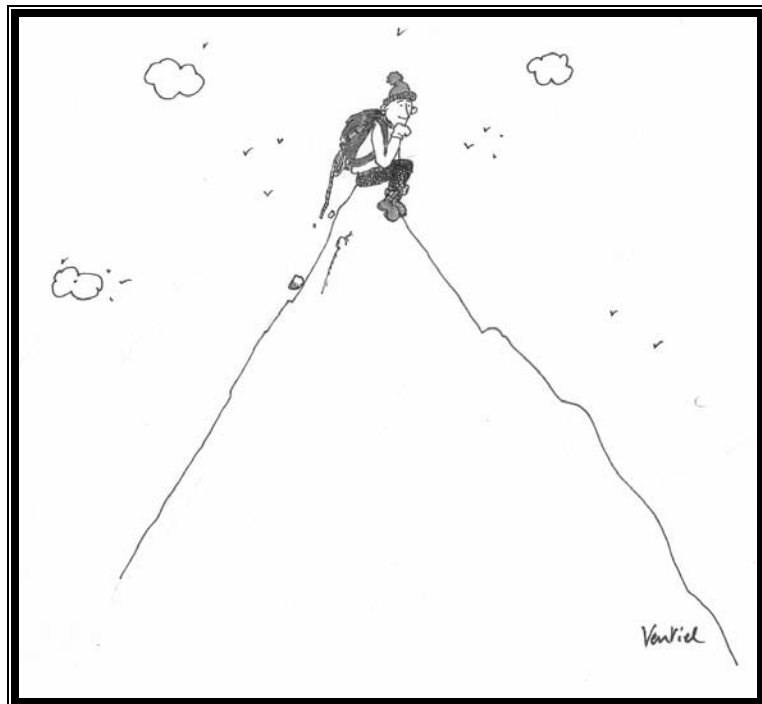
The participants are sitting/standing in pairs. One of them pulls himself/herself into a solid package the other one has to try and open.

Relationships together

The participants are sitting on the floor, in pairs. They have to try and stand up without using their hands.

The participants are standing in pairs, facing each other with knees slightly bent. They hold each other by the hands and lean back. They try to rock softly to and fro. This can also be done by the whole group, trying to make a star.

Jabbertalk



VALUES



VALUES

Purpose

- Dwell upon and think about values;
- Put the meaning of values into words;
- Put certain values into words and clarify them to each other;
- Be open to other convictions.

Different methods

HAVING THINGS SINK IN

It can be meaningful to discuss values with each other. However it can also be worthwhile to give the participant the opportunity to fall silent. Put on very serene instrumental music (preferably unknown) and give the participants 10 minutes time to listen, to think, to let things sink in. To wind it up, you could ask for people's reactions and impressions. Be careful however that you do not spoil the experience by talking too much.

Pictures of the future

Using magazines the participants make a collage in which they show their future perspectives. Afterwards, give them the opportunity to present these future perspectives in small groups. Depending on the situation you could discuss it further with each other.

A flysheet conversation

You write a statement on a certain value on several flysheets.

E.g.:

- Power of the strongest;
- At home they have the final say;
- Honesty is the best policy;
- Everybody is unique;
- Everybody else can drop dead;
- Be lenient or be taken advantage of;
- Money is the only thing that matter.

These statements give the participants food for thought. If they agree with a statement, they write their reasons on the flysheet with a green pen. If they don't agree, they write down the reason why with a red pen. If they doubt, or only partially agree, they write their arguments on the flysheet with a blue pen.

Afterwards, you could give them the opportunity to write down their reactions to each other's arguments, or you could have them start a group discussion.

Values



A torchlight procession

The first part of the procession is a “silent procession” with torchlights. No talking, only walking. After a break to look at the stars, the participants are allowed to talk during the second part of the walk. You can decide who walks next to whom and what they should talk about (e.g. what the silent part of the walk meant to them).

Collage

This method can be used both individually and in group-sessions. The starting point of the collage could be one or several values. The collage as a technique can help the adolescent to think about his own beliefs and to present them to the group in a visual way.

Writing

Large flysheet papers are spread all over the room. There is a value written on each sheet. Every participant gets a pen and can walk around for a few moments and explore the different values. When a value appeals write down a few thoughts; values to be judged on a scale from one to five.

When you notice that everybody has had the opportunity to write down their opinions, you can discuss the flysheets in the group and ask questions about certain thoughts. Everybody however is free to answer the questions or not.

Group painting

Discuss a certain value in the group. Afterwards everybody has the opportunity to give impressions of a discussed value in a painting and to find a title for it. After the presentation of the different paintings, these are placed at the walls, the ceiling, the floor, or tables of the room. You could put the painting somewhere yourself or ask the artist to do so.

After that, everybody selects two other paintings: one felt comfortable with and one not felt comfortable with. Afterwards everybody has to compare own painting and the two selected paintings using different types of material. To wind it up you could discuss the activity.

This is me

The participants have to look in a pile of magazines for a picture, a drawing or a text with which they can (partly) identify themselves. Whoever feels like it, can share ideas with the group.

The relation computer

Take four large cardboard boxes of the same size and a lot of hobby material. The four boxes are turned into a computer. Every box needs to have a slit to put a piece of paper in and to take it out again.

The group conversation will leave you with four ideas linked to a specific value. Every computer will process one specific idea. Everyone has to formulate two concepts or slogans for every idea and write them down on a sheet of paper. Per idea you put the sheets into the computer. You divide the participants into small groups. Every group takes one sheet out of every “computer idea”. These four sheets will help every group to prepare a small play that is presented to the whole group afterwards. If necessary/desirable, it could lead to a group discussion.



One Volunteer

There are a number of objects (free material, game material, ...) in the middle of the room. Every participant chooses an object in which they can recognise themselves as a volunteer.

The order of values: balloons

Every participant receives a piece of paper with a number of balloons drawn on it. After that, they get five balloons in which they write the five values most important to them.

In discussing with the group, you try "to reduce the number of balloons" to the five most important values for the whole group. Reducing the number of balloons does not mean destroying them as quickly as possible. Before pricking a balloon, the group tries to reach a consensus and convince the owner of the balloon to prick it.

Working with lyrics

By listening to a song and reading the lyrics you can discuss the values in the song and the importance of these in one's own life.

Value Stones

Every participant receives a brick. Every side of the brick represents a certain aspect of life. Before painting the different sides of the brick/ aspects of one's own life, everyone chooses a colour one will not use. The other colours are used to draw the different aspects of life on the sides of the brick.

In the next step, the participants use the colour they initially did not choose, to indicate on each side how important belief is in this specific aspect of life. The different sides and paintings can be the starting points of a discussion.

Me against society

Discuss with the participants which values are dominant in society. Then ask them to think about what they feel is important for themselves and how these values differ from those of society.

You can do this as follows:

- Start a sort of family council with questions on values.
- What is the most immoral thing to do?
- What is the worst thing you have ever come into contact with?

After that, everybody receives a piece of paper that is folded together. On the inside everybody can list their own values in order of importance by means of pictures and words. On the outside the participants glue or write the values that are important in society. The presentations of the different sheets can be used for a group discussion.

Values



Video

A video extract can be a good start for a discussion on a certain value.

E.g.:

- Which value prevails in the extract?
- How is it presented?
- Which detail or extract appealed to you most?
- Which feelings did the extract evoke?
- What would you like to further discuss with the group after seeing the extract?
- What did you like about the video and why?

Friendship

The starting points of this discussion are various texts on friendship. Try to choose texts that show different aspects of friendship, or the lack of it.

Value house

Have the participants draw a house that illustrates your character and incorporates the values that you think are important. Every part of the house symbolizes one, or more values. In a second phase you can have them present their houses to each other. After the presentation, the others can ask questions or make remarks.

Name colouring

The name of each of the participants is the starting point to tell more about their course of life. The different name letters represent the different phases of life. The beginning of the first letter is birth, the end of the last letter the present moment. A period in which everything went well is drawn in a light colour, a more difficult period in a darker colour. The size of the sections represents the value of the different periods. After thinking, drawing and colouring, you can have a group discussion.

You can also use this method to discuss a shorter period e.g. a day, the training session, ...

Comic strip

By means of three pictures from a magazine, everyone tells a story that has deeply influenced life. You can have others react, ask questions, or make remarks during, or after, the story.

Children and multimedia

Ask the participants the following questions:

- What type of media do the children know?
- What media do they (regularly) use?
- Why don't they use certain others?
- Which media type do they think children often use?

Write the different media types on a flysheet. The participants can write questions and thoughts on the flysheet. The flysheets can be used for further discussion.



Value cap

Every participant writes down a value important to him/her. They fold the piece of paper and put it in a cap placed in the centre of the circle.

During the next round everyone takes out one piece of paper, reads it out loud and tells something about that value based on own experience. Afterwards, the others can complete this with their own experiences, or react to the story.

Value wall 1

Every participant receives three boxes on which each writes their most important values. When collecting the boxes you separate the “doubles”. Have the participants build a wall with the remaining boxes. The structure of building is determined by the following questions: Which is the most important, most fundamental, highest value? You yourself could give a criterion for the construction (e.g. the most important one on top) but it could also be interesting to decide together. It is possible to use all the boxes. The main focus of this activity should be on the discussion and argumentation and not on the wall as such.

Value wall 2

The wall is constructed in four phases:

- In the first phase (value cycle) have the participants search for different values. On a large sheet of paper - put in the middle of the group - everybody can write values. By reading and completing you will get a whole set of values. It is not necessary that these are values that they support.
- Everybody now looks for five values that are fundamental in their own lives and that they write on a coloured sheet of paper. The five sheets together make a small wall. The participants also look for the value that represents the mortar that holds the construction together.
- In the third phase everybody presents a small value wall to the group. After every presentation, the others can ask questions for clarification. It could even be more interesting to have them react from their own experiences. They point out resemblances or differences with their own perception, or put into words what struck them in the presentation of others.
- In the fourth phase the participants build a large value wall together.

To conclude, everybody has the opportunity to tell something about the wall, about the entire activity, about what moved them.

Friendship network

The participants sit in a circle and receive an envelope containing a statement. The participants open the envelope, read the statement and think about it. The first participant to read and substantiate the statement in the envelope holds a ball of string. After the first participant has finished, the others can react and take hold of the string. However, only the person that has the ball of string is allowed to speak. The first participant holds one end of the ball of string. This way you see a whole network grow as the conversation continues.

You can refer to this network as “friendship network”, in which the different participants are connected with each other. Looking at the network, you can also see and discuss who spoke frequently and who didn’t (at all).

Values



E.g.:

- Which criterion does somebody have to meet to be your friend?
- What does friendship mean to you?
- Do you often gossip about friends?
- What do you think about that?
- What do you do to patch up a quarrel with friends?
- Are you the one to take the first step?
- Your two best friends are having a quarrel, how do you deal with this?
- Your parents disapprove of your friends. What do you think about that?
- The difference between a boy/girlfriend and a friend is that everything is possible in love?

Jabbertalk



BEHAVIOUR – COMMUNICATION – GROUPS



BEHAVIOUR – COMMUNICATION – GROUPS

Purpose

- Gain an insight into the communicative or interactive aspects of behaviour in certain situations;
- Gain an insight into what is meant by "proper behaviour" in certain situations;
- Gain an insight into the attitudes necessary for "proper behaviour" in certain situations;
- Teach, practice and reinforce attitudes necessary for "proper behaviour" in certain situations.

Introduction

Life is a macro learning process in which mankind is introduced in a self-evident way. Methods, exercises and sessions are micro learning processes that focus on certain aspects of human behaviour.

Life in its rich totality will always be more than the sum of all possible aspects, methods, exercises and sessions. This is why these always have "limited aims" with a "relative value". Real life is much richer and offers more learning possibilities.

Methods are therefore always an artificial situation in which certain insights and skills are purposively gained and practiced.

It is therefore important to present every learning situation, as such, and not as the ultimate solution.

The following methods focus on the attitude of the trainer as a form of human behaviour. His attitude is split up into various aspects that are treated and practiced separately.

Conditions

These skills require an analytical view on human interaction processes.

The best result is reached by:

- Practicing simplified situations with a limited number of participants;
- An accurate definition of, preferably, one aim.

An accurate registration of one's observations can be reproduced by means of: sound or video recording, a written report, scheme, detailed evaluations, ... A fixed schedule during the sessions (e.g.: preparation, implementation, evaluation, repetition) makes it easier to practice more intensively.

Behaviour – communication – groups



Attitudes of the trainer

In many cases, the trainer's attitude can be the starting point for an educational activity. Examples are: passing on information, giving instructions, making a plan with the participants, motivating, drawing and keeping attention, reaching a consensus, giving advice, encouraging, strengthening feelings of security and trust, attention for discipline, asking questions or having questions asked, processing answers, leading discussions, ...

Don't overwhelm the participants with superfluous information. Instead try to adapt the information you give to your aims.

Not only what you say is important but also the way you say it is. Pay attention to the way you formulate and structure things. Make sure your message is clear, correct and unambiguous. Try to have a clear structure (with an introduction, central topic and conclusion) and repeat the main conclusions at the end. You can make your message stronger by using various speech techniques such as intonation, volume, expressive speech, regular breaks, ... Also body language is important if you want your message to be good and clear. Your attitude and your movements can make what you say sound stronger. But be aware that too many movements can be tiring and can distract attention.

Various methods

Ice breaker game

Every participant links the following to some of hi/her own characteristics: name, eye colour, shoe size, favourite food, number of children in the family, favourite colour, ...

In a next stage, others can write their names next to certain categories of the others and go on associating characteristics.

Picture

Every participant has a picture and thinks about the feelings he/she associates it with. After this individual stage, everybody tells the group about their own emotions. Someone else has to "empathise" and try to rephrase what the other was trying to say.

Dialogue

Sit down facing someone you don't know. Try to describe that person by means of the following question: "what kind of person is facing you?" Afterwards, you tell that person what crossed your mind. Later on, you discuss your experiences with the entire group.

Difficult communication I

The participants get an assignment they have to carry out together. Afterwards, the group discusses the communication within the group: who took the lead, why did some people not open their mouths, ... You could work with external observers (who get a specific task). Afterwards, you can switch roles.



Possible assignments are:

- Tell each other about a special experience
- Make a house of cards together

Difficult communication II

The group is split up into groups of three or four that have to make as many cubes as possible in as little time as possible. But every group lacks one essential but different piece of material (scissors, glue). This situation will often result in a fight, stealing, negotiating.

Afterwards, discuss the communication between the participants with the entire group: leadership, power, negotiation, ...

Dialogue I

Every participant tries to find a positive and a negative element of somebody else. Afterwards, these elements are discussed in the group.

Dialogue II

One person reacts to what someone else says in a non-verbal way (neither the message nor the reaction is focussed on). A third person has to put the non-verbal reaction into words. Someone else afterwards describes the communication process.

Man/woman stereotypes

Every participant gets a sheet of paper divided into three columns. In the first column they write three typically male and three typically female characteristics. In the second column they write to what extent these characteristics apply to themselves (on a scale of one to five). In the third column they indicate to what extent they would like to own these characteristics (quote from one to five).

In a second stage, the participants work in groups of three. One person says what he has written down. Another person listens and tries to better understand what that person has written down by asking questions. A third person evaluates the conversation from an empathic point of view.

After that, have them discuss their experiences in groups.

The image we have I

Every participant has to write down the first impressions he had when he arrived, what he thinks of the others, ...

Afterwards, these experiences are discussed in groups. The contributions of others and their reactions lead to a discussion.

The image we have II

Show the others a slide that can be interpreted in various ways. Every participant writes down what it evokes. You could, for example, show a slide of a yellow flower and tell the others that it is not a yellow flower but a couple of yellow lines on a rough wall, projected by a lamp of 220 volt.

Behaviour – communication – groups



Ability to defend oneself

One of the trainers suddenly gets angry with a participant (who was informed in advance).

Afterwards, discuss this situation with the whole group. How did the targeted person experience the situation? How did the others react, how did they experience the situation?

Role trainers

This is a method for a teamwork role play. Four characters discuss a detailed realistic situation (e.g. participants show up late ...). The attitude of each of these characters to this situation is thoroughly described. It is important that they only get their own role and act it as described. This is the first level of the role play. You can see and evaluate the process that goes on between the different characters.

The second level consists of the coaching system, which focuses on the team dynamics. Each character is played by two (or more) persons. One is discussing, the other is the trainer. The trainer can suggest (time-out, messages ...) ideas, twists in strategy ... He can also switch with the participant, and become involved into the discussion directly.

Reading exercise

This exercise is to demonstrate that people see what they want to see, and to illustrate that even written communication can be misread. All participants get a sheet of paper and have to put it faced down. The instructor tells the group: 'On the sheet of paper you'll note that there are three triangles, each with a brief statement ... When I ask you turn the sheet over quickly, memorise the three phrases in these triangles ... (long pause) Turn your paper back over ... write in reverse order what you have read.'

Give the participants some time to think and write. Afterwards ask them to tell you what they first have written down. Most of them will say "Spring the in Paris"; however some of them will have it correct with two times the word "the". Ask the same question about the two remaining triangles.

This result is the starting point for a discussion. The discussion itself focuses on three questions: How could you have interpreted my instruction? Why didn't you read the statements correctly? Can you see why tasks and trainers' instructions can be misinterpreted?

Trust me

Divide the groups into teams of four. One person from each team is blindfolded. Another is the leader of the team. They have to instruct the blindfolded person to go from one side of the room to the other. The two remaining team members are the assistants of the leader. They have to make sure that the blindfolded person does not bump into anything. Neither the leader nor the assistants are allowed to touch anything.

The discussion afterwards focuses on six questions: How did you feel when blindfolded? Did you trust your leader? Did you trust your co workers? What did you need when blindfolded? How does this activity apply to your organisation? How about new members in the group?



What's a penny?

This method aims to highlight the value of group efforts and to demonstrate the importance of details. First all participants are asked to write down all the characteristics of a particular coin. Afterwards the participants are asked to divide themselves into groups of four or five, and try to agree a complete list of characteristics. Now compare the individual results and that of the groups. This is the starting point for four questions: What does this tell you about the value of team efforts? What methods could be used to increase the trainer's attention to important details? How can individuals see almost daily something as common as a coin, but not see its characteristics? To what degree is it true in your voluntary work?

Communication train

Line up a row of chairs behind each other, like a train. The participants take a seat so everyone is facing to the front. The person sitting in front has some paper and a pencil. The person at the back is shown a picture which he has to draw on the back of the person in front of him. The second draws the picture on the back of the third, the third of the fourth, and so on until the person in front is reached. Now he has to draw the picture on his back on the paper. Afterwards there are three questions to focus on: How did you feel without being able to talk? Do you think feedback is important? Did you feel responsible for the group when receiving and interpreting the message?

Motivation

All the participants linger over the concept "motivation" by means of the following:

- 1) What helped me decide to follow this training session?
- 2) Imagine that all of a sudden, you can no longer participate in this activity. For one reason or another, you urgently have to go home. If you were in that situation, how would you look back on the past activity?
- 3) Write down one of the others' name and make associations with it.
- 4) Discuss number 3 with the person involved.
- 5) Describe another participant by means of the following aspects: physical and biological characteristics, character traits, social roles, self-image, what is important to that person, ... Discuss all this with the person involved.
- 6) What did 1-5 teach you about yourself, each other and communication?

Discuss the activity in the group.

Empathy I

Circle the most empathic answer.

A. *I like him but if I am somewhere where he is also, I always start blushing.*

Answers:

- 1) Don't worry, as long as he loves you too.
- 2) Does this also happen when there are other people around?
- 3) You would like to feel a bit more at ease with him because you like him.
- 4) This is something that happens to many young people when they're in love.

Behaviour – communication – groups



B. *I just shut up because he always wants to be right anyway.*

Answers:

- 1) You don't feel like going on talking because this is taking you nowhere.
- 2) Don't you over emphasise being right?
- 3) Maybe you should try to be patient and explain to him how things went. That might take you further.
- 4) That way you throw in the towel instead of solving your problem.

C. *I can trust you, can't I? You won't talk about this with my father, will you?*

Answers:

- 1) You are easily scared that I will spread things around aren't you?
- 2) You want to keep your father out of this.
- 3) Of course, this is something between us.
- 4) You are afraid that I will tell this to your father.

D. *'Pfff', after all this fighting I give up. It's a lost cause anyway.*

Answers:

- 1) Do you often get this depressed?
- 2) Wouldn't you feel better if you talked to a psychologist?
- 3) Don't ever give up. After all, he wants to find a solution as well.
- 4) You see no way out and feel completely lost.

E. *Whatever. You are now listening to me but if you later on go away, things are over for you.*

Answers:

- 1) Can you explain what you mean by that?
- 2) Why don't you have more confidence in me?
- 3) It is hard for you to believe that people really want to help you.
- 4) You seem to doubt that I really empathise with you.

Empathy II

The trainer plays or describes a person with a problem.

E.g.:

A thirty-seven-year-old woman has three children aged between five and fourteen. Since her father-in-law died, her husband sleeps at his mother's who is afraid to be alone. When his father was about to die, the woman's husband spent a lot of time with his parents. This leads to rows and "blazing arguments". The participants have to write down their reactions to the following statements:



- 1) There is a storm outside and the woman says: "Things between us are as rough as the weather".
- 2) "This whole situation really wears me out and the children are the victims of it".
- 3) "I don't know what to do. This morning, he gets home and says to me: "Don't you think I will do anything for you"."
- 4) He still sleeps at his mum's. The children don't even get to see their father anymore and they also say so. That is why now the children in turn also sleep over there ... (and the woman starts to cry)."

Non-verbal communication

The participants sit in pairs at a table with a sheet of paper and one pen:

- 1) Try to form a good picture of the other. What do you want to say to him?
- 2) Each in turn takes the lead.
- 3) You want to write something down but the other one has the pen.
- 4) You take turns.
- 5) Both participants hold the pen. What happens?
- 6) Discuss the activity in the group.

Advantages – condemn – judge – influence

Every participant evaluates the following situations by ranking them from least to most serious.

A. Due to his depressive mood, a man has been put under the supervision of a psychiatrist. He can't see a way out of his worsening financial problems. He sees the future very black. He kills his wife and two children and tries to commit suicide.

B. A twenty-year-old-boy has bought a new car with the money he earned with extra work. He parked his car in a quiet street to go shopping. When he returns, he sees a sixteen-year-old-boy scratch his car with a sharp object. He gets angry and firmly hits the boy. The boy falls over and dies a few days later due to brain damage.

C. A couple doesn't want to have their daughter vaccinated against polio because of their religious beliefs. However, the disease has hit their village. Despite strong pressure, they keep refusing and as a result, their daughter dies of the disease. The couple thinks they have acted completely in accordance with their religion.

D. An old woman has grown demented and moves in with her daughter. The latter is married to a very wealthy man and, as such, they have a lot of business guests. The daughter and son-in-law get increasingly embarrassed about the mother and the old woman is put in an institution against her will. She gets worse and dies one year later.

E. A young girl is in love with a boy who is – against his will - always unemployed. The girl's parents are against their relationship. As a consequence, the girl breaks up with him after a while and soon finds another boyfriend with a permanent position. The girl says: "you can't live from just love".

Every participant tells the group in what order they put these statements and explains their choice. Afterwards, the participants can start a discussion. It is the trainer's job to focus on the criteria used

Behaviour – communication – groups



in the discussion and to make them an issue for further debate.

Personality test

Every participant indicates to what extent (always, nearly always, half the time, sometimes, never) they have/show the following characteristics: friendly, honest, nice, careful, lazy, fair, true, considering, tidy, faithful, popular, timid, dependant, lovable, intelligent, helpful, mean, diligent, nervous, jealous, hard-working, sincere, expressive, creative, healthy, fit, clean, polite, happy, good, loyal, sweet, thoughtful, truthful, shy, cheerful, neat. The others can write down their reactions.

Take your shirt off

The group is split up in groups of six. Everybody sits in a circle with back towards someone else. Every participant has a number of pieces of the squares in a picture. All the squares are the same size. Obviously no one has all the pieces of one square. (The pieces of each square are divided within the groups).

The participants have to try and make six equal squares. They are not allowed to communicate with each other and cannot take pieces from others. They can only give pieces to the persons sitting next to them. You can have a few people observe the activity.

Note:

- This method is confusing because everybody wants to make his own square or thinks he has to be faster than the other groups.
- People are anyhow inclined to communicate: they are impatient, do not give the others time, ... As the game goes on, frustration grows.
- In the end, discuss the activity in the group.

How to react?

The participants work in pairs and get one of the following situations. They try to act out the rest of the story.

- "Kate and Ann are two sisters who get along very well. They wear each other's clothes, share secrets and go out together. Kate spends the whole night dancing with Peter, Ann's boyfriend. On her way home, she discovers that, while dancing, she lost the ring she borrowed from Ann ..."
- "Gerry and Benny are two brothers who each love a specific television programme. Due to a change in the programme schedule, from now on both programmes are on at the same time ..."

Discuss the reactions in the group after each improvisation. After each discussion, you can have two others act out the same situation ... with a different plot of course.

Friendly and unfriendly

Split the group up into three groups and make them behave very grumpy towards people from the other groups, but extremely friendly to their own group. The whole group has to do one activity together. At a given moment, ask everybody to also be friendly to people from the other groups and to continue the activity like that. To conclude, have them discuss their experiences in the



group.

Games of confidence

The board:

One person remains stiff while being pushed backward and forward in the circle.

After a while you can have people take turns.

At the end, have them discuss their experiences in the group.

The covered wood:

The participants stand in two rows facing the person from the other row. They stretch their arms, touching the fingertips of the person facing them. One person stands at the top of both rows and, at a given sign, starts walking through the rows. The people in the rows withdraw their hands immediately before the person walking by passes them. That person has to be able to freely walk through the rows without touching anyone's hands.

The blind way:

The group is split up into smaller groups. Everybody is blindfolded except for one person per group. The latter has to use verbal indications to lead his group past a number of obstacles. The others obey in silence. Which group will make its way through the track first?

Have them discuss their experiences in the group afterwards.

The blind square:

All the participants are blindfolded and have to tie a rope and put it in the shape of a square.

The Creator:

The group is split up into groups of three or four people. One person of each group gets a drawing. Nobody else of his group gets to see the drawing. He gives them instructions to copy the drawing as accurately as possible.

Afterwards, the results are compared and the activity is discussed in the group.

Building project:

The group is split up into groups of five or six. One person of every group is blindfolded. Every group gets a specific building assignment and a pile of stones. The group gives verbal instructions to their blindfolded builder and tries to realise the plan as quickly as possible.

Afterwards, have the participants evaluate the various building projects in the group.

Tolerance and frustration

Divide the participants into about four groups and tell them that in the next set of assignments, the main focus is on the competition between the different groups. Rouse the competitiveness between the groups in various ways. Various difficult assignments have to be done (e.g. stretch out your hands horizontally for a while, stand on the tip of your toes for a while, hold your breath). If one person in the group does not succeed, the entire group gets no points for that assignment. After every assignment, each group can decide to expel certain people from their group.

Behaviour – communication – groups



This activity will provide you with enough material to, at a later stage, start a discussion together.

Problem

Divide the participants into different groups. Each group gets the same weird problem that they have to solve without talking to each other:

"How many WORS does it take for X to get into D from A over B and C"

Obviously, there are too many missing elements to solve this problem in the time span they get.

The elements needed to come to a solution are various times on separate cards. Some cards are not needed to find the solution. Now and then, the trainer hands out cards to people at random. This card is the personal possession of that person. Only he can read the card and only he can tell the others what is on it. Make sure that, apart from what is on the cards, nothing is being said or asked. The data on the cards also cannot be written down.

It is up to the trainer to decide whether to eventually give every group all the information or whether to divide the information over the different groups. People in possession of a card can share their information with people from other groups but of course, the trainer doesn't tell them this.

Information cards:

- It takes four LUT from A to B;
- It takes eight LUT from B to C;
- It takes ten LUT from C to D;
- One LUT is ten MIP;
- A MIP is a way to measure distance:
 - One kilometre is two MIP;
 - One DAR is ten WOR;
 - One WOR is five MIR;
 - A MIR is a way to measure time;
 - One hour is two MIR;
- Person A drives from A to B at 24 LUT an hour;
- Person B drives from B to C at 32 LUT an hour;
- Person X drives from C to D at 30 LUT an hour.

The aim is not to find the solution. The group process is what is more important. This group process is the topic of the discussion with the whole group.

Leader type I

Each participant thinks about what kind of leader he/she is (authoritarian, democratic, laissez-faire, task-minded, emotional, rational, person-minded, directive, participating). The people of one leader type start a discussion with each other.

Afterwards, the different groups share their experiences with the rest of the group. This can be the start of a debate.



Leader type II

Each participant gives him/herself points on a scale from one to five with regard to the following statements (always, often, sometimes, rarely, never).

- In a leadership position, I see myself as the group's mouthpiece.
- I stimulate the group members to get extra engagement.
- I let everybody free when they have to do an assignment.
- I like uniformity.
- I appreciate personal opinions, even if they are different from my own, or if they lead to extra discussions.
- I like leading a competitive group.
- I think that in a group, everybody should be free in how to deal with assignments.
- I like high productivity.
- I like change.
- I dare to express my own opinion to the group.

Who would you choose to ...

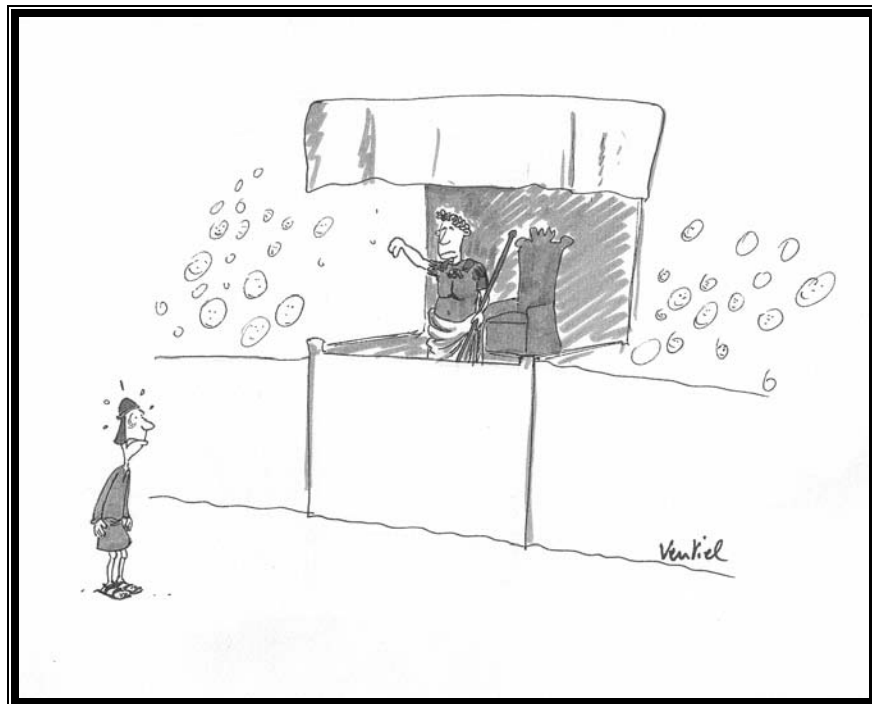
Each participant writes down whom from the group he would choose to ...

- Carry out an important assignment;
- Develop an idea;
- Be washed by, in case of complete paralysis after an accident;
- Go on holiday with;
- Offer a shoulder to cry on;
- Go to the police with;
- Confide money to;
- Live up your aggression.

Afterwards, you can put the names together in a big matrix. This can help you to start a group discussion based on the following questions: which names are mentioned more than once and which of the above situations are they associated with? What makes you prefer someone in certain situations but not in others?

Ball dialogue

The participants stand in a circle. One of them has a ball. He's the only one allowed to talk. At his own initiative, or after a non-verbal sign from someone else, he can throw the ball to another participant who in turn is not allowed to talk. Instead of a ball, you could use a ball of wool. As the conversation goes on, you will get a bigger spider web. When discussing the activity, you can have a look at who had the ball various times and who didn't at all.



EVALUATION TECHNIQUES



EVALUATION TECHNIQUES

Purpose

- Express your opinion to a group;
- Listen to the opinion of others and accurately rephrase it in your own words;
- Judge your own activities and those of others in a constructive and critical way;
- Summarise the basic idea of a conversation and collectively come to conclusions;
- Be aware of the 'us'.

Different methods

METHODS BASED ON WRITING

Logbook

In a central place, a book is laid down in which participants can write down their reactions to the course; the past activity, ...

How do we see it

Make a list of the activities or aspects that the participants have to evaluate. Each participant writes their own ideas next to every item. Everybody works independently without consulting others. The participants can either fill out the sheets anonymously or not. Apart from writing down their opinion or experiences, they can also probe the opinion of the others by means of drawings, lines, graphs, colours ...

At the next stage, you can get them to exchange their experiences in pairs, in small groups or with the entire group.

Write-and-pass-on-method

Each participant gets a big sheet of paper and writes his/her name at the top. He/She then writes down an opinion on a number of topics. The sheets are then passed on to the neighbours on the right who write down their remarks or questions. The sheets are passed on until they finally reach the owner again.

To conclude, everybody can answer the questions or clarify the opinions. The idea is not to hold any discussion.

Permanent processing sheet

Before starting, write down a number of questions on separate sheets with the different parts of the activity, the contents.

Evaluation



E.g.:

- How did I like it?
- What would I have liked to be different?
- How would I deal with things?"

The participants can write down their opinions on these sheets during the activity or between the different parts of it.

Floor conversation

There is a big sheet of paper and some pens in the middle of the circle. Each participant can write down an opinion on the activity in silence.

After that, the participants can read the opinions of others make comments or ask questions. This is a written activity which happens in silence. Quiet background music is recommended.

Writing a letter

Each participant writes a letter to a/the trainer in which they express an opinion on the activity. That letter is exchanged with another participant. The participants read each other's letters and start a discussion. The main lines are being discussed with the whole group.

Another way is to have everybody read all the letters and raise questions or comments in the group.

Statements

The trainer makes a number of statements. The participants get plenty of time to write down their opinions on these statements. After that, each participant gets the chance to state an opinion to the others.

At the next stage, the participants can ask each other questions or make remarks on the opinions of others. Reactions can only be clarifications.

To conclude, everybody together chooses the topics for further discussion.

The Ten Commandments

Each participant writes down a few points of interest about the activity; things which they thought to be very good or things that could be improved. The sheets are passed on to another participant who can make amendments or remarks. Afterwards, summarise everything in "the Ten commandments".

METHODS BASED ON RANKINGS OR SCALES

The horseshoe

A big rope is laid down on the ground like a horseshoe. Again, one end stands for "very little", the other end stands for "very much". For example: one ends stands for the statement "We were a team that co-operated well", the other end stands for "we were disastrous in cooperation!"; You can evaluate at different times during the exercise - the beginning, the end, ...



Evaluation scale

The participants make a number of statements relating to a list on which are the various parts and aspects of the activity.

Key words

The participants get a number of keywords to help them evaluate the activity. Possible key words are: contents, atmosphere, the way the activity was presented, enthusiasm, structure.

The participants have to rank the key words in accordance with their appreciation of the activity (e.g. 'atmosphere' was better than the 'contents'). Different opinions can lead to a group discussion.

First, they get some time to think and formulate their ideas. After that, they share these ideas in small groups or with the entire group and construct their statements from these ideas. The statements are then presented to the group.

Rows

The participants stand in a row. In front and behind everybody, there are two squares. Every participant gives his opinion on a specific statement by moving one or two steps forward or backward into these squares. As a next stage, you could ask for people's arguments.

Variation: people express their appreciation with cards in different colours; different corners of the room mean different things. You can also work with difference in height, posture, numbers or cards ...

On the stairs

The trainer gives the participants a subject that they have to evaluate. They do this by taking a certain place on the stairs. They exchange impressions on the subject. The trainer raises another subject and the participants can change places ...

Throwing a shoe

The trainer asks the participants to take off their shoes. The participants are asked to put one of their shoes in front of them on a scale (e.g. 1 foot stands for: "it was not that great"; 10 feet stands for: "it was super fantastic"); for the second part the participants can be asked to throw their other shoe for the evaluation of another topic or moment. In that way both moments and topics ... can be compared.

Spokes

For each participant a rope is placed on the ground. All the ropes come together to one point like the spokes of a wheel. Each participant is asked to take their place at the end of the rope. The trainer investigates several topics about the past activity. Each participant has to take place on his/her rope. The end of the rope stands for "very little", the middle of the wheel stands for "very much".

E.g.:

- How was your leadership during the activity?

Evaluation



- How was your listening during the task?

METHODS BASED ON WALKING

There and back again

The participants are asked to have a little walk in twos to an agreed point. While they walk towards that point one person has the role of investigator, listener, interviewer, etc ... The other person tells his/her reflections as a witness, a radio newsreader, an interviewee, ... Coming back from the agreed point the roles are switched.

Chat Cards

In pairs of two the participants take a pile of cards with reflective questions on them. Each participant takes it in turns to read a card and answer the question on it.

Question trail

The group is divided into sub-groups. Each subgroup gets a map of a walk. At several points along the walk there are signs with questions on them. The participants have a discussion about each question until they arrive at another sign.

METHODS BASED ON MANUAL EXPRESSION

Picture language

There are a number of pictures in the middle of the circle. The participants first get some time to look at the pictures. After that, invite them pick one picture that they think represents the atmosphere in the group, how they experienced the activities ...

There are different ways of doing this: they can take away one picture, leave the picture in the circle so that others can choose it too, or choose more than one picture.

Afterwards, each participant gets the chance to tell which picture(s) was chosen and what the link is with the topic under evaluation. The others can ask for clarification.

Coloured masks

Every participant makes a mask of whatever size, shape, colours, lines, ... to represent how they experienced the activity. After that, each participant shows their mask to the group. The others can ask for clarification. The trainer can bring the experiences together by pointing out similarities and differences.

This method allows you to work within agreements, e.g. red stands for enthusiasm, white for positive, black for negative, grey for expectant, green for creativity, brown for unsure and confusing, ...

It is also possible to describe impressions by means of certain body parts or organs. Ear, for example, might mean having learnt a lot, brains meaning food for thought, eyes ...

Drawing

The participants get a sheet of paper with cartoons depicting feelings. By colouring or marking



certain cartoons, they express their feelings about certain activities. These impressions can lead on to a group discussion.

Collage I

Each participant makes a collage, drawing or painting that represents their impressions of the activity. These "pieces of work" can lead on to a group discussion.

Collage II

Each participant can be asked to find three items to contribute to a group collage about the activity. The group meet and the different items are discussed. Each participant explains why they want to include their items. Thereafter the group is given ten minutes in planning the collage with the chosen items and twenty minutes to complete the collage. In this assignment one can easily identify and evaluate leadership, motivation, talker-listener, followers, ... You can also do this exercise in subgroups.

Symbol-hunting

Every individual or pair is asked to find a symbol which represents the completed activity. Finding an object stimulates the participants to think and review on a creative way.

E.g.:

- A little stone;
- A glass of water;
- Junk art.

Making a gift

Each participant is asked to make a gift for another person. The gift symbolizes a quality of the recipient.

Creating the front page of a news-paper

Each group is divided into sub-groups: Each subgroup is asked to make a front page of a newspaper which is based on the activity, day, course, ...

The happy - charts

Each participant has to make a graph which represents their "ups and downs" during the activity. When the graphs are completed, the participants can share with each other one by one, or in groups about their graph.

The log book

This is a book where all participants can make cartoons, collages or write down about their findings from the course, a certain activity or moment, ...

The sketch map

This kind of evaluation is useful for 'mobile' activities where the group can't be observed (e.g.: a search, a treasure hunt). The group receives a large sheet of paper on which they draw their route, and attach some symbols representing the key moments. This sketch map explains where they went, what they saw, what they did, what they said. This sketch map is the basis for the evaluation

Evaluation



afterwards.

Spider web I

The participants sit in a circle and the one who wants to give an opinion on a specific subject first, gets a ball of wool. After giving the opinion, whilst holding one end of the wool the ball is thrown to someone who wants to go next. As the activity continues, a spider web is created.

Spider web II

The participants get a sheet of paper with a spider web drawn on it. Each part of the web refers to an activity or aspect that has to be evaluated. Starting from the centre and going to the edge, the participants colour every part of the web according to their appreciation of the activity. Afterwards, the results can be discussed in the group.

For this method, you can give a sheet with a spider web to each participant or one big web per group.

Interview with three

The group is split up into groups of three. Each group gets a list with questions. In each group, one person gives an opinion on certain questions, someone else asks questions to clarify some things and a third person writes everything down. Have them take turns after a while. The idea is that, at the end, each person has taken the floor.

After this, each group makes a summary of the discussion, which they later reproduce for the rest of the group by means of key words written on a big sheet of paper. This can result in a discussion. It is the task of the trainer to conclude the activity by repeating the main elements.

EVALUATION METHODS BASED ON DRAMA

Mime or cabaret

The participants prepare a short sketch in small groups about how they experienced the activity. You can have different groups deal with different parts or aspects of the activity. After that, the sketches are performed and the public react.

Court meeting

In this method, a number of roles have to be divided between the participants: there has to be a neutral judge who leads the meeting, there has to be a prosecutor, a defender, a clerk and a jury. The subject of the court meeting is the evaluation of various items.

The main focus is on the arguments between the prosecutor and the defender. After a while, the jury has to give its judgement.

Replay

The group is divided into several little groups. Each group is asked to make a little sketch about the past moment. The trainer can add further elements to the sketch; for example the most funny/stupid/serious/... moment.



The news

The group is divided into subgroups. Each group has to make a T.V news report about the past activity, day, course ...

The fishbowl

A rope circle is laid down on the ground. The group is divided into two. One subgroup stands in the circle and reviews the activity; the other group stands outside the circle and observes the participants in the circle. After a while the roles are switched. When the second group has to evaluate the evaluation of the first group, we are talking about the following point – Meta evaluation!

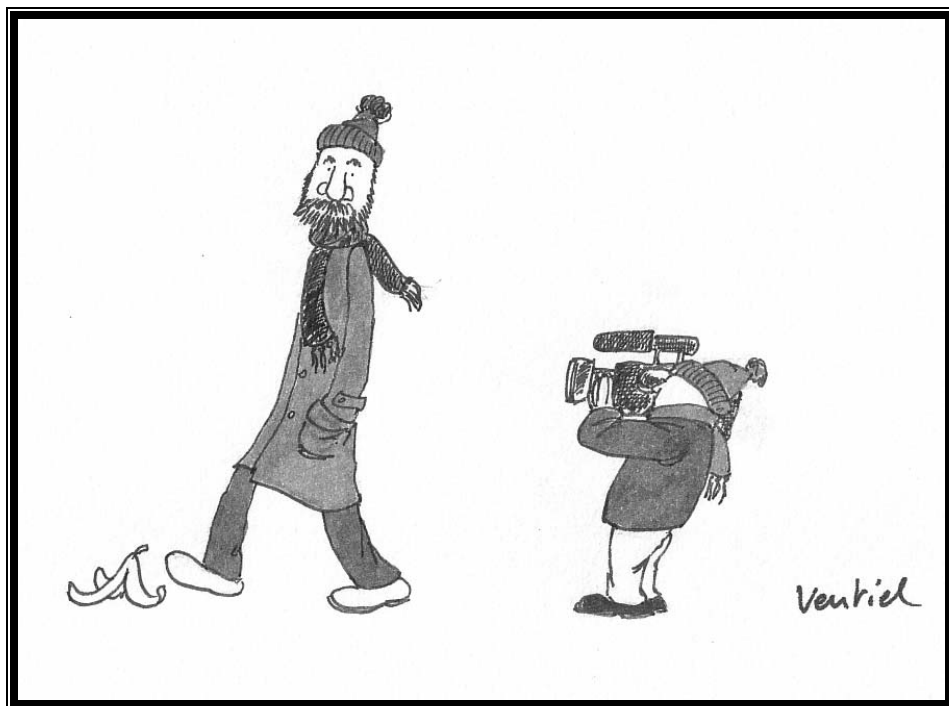
META EVALUATION

The meeting

The trainer picks a panel chairman and a reporter, who lead the evaluation of the group on a specific topic. After the evaluation and after it has been shared with the whole group, the trainer gives their impressions, remarks and comments on the way the chairman and reporter did their job and on the way the group functioned. The aim of this method is looking at the ‘evaluation process’ and not the topics that have to be evaluated.

The fishbowl

A rope circle is laid down on the ground. The group is divided into two. One subgroup stands in the circle and reviews the activity; the other group stands outside the circle and observes the participants in the circle. After a while the roles are switched. The second group has to evaluate the evaluation process of the first group in the centre.



WORKING WITH VIDEO



WORKING WITH VIDEO

Purpose

- Gain insight into the technical aspects of video recording;
- Learn how to use and handle a video camera;
- Discover the various possible applications of video;
- Learn how to edit video recordings.

Introduction

The methods focussed on in this part are useful for both trainers and participants. It has been kept rather general, leaving maximum space for personal creative interpretation. The methods described can be used at several levels. You can go from “very amateurish” to “quite professional”, depending on the extent to which you elaborate aspects such as script, screenplay, set or location, camera angles, lighting, costumes and make-up.

In order to position oneself on the scale from amateurish to professional, it is a good idea to weigh the “input” against the “output”. To shoot a good video you do not necessarily need a lot of expertise and elaborate preparation. Conversely, a lot of expertise and elaborate preparation do not necessarily result in a good video. Sometimes a flash of wit can be enough to start filming.

A video easily makes something look “just like it really happened”. This, in itself, is often a good starting point for making the video as an application within a training method. “Almost real” stimulates both creativity and the learning process itself.

Taping training sessions often meets with a lot of resistance, from both participants and trainers. This kind of resistance reveals the threatening character of the medium. Naming and learning to cope with this resistance makes for a good training aim in itself when using video. In this context it is important to use video in a purposeful, guided and tactful way. The camera must not become the all-seeing eye of the trainers, which leads to “Big Brother” situations that are not part of the aims of our training activities.

Through a responsible use of the medium and a number of familiarisation exercises the video camera can become an integrated part of the training plan and can lead to satisfying learning experiences.

The above remarks make it seem as if video recording is largely reserved for methods related to content, person or group dynamic. However, we should not forget that video can also be a playful, creative and pleasant medium.

Working with video



Camera recording

For the technical details of the use of a video camera we refer to the camera's instruction manual, but we do want to mention the possibilities of connecting a video camera to a video recorder or a television set (via the recorder). In many cases it is possible also to work with an external microphone. In the editing process other sound sources can be connected to the video recorder.

Video as a group medium

Everyone is familiar with the simplest use of video in training contexts: the “open-net-broadcasting”. Here video is a *source of information*. Questions given to the participants in advance allow you to guide the viewing of the tape and, on the other hand, start a conversation and/or discussion about the video, based on various methods.

Video is also a means of *observation and feedback*, viz. the recording of a particular training context can become the starting point for reconstructing or analysing the session's progress. The use of video allows for observing the contribution of the various participants, the use of body language, ... By paying attention to the, sometimes, subtle behaviour of the participants one gains a better insight into participant behaviour and communication.

Furthermore, video is an “exemplary” medium. Video recordings can be used as practical illustrations of a theory, or zoom in on particular (parts of) actions. With a video you can also demonstrate a successful training method or make suggestions for an interesting layout of an adventure ground.

Editing your own videos has the great advantage that it enables you to show material from your own work or training contexts with your own accents and approach. This way you can create a completely new kind of learning situation, totally different from the one in which you watch the activities of others or listen to a speaker. A video montage is motivating and can be an enormous stimulus for thinking from one's personal situation and looking for one's own solutions.

E.g.:

You want to start a discussion on the education of young children. As a start you can visit a mother and father with young children and ask their opinion on particular topics. This kind of “real-life” recording is, without doubt, a good starting point for a group discussion.

Note:

When using video in a training context it is not always necessary to have a finished montage. The editing can be a training context in itself: looking for specific information, for a way of translating the information into images, sequences, ... Editing a video together with the participants already provides many training opportunities that can be used and elaborated further along in the training activity.



Video as a means of offering information

When we talk about a video montage as a source of information, we mean either an existing video montage or one that you made yourself.

Advantages:

- Showing a video does not require a completely dark environment, which enables viewers to take notes or exchange ideas.
- Video also allows you to fast forward certain scenes, pause images, or take a second look at scenes in slow motion (image by image).

Notes:

- When watching the video it is important that everyone has a good view of the monitor (the maximum viewing angle is 30°). For large groups you can work with several monitors or projection on a screen.
- Panoramic effects are not very impressive on a television screen. The strong point of video and television is the possibility of zooming in.

Working with the video camera

VIDEO FAMILIARIZATION AND EXPLORATION OF THE VIRTUAL WORLD

The basic assumption when we start working with a video camera is always “camera shyness”. It is important to give the participants enough time to get used to seeing their own image and hearing their own voice. Their main concern is always “how they come across”. It is important to take this into account. If you ignore this initial situation of shyness and curiosity, these phenomena will keep interfering with the training process.

It is a good idea to start experimenting a little with video on arrival or during breaks.

It is important to get an idea of the two ways in which the participants try to avoid the confrontation with their own image and voice. First of all there is the “inhibition effect”: as a reaction to seeing themselves, participants will giggle, hide their faces behind their hands, feel ill at ease. On the other hand there is the “megaphone effect”, which is the exact opposite: participants will emphasise their own behaviour and magnify it, ending up playing themselves and “acting”.

It is important to pay attention to these phenomena. Not in order to unveil or correct them, but to give people time to find an appropriate way of dealing with their own image and voice.

These phenomena demonstrate that participants apparently see themselves in another way, different from “reality”.

Hidden camera

When participants are welcomed and at the start of a training activity, a camera is hidden somewhere to suddenly confront participants with the images of themselves and others.

Working with video



Breaking the ice

Each participant has to relate something about themselves on camera: about their hobbies, family, background, expectations, ...

Participants get the opportunity to play “cameraman” themselves. The various experiences can be discussed with the group afterwards.

First steps in a virtual world with a monitor

This method is perfect for teaching concepts like “close”, “medium” and “framework”.

Connect a television screen to the video recorder, so that you see the same thing on the screen and through the camera. The television functions as a monitor.

Ask the participants to imagine that the screen is a room with a ceiling, floor and walls. Next, ask them to fill the entire room with their face, to position themselves in such a way that they can touch the ceiling with their fingertips, touch the walls with arms outstretched. Afterwards you can give them assignments to do together.

Boy-girl

With the next method we want to point out the many creative possibilities that lie in disconnecting image and sound. Show a close-up of a male participant reading a text. The sound, however, is that of a female voice not seen on screen. Looking at the results, you will notice that this can create a very funny effect.

Observation

Two participants have a conversation in front of the camera. Three participants observe this conversation. A first observer is the cameraman but is deaf. He/She can see everything but he cannot hear anything. A second one is blindfolded and can hear everything but see nothing. A third one observes the entire activity. After a few minutes, you stop the conversation and ask all three observers to relate their experiences. Compare their findings with the recording.

Empathy I

Show the participants three short recordings of an argument between two people. Afterwards ask them to write an ending to (one to three of) the argument(s). This way, you can make clear to the participants that everyone interprets the situations in their own way.

Close-up

During any given activity the camera follows the non-verbal behaviour of a particular participant. The filming has to be done in a discreet way and should never become a disturbing factor. When watching the images you emphasise the way in which non-verbal behaviour plays a role in the group processes.



USE OF VIDEO FOR BEHAVIOUR ANALYSIS

Self-knowledge

A participant is placed in front of the camera and tells what he/she thinks he/she looks like and how others might view it.

In a second phase the participant is joined by a number of others who ask the first participant questions such as, Are you a calm person? Do you consider yourself attractive? Does your face show how you feel? ...

Afterwards you look at the tape together and compare the statements of the first part to those of the second part.

This method is useful to confront an “imaginary” self-image with “impressions” of others.

Note:

For people not used to using a video camera, this method is a good occasion to acquaint themselves with it. Similarly, in the following methods you can pass on the role of cameraman to other participants.

Live-recording I

The build-up of a set for a training session is filmed and looked at with the participants afterwards. Each participant gets a specific observation task (empathy, collaboration, leadership, group formation, communication, body posture).

The discussion of these aspects can lead to a conversation about the forms of behaviour within the group of participants.

Live-recording II

You can tape a particular activity using a hidden camera. Look at the tape after the evaluation and check how those images influence your initial discussion.

You can also consider aspects that were not mentioned during the first discussion but that become apparent in the video. Certain participants may want to discuss the hidden camera as a theme per se.

Split communication

Two participants have to talk with each other during three minutes about a subject of their choice. Then one of the participants leaves the room and the remaining participant shares observed impressions of the conversation. Afterwards the roles are reversed and the other participant gets the opportunity to share impressions. The whole process is being video-recorded.

After that, you have a look at the entire video with all the participants. The idea is to see if it is easier to talk about people to a camera instead of to the people themselves, even if you realise that the people you've talked about can afterwards see on the video what you've said about them.

Working with video



Video and feedback

Video-recordings are a useful instrument to give participants clear feedback on their own behaviour.

They can help to:

- Draw attention to breakdowns in communication and inhibitions (e.g. different forms of aggression);
- Analyse decision-making processes;
- Gain an insight into interaction processes and into the influence of body language and non-verbal behaviour;
- Analyse your own behaviour (as panel chairman);
- Look at other people's reactions in a different way.

Spiral recording

A certain training method is recorded while being carried out. Use the take to discuss this method. However, that discussion is also recorded.

After that, use the recording of the first take to focus on the way people react when they see themselves on a video, or when their behaviour and contribution are being discussed, or on people's inclination to make their behaviour more clear, explain it, justify it, ...

In the take of the discussion, the discussed phenomena "inhibition effect" and "megaphone effect" will be clearly present.

Video recording as instrument for behaviour analysis

Different ways of recording lead to different ways of identifying the cameraman and the viewers.

Hidden cameras or "security cameras" (take panoramic shots during a specific period of the people on the screen, from a fixed point) can create a record with much "identification" between the observer and the behaviour of the people on the screen.

Free takes in which you select the images yourself, zoom in them, or look at them from various perspectives, will allow you to more easily identify with the people on the screen. Identification can even literally become "projection": the cameraman and the observers project their own perception and experiences in the images they shoot.

You can clearly see this if you let different participants record the same, or if you let viewers tell what they have "seen".

In the case of self-observation, the power of video as a medium is the most outspoken. Therefore, it is the most threatening method of video use. If you choose this method, you always create a safe and reliable framework. Video and television bring far-away things near but on the other hand, create a distance with what is close by. Whereas looking at shoots of others, often leads to identification, self-observation leads to "undoubling" of oneself. Distance is created between people and their appearance. That distance creates possible space to analyse one's own behaviour and to, where necessary, correct it. The method of self-observation can zoom in even more on behaviour



and can show certain sub-actions and make them a topic for training.

Note:

If you use video to make people notice and reflect on their own behaviour and their interaction with others it is important to have a clear idea of the various identification processes and forms of projection.

If you make these processes the subject of the training, you must not reduce the aim to “*confronting the participants with video images to give them insight into their own “distorted” or “coloured” way of observing and correcting it to a more “realistic” way of observation*”. Apart from the fact that such a neutral observation is impossible, it is also important during training activities to be aware of the role that identification, projection, ... play within a person’s defence mechanism. Such defence mechanisms should not simply be destroyed; they also provide people with necessary protection.

The crossing

The group of participants has to go from one side of the room to the other, but only four feet and five hands out of the total are allowed to touch the ground. The entire process of conferring, discussing, doubt, various attempts, ... is recorded on video.

Afterwards you look at the tape together and you use the images to discuss how the activity proceeded, who was in charge, what the various participants contributed, ...

Concluding remarks

- Some participants have difficulty coming to terms with their “electronic double”. It is important for trainers to be aware of this.
- Constantly focussing on one particular participant can hinder their contribution to the group discussion, as they may feel “picked on”.
- It is important to decide in advance what you are going to record and from which perspective. Is it going to be non-verbal behaviour, the role of the trainer, the contribution of the various participants? These focal points are important to the way you record and even more importantly to the way in which you will use the tapes with the group.
- Profiles are usually more interesting than frontal shots. They give you a better idea of the attention and the reactions of the participants, largely due to the fact that the participants feel less “watched” and “picked on”.
- Use camera moves sparingly. Constant zooming and panning (horizontal and vertical camera moves) can be very distracting and excessive camera movement makes the audience “seasick”.
- Watching a video with a specific observation assignment in mind facilitates the discussion afterwards. You can divide observation assignments among the participants. Sometimes, it is necessary to watch certain recordings more than once in order to get sophisticated and useful observations.
- Use short recordings, so that participants remain maximally involved, both during the filming and during the viewing. It is amazing how much material you can get out of a tape of no more than a few minutes.

Working with video



CREATIVE WITH VIDEO

Audiovisual media never simply reflect reality. We are always dealing with an interpretation of reality. Video as an expressive and creative medium reflects emotions, thoughts, impressions, fantasy, ...

Using video as a creative and expressive medium has a number of considerable advantages: it enlarges the range of participants' expression skills and it has a motivating and revealing effect.

Some preliminary questions

- Which images are needed, from which angle, and in what sequence?
- When will you have the best chance of obtaining the images you want to shoot?
- Clearly formulate the aim of the video: what do you want the images to convey and how do you want to achieve that?
- Which elements are important for getting an adequate script?
- What is your target audience? Where and when will the video be shown?
- Can anyone see the video and what consequences does this have for the way of filming and the people you film?

A photo-video programme

You shoot a series of photos to which you add a voiceover. The images can be in chronological order, for example: photos that illustrate the course of someone's life. Funny creative effects can be obtained by using an unusual logic or leitmotiv when sequencing your photos, or by combining or alternating photos and other images. The photos themselves also give you many opportunities to be creative. Cut-and-paste and collage effects on the one hand and different camera movements on the other can give very nice results.

Reports

Reports give a focussed account of a particular event. The audience has the feeling of experiencing the event "live". You can record titles or comments as well. Most cameras come with such features as standard.

There are several ways of making a report:

- You can make a report as a "neutral observer" who watches and discusses an event from a distance. This will give the audience the impression of a faithful rendering of the facts.
- In this case the soundtrack with text and music is often added afterwards, which reinforces the impression of a descriptive, neutral rendering from an omniscient point of view.
- A reporter can also be a "participating observer": an event can be filmed "from within", i.e. from the reporter's own point of view and experience. This gives the audience the impression that they themselves also participate in the event. How you approach a report will depend on your aims, on what you want to achieve with it.



Body double

Two participants sit or stand one behind the other. The first one keeps hands behind back and the second one puts hands on the stomach of the first one. A frontal shot will create the illusion that the hands on the stomach belong to the first participant. The first participant then tells a story and the second one makes the gestures that go with it.

Note: the gestures do not always have to go with the story. Hands can, for example, pick one's nose, scratch one's head or twirl one's thumbs. All this will distract the speaker.

Apart from the creative and expressive possibilities, this method is also useful for familiarizing participants with their own image and voice.

Who is leading whom?

A number of participants act out a random scene. Another participant provides an uninterrupted commentary. The cameraman focuses on whatever the commentator speaks about. For example: if the commentator mentions a hairpin that one of the participants is wearing, the camera will zoom in on the hairpin. Conversely, the commentator can follow the camera images.

Mountaineering

The camera is placed at a 45° or 90° angle. The participants have to crawl across the floor in such a way that it seems as if they are climbing a mountain. You can then look at the result, giving each the chance to evaluate their movements. During a second take you will notice that the effect starts to become more realistic. A second step could be that the camera moves and that the participants have to react to the movement. This creates a "storm at sea" effect.

Newsreaders

Film four newsreaders that each in turn read a text. The other participants are the audience. When watching the take, you can pay special attention to the way in which the various readers present their text. A number of inconspicuous habits, gestures and ways of speaking will become more noticeable.

Advertising

Show the participants a few commercials by way of preparation and ask them to pay attention to the way in which different shooting effects can emphasise particular aspects. The participants then have to make their own commercial for a given product, but the commercial has to be filmed in such a way that the typical advertising effects are lost.

Talk show

Have two participants improvise a short talk show in which one is the host and the other one the guest. The other participants are a live audience. When watching the video, ask the participants to pay attention to the things that they missed when watching live.

Pantomime

A number of participants do a piece of pantomime. Afterwards, a few others provide a "suitable" soundtrack.

Working with video



Video art

This method allows you to experiment with the “reproduction of images, with repeats, recordings of recordings, ...

Associative series of images

Association is the starting point and the main line of this method and its result. Start with a free association exercise and move on to associating colours, shapes, and objects. Later on, you combine the previous association elements with the association of various camera techniques (close-up, zooming, ...). The different association layers can give your recordings an extra dimension.

However, keep in mind that it is important to give your audience something to hold on to. If you suddenly move from one subject to another, make sure there is always a thread, or that they can identify with it. Therefore it is important to prepare and elaborate your associations well in advance (even though the latter sounds a little contradictory).

A few random tips on animation

Make a video montage based on a number of drawings. This will make you aware of the richness (and enormous complexity) of animation films.

Make a video that blurs the lines between fiction and reality. What is reality and what is acting? This method is very useful to have participants practice new situations and to get used to their screen appearance, especially as the scenes are fictitious.

Different kinds of tunes and pre-recorded television commercials can be used to smoothly link the various parts of a montage.

Moving from a pre-recorded extract to a live broadcast: e.g. we visit the host at his home where he is freshening up and preparing for the evening, we see him get into his car, drive to the set and ... he appears live.

You can create more variation within a method by pre-recording more informative parts such as a “live report”.

BIBLIOGRAPHY

This publication is a compilation of methods that are used by Don Bosco Youth-Net's partner organisations. To check-up all sources was a hopeless task: many of the methods were self-designed or based on methods that are public property in youth work. Nevertheless we want to mention following websites with useful resources:

The Council of Europe's Human rights education programme thus far resulted into 4 educational manuals:

<http://www.eycb.coe.int/compass/>
<http://www.eycb.coe.int/edupack/>
<http://www.eycb.coe.int/domino/>
<http://www.eycb.coe.int/alien/>

The Partnership Council of Europe & European Commission has developed three websites full of useful youth resources:

<http://www.salto-youth.net/>
<http://www.training-youth.net/>
<http://www.youth-knowledge.net/>

For more links to youth work resources surf to www.donboscoyouth.net. On our links-page you can find many other addresses.