

EYCO Seminar

Assistant Trainers Sharing Knowledge (ASK)

27 February – 3 March 2019

Tallinn – Estonia



First notes

By Steven Desanghere & Lynn Carroll



Erasmus+



What a wonderful week this has been! In this 'First Notes' document, you will find some pictures, notes, games, hyperlinks and extra resources about the themes that we tackled together. At the end of the ASK-project, there will be a complete curriculum for Training Assistant Trainers, as well as an information booklet for circus organisation on how to accompany young (assistant) circus trainers in their teaching journey.

This Seminar wouldn't have been so much fun without the extraordinary hosting qualities of Terje from Circus Studio Folie.

ASK

Assistant Trainers Sharing Knowledge

KA2 Erasmus Project

Finland - Lead Partner

10 Partners :-

Belgium, UK, France, Germany, Slovenia, Italy, Estonia
Spain, Poland, Netherlands

Outputs

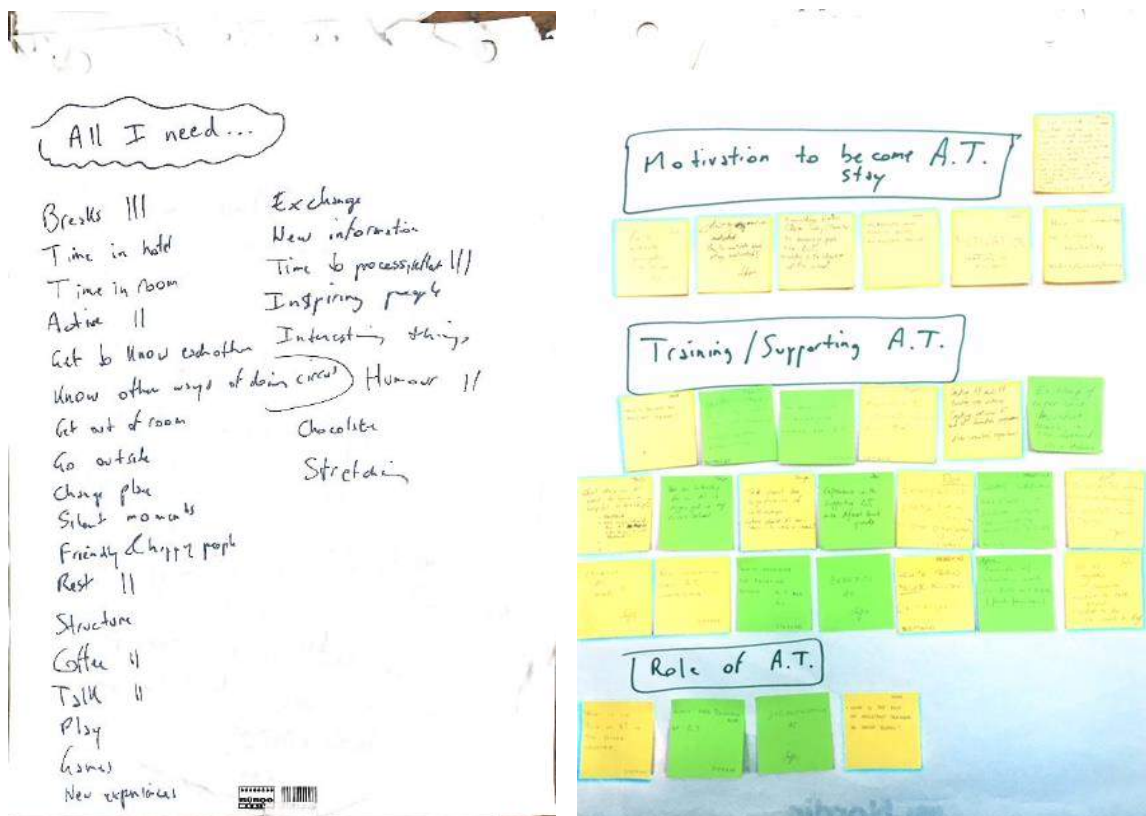
- ① Curriculum for Assistant Trainers
- ② Guidelines for AT training in Circus Schools
- ③ Videos to support AT learning

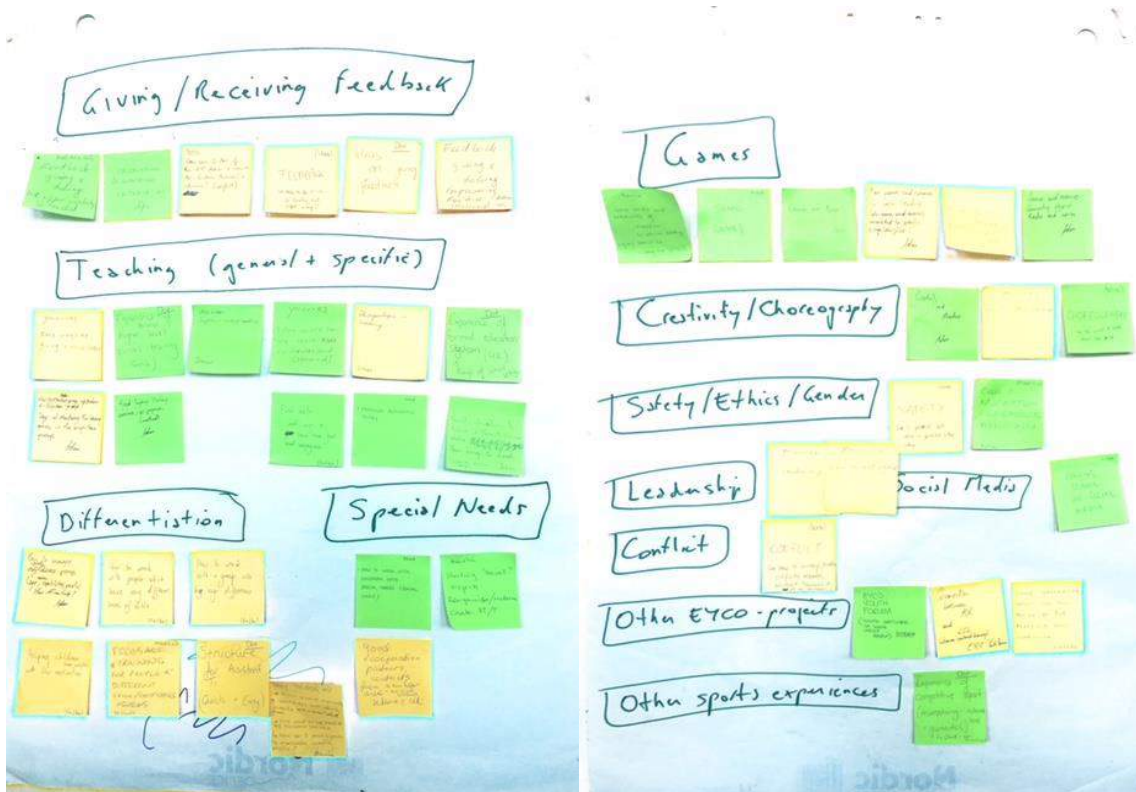
5 Training Modules

- ① Germany - Focus on Curriculum
- ② Estonia - Focus on role of the Assistant Trainer
- ③ Poland - Focus on role of the circus school in supporting Assistant Trainers
- ④ Netherlands - Focus on Learning + Teaching
- ⑤ Spain - Focus on Motivation (+summary)



On **DAY ONE**, we introduced the group to each other and to the ASK-project. We checked our individual needs and later on listed what each one of us could offer to the group and what we wanted to receive from the group.





We also made and discussed some sketches on the IDEAL relationship between (head)Trainer and Assistant Trainer.



THE IDEAL T-A.T. RELATIONSHIP


Not a second teacher?
Relationship
Trust A.T.-T.
Confidence
Trust of student in A.T.

Matching
Sharing responsibility
Empathy by T
Dialogue
Respect
Feedback

Influence of relationship on students

Human relationship AT-T

Encouragement
Giving corrections
Supervising the A.T.
Giving space
Initiative
Leadership skills
Clear tasks

Preparation together
Feedback after class
Openness to assist
"what would you like?"
No overload
Comforting
Progression of A.T. 
Stand on other side of circle



Every evening we went to a nice restaurant, and after that there were all kinds of free evening activities possible, from Skating and a guide city tour to Free Training, and from Russian Clowns and Burlesque shows, to bars, pingpong and Sauna!



On **DAY TWO**, we started off with a workshop on THINKING, presented by Lynn. We worked on some possible FILTERS we use when processing information (Generalisation, Distortion and Deletion) (see Annex 1), we talked about the possible implications this can have when teaching circus or plainly communicating or giving feedback, and then we did a test in how far the participants were Visual, Auditory, or rather Kinesthetic Learners (see Annex 2). What a surprise to find out that almost all circus participants in Tallinn were Kinesthetic Learners, while only 5 percent of people in our society are like this !?!

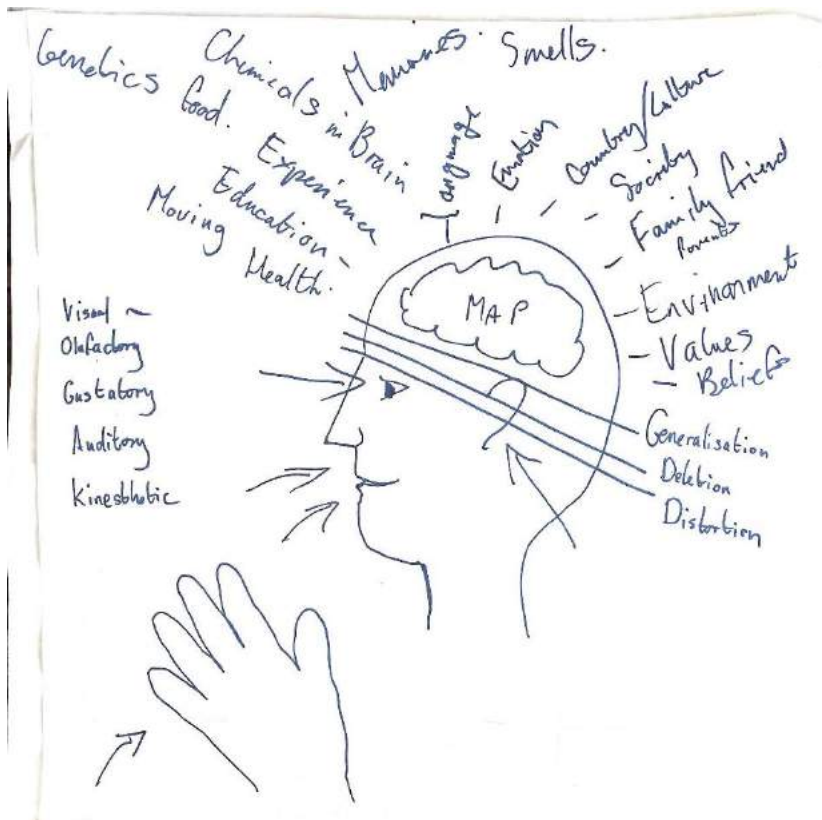
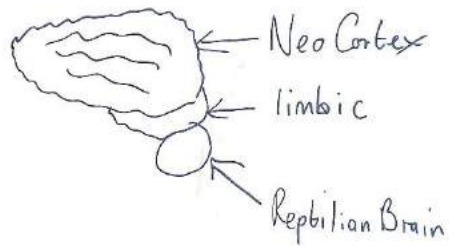
METAMODEL

John Grinder + Richard Bandler

NLP - NeuroLinguistic Programming

Noam Chomski

Triune Brain



V - Visual 65
 A - Auditory 35
 K - Kinesthetic 5%

Some implications of filters when giving feedback to an Assistant Trainer

- Must not make them scared.
- Feedback - no feedback can lead to distortion.
- Repetition = No deletion.
- Feedback after activity - less stress
+ emotion = more receptive.
- Deletion - don't overload.
- Preparation - Step by step - Without this both AT + HT scared/stressed. Communicate
- Self awareness - No-one thinks the same
 - everyone needs to be different approaches
 - understanding Person centred.

Further reading-

Filters (Generalisation, Distortion, Deletion)

<https://www.abbyeagle.com/nlp-coaching-resources/nlp-meta-model.php>

<http://www.mindacademy.com/nlp/metamodel>

<https://www.nlpworld.co.uk/nlp-training-meta-model/>

VAK

https://www.researchgate.net/publication/317305325_Styles_of_Learning_VAK

Values

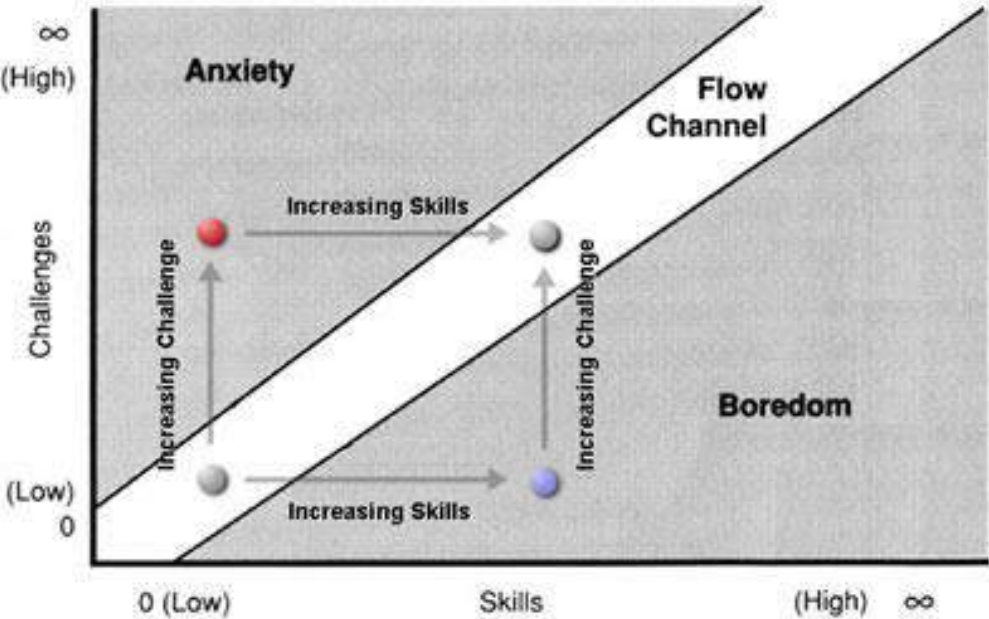
<https://www.mantelligence.com/how-to-define-your-list-of-personal-values/>

Later on, Steven provoked some confusion and resistance, dragging the group in some bad, and later better, approaches to teaching circus techniques. He introduced the group to some thinking of Lev Vygotsky (Zone of Proximal Development and Scaffolding) and Mihaly Csikszentmihalyi (Flow model) (read more on this last model in Annex 3). In smaller groups, we exchanged a lot of our own experiences in differentiating, challenging, guiding pupils.

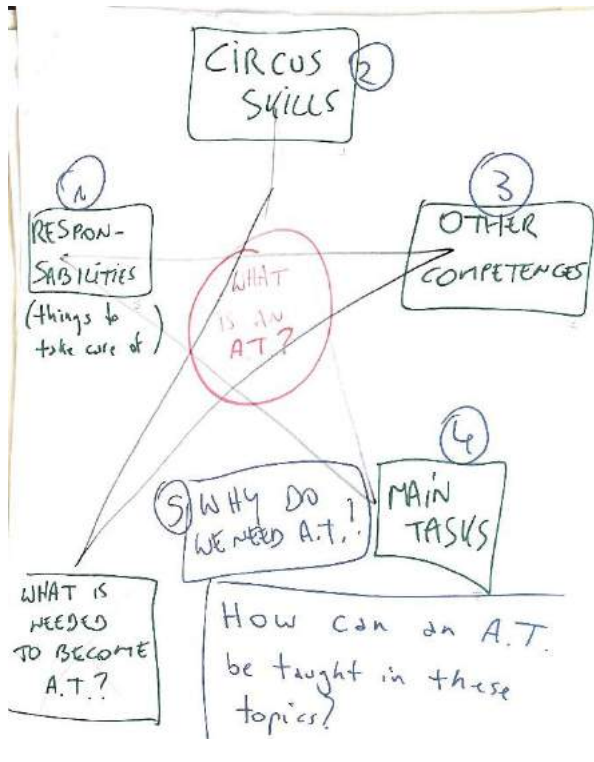
Zone of Proximal Development



FLOW Model



In the afternoon, before we went on a crazy guided tour through the old town of Tallinn, freezing our juggling balls of, we worked in different groups on the possible motivations, roles, skills and competences of an Assistant Trainer.



RESPONSABILITY

- * can be able to take care of the materials + space + setting
- * connection with the kids and parents (!but not "hard" situations!)
- * take care and special needs to the kids
- * Step by Step
- * have a focus on the lessons → together
↳ make clear what the lesson is about
- * follow the H.T. programm and try to adapt to the different situation
- * find the right time to discuss (if there is a need)
↳ don't strew the conflict during lesson
- * H.T. ← balance → A.T.

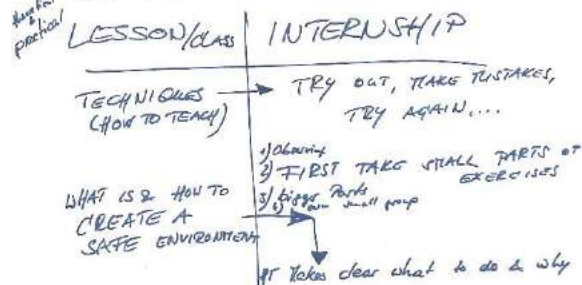
EVERY RESPONSABILITY IS SUPERVISED!
Nordic BY THE H.T.

CIRCUS SKILLS

- What happen with extraordinary people?
- A.T. can learn without being able to do it?
- Be honest with the reality
- How you measure the level?
- Safety // ~~Responsability~~
↳ should be in the teaching
- Enjoy the training → A.T.
- Motivation
- take initiative X **Responsibility**
- BASIC LEVEL
- Different schools / different techniques.
How you teach

MAIN TASK(S)

→ giving active support to trainer
But how can we teach this?



WHY DO WE NEED A.T.?

Support without skill is possible.

T. can explain, while A.T. can show

T. can get good questions from A.T.

Good to have extra hands in class.

Essin to divide group in 2. (e.g. 6+6)

Possible to personalize attention while the other takes care of the group.

Switch group ^{individual} Management (switch roles).

A.T. essin accessible by pupils (because younger, approachable)

Extra time for attention before and after lesson.

A.T. make class more fun, playful

Pupils can propose things to A.T.

↳ younger, time, playful, open for silly ideas

Possible: communication with parents

Creating extra time for teacher

Some A.T.'s can stay A.T., not become T

SOME POINTS OF DISCUSSION

€

LEGALITY - CONTRACT

LEVEL OF TEACHER TOWARDS GROUP

SELF CONFIDENCE

INTERNSHIP VS TRAINING

PUPIL → (A.T.) → T.

REFLECTION OF WHAT YOU DO

TRANSFER OTHER PEDAG. KNOWLEDGE





On **DAY THREE**, after the Sauna Sessions, Helena from the hosting country gave us an unforgettable insight in the world of **FEEDBACK**, through an interactive workshop.

In Annex 4, you can read all about her workshop....and much more!

And of course we exchanged ourselves on what could be good and bad ways of giving feedback.

BAD FEEDBACK

YOUNG TRAINERS

- doesn't respect a person
- unsincere
- no clues for the future
- judging
- making sb feel bad by comparison to others
- without empathy
- contentless ("You suck")
- too much
- focused on bad sides/ failures only
- not consequent
- given in intimidating forum, ^{shouting} public
- not fit to the person
- given only to oneself/ few people in the group
- give right feedback to the right person
- generalisation

BAD FEEDBACK

EXPERIENCED

- NOT CLEAR
- TALK TOO MUCH → OVERLOAD INFORMATION
- WHEN YOU CRITIC SOMETHING, BUT DON'T GIVE ANYTHING GOOD FEEDBACK
- BAD LANGUAGE - INSULTS
"FUCK YOU"
- DOMINANCE
- BAD TIMING → FRONT OF GROUP
→ WHEN SOMEBODY ALREADY FEELING SHIT/ GOOD
- IN FRONT OF OTHER COLLEAGUE OR STUDENT
- ^{NOT} APPROPRIATIVE LANGUAGE
- SHOUTING
- FEEDBACK TOO FAR AWAY ^{not time to distance}
- YOU DON'T GIVE ANYTIME TO OTHER PERSON TO ANSWER

GOOD FEEDBACK

YOUNG

- feedback in a motivation-al, ways
- realistic with clear steps to the goal
- right time
- shit sandwich
- because/ why/ ^{make it clear}
- encourage
- clear that it's just an opinion ("I" messages) X
- fit to the person
- not speaking to sb
- given in a free respective manner, ^{object, issue} about behaviour, ^{not character}
- not ad hominem/ ad persona

GOOD FEEDBACK

EXPERIENCED

- * right timing
- * correct amount
- * Wording
 - "I saw..."
 - "I think..." etc."
 - no generalisation start from the concrete (present)
- * specify on what you give feedback for
- * from the general to the detail
- * feed forward
- ask: "what you think just happened?"
- Appropriate for the stage of their journey

You were amazing, Helena! 😊



Later that day, Tanja and Sofie took us into some deep thinking on what to observe and evaluate in an Assistant Trainer. With some examples from their own organisation/country.

(Germany)
Content
- circle
- warm-up
- main active
- ~~end~~ finishing ga.

☹️ ☹️ ☹️ 😊 😊

X

goals (circus/social)
did you reach them?

• for european curriculum
maybe create a long list
and every country can
take what's needed

italy:

- "checklist" AT → Teacher
- "checklist" Teacher → AT

france:

- each school has evaluation

JOB DESCRIPTION A.T. (Belgium)

ESSENTIALS

THE A.T. IS A CO-LEADER OF CHILDREN AND YOUNG PEOPLE WHO HELPS THE TEACHER IN A RESPONSIBLE WAY AND TOGETHER WITH HIM ENSURES PLEASANT CIRCUSMOMENTS FOR ALL PUPILS.

MORE SPECIFIC

- CO-LEADER / CO-TEACHER
- HELPS THE TEACHER
- CHILD-ORIENTED
- FINE CIRCUSMOMENTS
- SOCIALLY SKILLED

- BASIC KNOWLEDGE
- TRANSFER-LEARN
- USE OF MATERIALS
- SUPPORT THE TEACHER
- ARRIVING MOMENT KIDS
- FANTASY & CREATIVITY

- RESPONSABILITY
- SAFETY
- ESTIMATE SITUATIONS / MAKING DECISIONS / RESPOND APPROPRIATELY
- RULES & AGREEMENTS
- COMMITMENT & INITIATIVE
- ATTITUDE & AUTHORITY
- EXAMPLE FUNCTION
- PROCESSING ABILITY
- WILUNGNESS TO LEARN

CHILD ORIENTED

- EMPATHY
- CHILD ORIENTED HANDLING / APPROACH
- CHILD ORIENTED ACTIVITIES

FINE CIRCUMSTANCES

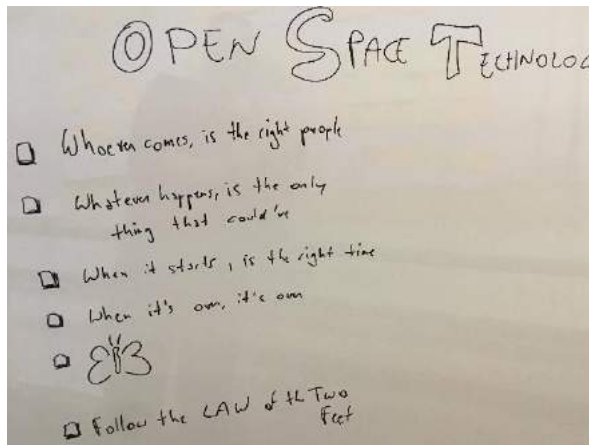
- POSITIVE REINFORCEMENT
- CIRCUS VIRUS
- ACTIVE PARTICIPATION

SOCIALLY SKILLED

- COLLABORATION
- ASSERTIVENESS
- CONTRIBUTION
- COMMUNICATION
- DEALING WITH OTHERS

CO-TEACHER	-	+	GREAT!
RESPONSIBILITY	AT GIVES LITTLE OR NO SENSE OF RESPONSIBILITY.	AT TAKES RESPONSIBILITY FOR THE PUPILS AND ASSUMES THAT RESPONSIBILITY IN THE MAKING UPON OF THE PLAN / PREPARATION OF THE LESSON / TEACHING / CLEANING AFTER & OTHER TASKS.	AT TAKES RESPONSIBILITY IN ALL CIRCUMSTANCES. SHE CAN ALSO GO ON OR OFF IN UNEXPECTED CIRCUMSTANCES.
SAFETY	AT SEEKS CERTAIN EMERGENCY SITUATIONS NOT OR NOT IN THE HE RIGHT MANNER, THE CARE OR INADEQUATE. IN SAFETY IS COMPROMISED.	AT HAS AN EYE FOR SAFETY DURING ACTIVITIES & PREPARATION. HE KEEPS CHECK BY ASKING RESPONSIBLY & IMMEDIATELY IF NECESSARY.	AT LEADING AND IMMEDIATELY INVOLVING EVERY UNEXPECTED SITUATION AND INTERACTIONS THEMSELVES.
...			

In the later afternoon of Day Three, we organised an Open Space Technology.



People exchanged and butterflyed on various topics like Gender & Touching, (AT's with) special needs, Extra Benefits for AT's, Teaching special juggling tricks, Using Social Media & Trends, "Is Feedback more than an opinion?", and Clowning & Performing.

VOLUNTEER
- parents who help because of their kids.

ASSISTANT-TRAINER

FIN: 1st year (you learn) = VOLUNTEER
after this & formation - PAYED

5€ / hour
paid @ CHRISTMAS & MAY
for all weeks

2nd year: 8,50€ / hour (formation) → 7€ / hour

Students 0% TAX

BE: 5€ 1st hour, 6€ 1,5h, 7€ 2h, 8€ 2,5h ...
+ 1€ each 30' → LESSONS WEEKLY 30 W/year.

5€/h
6€/h with formation
↑
DRIES

→ WORKSHOPS
33€/day
→ GROWSWEEK 5 days (HOLIDAYS)

PAID AS VOLUNTEER
limits: 336 / day
± 1334€ / year
NO TAX

* free training 1,5h/week FREE ↔ 7€
* teacherboard training for teachers & A.T. 1 workshop FREE
* ASK for wanted workshops → EJB
* solo-training tightwire technique

* Key always free to train - if it's free 8-13h

* REDUCTION to follow lessons

* FORMATION BUDGET - 80€

* 1 FORMATION ALL FLEMISH TEACHERS PAYED BY CIRCUIT (each year)

* TEACHER-WEEKEND ALL-IN FREE

* CAMP → first choice to assist

* INTERNAL formation

TRAINERS + TAX

FIN 5€
50€ travel

BE 12,50€ without IT = NO work
25€ + formation
≤ 3y 30€ + formation

NO formation
25€/h + 30' before
30' after
356 special projects

GE (CHILDREN)
20€ less experience
25€ ± experience
29€ / formation certificate (small-upt) 29€ / 15 min.

1y: without formation = internship 10€ / hour
2y: 15€ / hour with formation NATIONAL OR INTERNAL
after 3y: disjunct head teacher → become a teacher or leading a group

NO TAX

* key to training hall 20-22h free
* ACCOMMODATION & FOOD is payed for workshop / excursion
* 30% PRICE OF FORMATION (A.T.)

ESPAIN: 10€ / hour
* free entrance training 8-14h 16-22h

SLO: /

INTERNSHIP: / € TAX

GERMANY: 17€ / h

* BENEFITS: /

Guide them AT? Social Media Distraction?

New Generation Using it in Sessions?

- Do you use it to learn tricks?
- How to motivate young people?
 - Reaching them
- SM / Performance / Interactive Sessions
 - Live
 - Understanding them
- How to use social to our benefit?
 - to support or not
 - in particular when ATs are more involved than teachers / school - motivating students.
 - test them with it - framework?
- Supporting the new generation?

AT with "special needs"

- everybody has special needs
- an AT always works together with a circus trainer
- not giving special attention makes everybody feel equal
 - ↳ or giving special attention to everybody



- should there be mixed classes only? or should/could there be extra classes? depends on ... (we don't generalise!)

Where is social media going?

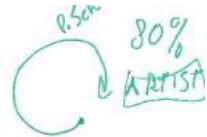
- Fitness Centres - Pole dance
- Circus
- hoop
- Opening up these organisms to social circus

"CLOWNING" AND PERFORMING

- celebrating mistakes
- put in a internship or AT education
- Through games it makes them better
- rise motivation, amaze students
- counterbalance to perfection of the circus.
- make fun out of mistakes - MAKING GROUP STRONGER
- finding different possibilities
- a way of presenting skills
- special needs - space to play - VOLUNTARY CHOICE

- Clowning in the wrong way is the disaster.
- careful about age - and level
- feeling of participants
- strange
- special needs
- + ITS AN ART

GENDER & TALKING



- PRETEND TO BE BEAUTY
- WHO MAKE THE CHOICE
- THE ROLES IN SHOWS
- BARRIERS
- OVERWEIGHT // PHYSICAL CONDITION
- CAN WE FORCE THE CHANGE?
- THE ROLE MODEL

- Juggling balls:
- spider web
 - o magic point
 - o ground cascade (markers)
 - clapping (rhythm)
 - bodyclap cascade
 - o 3 balls cascade intro - drop in a 4
 - o use the wall
 - o mind bodyweight
 - o educational passing;
 - o acrobatic
 - o ball on foot games (combat, race)
 - o 5-step technique; Craig Quat
- Acrobatics:
- o stronger hands/wrists (wheelbarrow game)
 - o HANDBSTANDS
 - strong posture (plank; spoon)
 - strong arms (arms manipulation)
 - tag game. You can't be tagged if in handstand
 - handstand competition

- General tips:
- end the lesson with sth that works
 - o subdivide and gamify;
 - o visual and accessible list of tricks progression;
 - skills > techniques
 - o think spatially
 - modify sequences

TEACHING TRICKS and tips



And still we continued to work on Day 3... Now Lynn stepped in to work with the group on their Values Homework. You can find the content of the Homework in Annex 5.

VALUES Think of a time when someone
 Why did you choose these? has crossed/disrespected/crodden on
 What do they mean to you? your values.
 Where did they come from? What happened??

- MAIN GENERAL VALUES**
- CRITERIA FOR TRAINEE TO CHOOSE AT ?
 TO DEVELOP IN AT
 ETHICAL VALUES - WORK ETHIC
- OPEN MIND
 - CREATIVITY
 - RESPECTFUL
 - SELF-AWARENES. SAFETY
- FOR CURRICULA
- COMMON KEY WORDS
 - CODE OF CONDUCT
 - GUIDELINES TO WORKING
 - TO DEFINE WHAT IS VALUE

- INTERNATIONAL CONDUCT OF BEHAVIOUR**
PRINCIPLES OF WORK ETHICS
1. OPEN MIND → ADAPTING TO PEOPLE & SITUATIONS
 → FLEXIBILITY
 → INCLUSIVE WORKING STYLE
 → SHARING IDEAS
 → TRYING NEW THINGS
 → COMMUNICATION SKILLS
 2. CREATIVITY → ALTERNATIVE THINKING
 → CHALLENGES NOT PROBLEMS
 3. RESPECT → GENDER, RACE, STATUS, ...
 4. SELF-AWARENESS → CONTINUOUS WORK ON EVALUATING
 YOUR DEVELOPMENT, WORK, GOALS...

HOW TO DEVELOP? HOW WE HELP THEM DO IT.?



After the plenary Values-session, a group of ‘seniors’ went downstairs to discuss the best possible agenda and outcomes for the next days.

Meanwhile, another, slightly younger group, worked on the Five Stages of Play, based on the research of Dr David Whitbread of the University of Cambridge, called “The Importance of Play”. He distinguishes Five Stages of Play, starting with Physical Play, then Play with Objects, Symbolic Play, Socio-dramatic play and finally Games with Rules. You can find a pdf of this work for free on the Net.

Steven also told a small story on the three main questions everybody new in a group asks herself: a) What can I do here? (ROLE), How am I looked upon? (STATUS), How should I behave? (NORMS). There’s a lot of confusion there for most of us, resulting sometimes in withdrawing or disturbing behavior, but group leaders can make a huge difference in a group when they are aware of these invisible questions.

On **DAY 4**, Tanja first led us into some creative thinking on asking **WHY** we want to be or work with an AT, using 7 why's in a row.



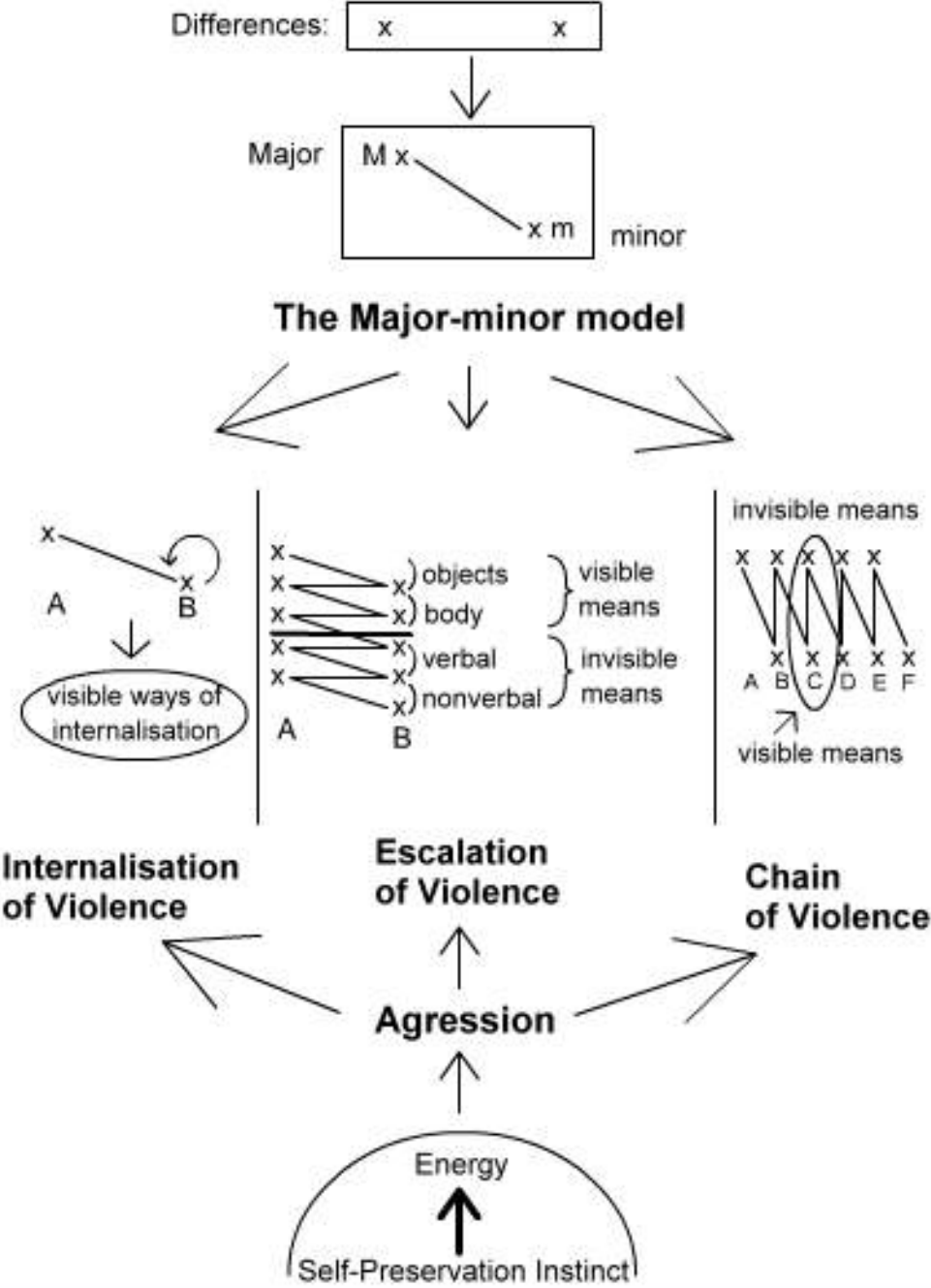
After that philosophical awakening, the group again split into a 'curriculum group', working further on how to implement Values & Ethics into the ASK-project, and a second and bigger group, working around two models to better understand Conflict & Tensions in a group.



Steven first introduced the Major-Minor conflict model by Pat Patfoort (Google her!).

Fig. 1

Violence: the root and the mechanisms



And after that, the group went deeper into the teachings of Arnold Mindell, and more specific on his take on Social Rank in Groups. Check out Annex 6 for more information on Social Rank.

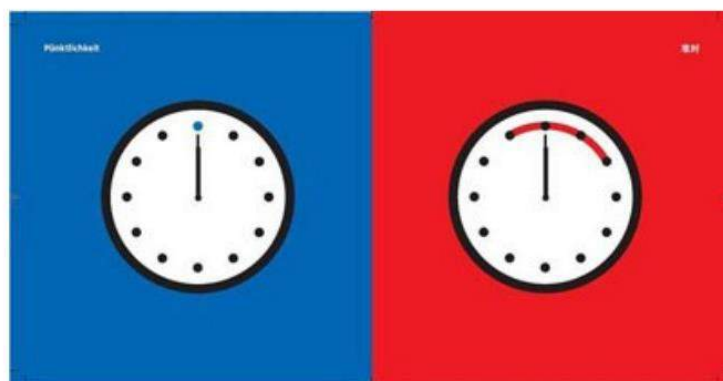
Coming back together with the whole group, we had an interesting brainstorm on how (not) to define and implement values in your organisation. Some referral was made to human rights, national laws, common youth work regulations and possible circus specific values. Cirque du Monde was mentioned. Its Code of Ethics can be found under Annex 7.



In the afternoon of Day 4, after an astonishing circus try out by local circus youngsters, we worked on Communication.

Steven introduced the TOPOI-model of Hoffman (see annex 8!), and used some strange Chinese-German pictograms by Yang-Liu (Google “East meets West”).

Punctuality



And then different working groups tried to formulate some Golden Communication Rules for our future Curriculum, which generated quite some interesting discussions afterwards.

COMMUNICATION

- Fixed Time frame conversation
- structure in explanation
- tone and speed of voice
- common and personal oriented
- no judgement
- change place where to have conversation
- be aware of your body language
- positive, supportive approach
- Open mind

BASIC COMMUNICATION

- not generalisation
- be aware of distance between persons
- don't interpretate too much
- be aware of culture and age
- be emphatic and respectful
- not talk too quick and too much
- be ready to listen other person
- good timing → when
→ how long
→ how
→ where
- choose language which fit to the person

- o positive affirmation
- o "I" messages
- o creating space for communication to happen
- criticise behaviour, not people (character)
- o having open body language
- o being able to read other's body language
- o proper time and place
- o adapt your language to the person
- o active listening (Nancy Klein Kline)
- o create rules with the group (asking if it work)
- o respect another human being
- o giving full attention to a person
- o understandable message
- o using open language to encourage conversation
- o implementing some humour (laughing with not at a person)

COMMUNICATION GUIDELINES TO CURRICULUM

GOOD COMMUNICATION DEPENDS ON WHO YOU KNOW, WHO YOU ARE TALKING AND WHAT YOU ARE GOING TO SAY AND EVERYTHING ELSE IS SPECIFIC.

- IT DEPENDS ON
- SITUATION
 - PERSON
 - MESSAGE

TECHNIQUES

APPRECIATION

SAYBACK

LINKS to RESOURCE

QUESTIONS

PROVIDING NEW STEPS

SHARING PERSONAL EX

CONNECTING LEARNERS

ENCOURAGEMENT

- Guideline

- Share the same technical language

- Use great great students etc.

- Plan right time

- Give ~~to~~ instructions to whole group

- Check understanding



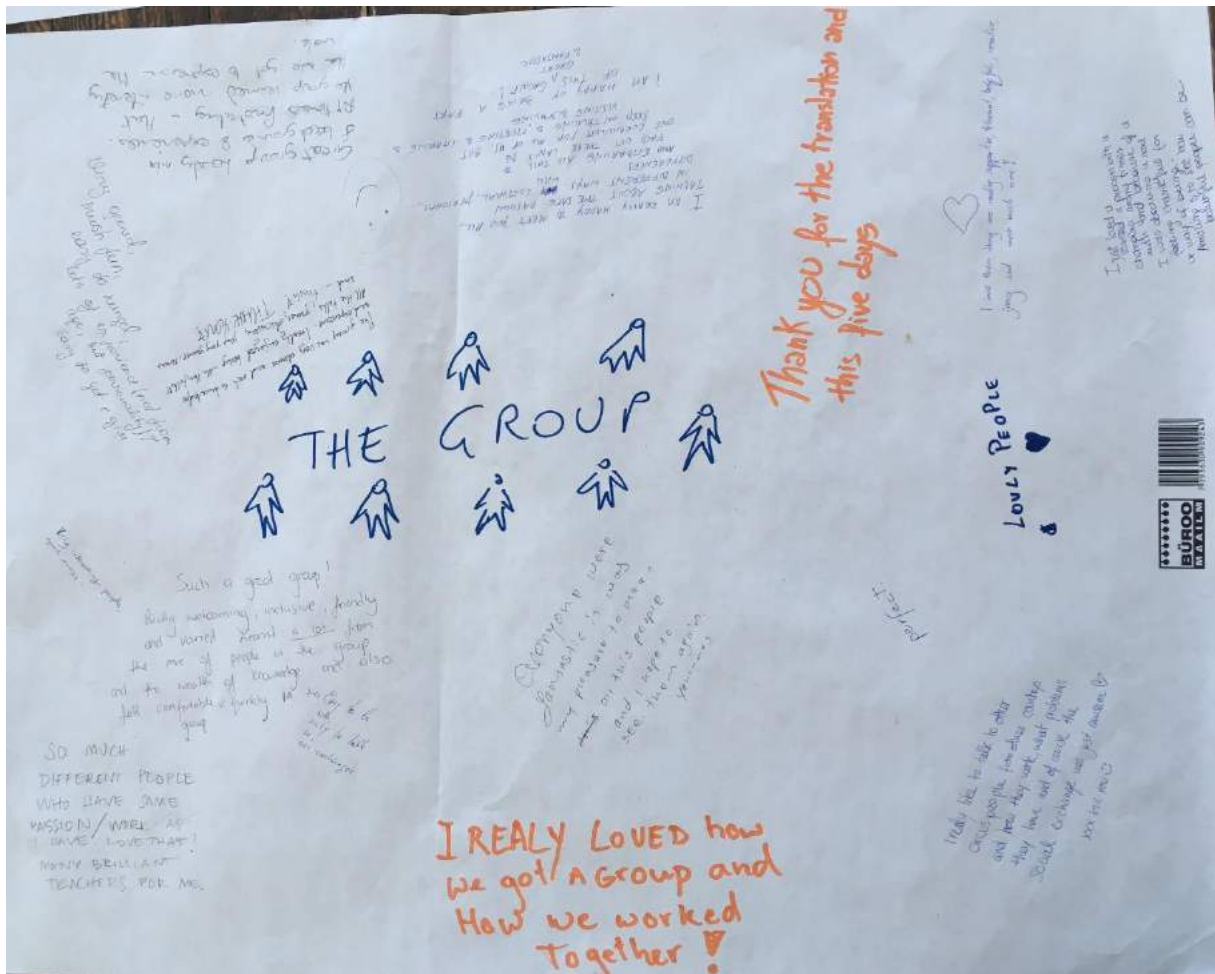
In the morning of **DAY FIVE**, the FINAL DAY, we first had a game, than a check-in (“how are you feeling right now?”), and than we again created some sketches on the GROUP MANAGEMENT QUALITIES of an Assistant Trainer, trying to define some important elements hidden in our common wisdom.



GROUP MANAGEMENT OF THE A.T.
LEADERSHIP

Connection/empathy	Enthusiasm/Energy
How much freedom to give?	Talking plus at leader when necessary
Power games	Awareness of everyone
Frustration	Team T gives feedback
Kiss my ass	Motivating/motivated
Confidence	Inclusiveness
A lot of thinking, searching	Differentiation
Trying to understand	Know your group special needs
Find connection (sneaky) motivation	Time keeping
Different roles	
Stay friendly	
Don't show all your feelings	
Not too much pity, understanding	
Experiences or creativity to relate	

And because the Slovenians and Spanish already had to leave at noon, we decided to make our evaluation session in the last part of the morning.



Every day of the week, we played some games, introduced by our participants. And we listed them! Which ones do you remember? 😊

GAMES

PAC-MAN (Tanja)

GREETING GAME (Jan)

PAPER STONE SCISSORS (Skefano)

DUEL (Sofie)

1 2 3 4 5 - "hot police" (Lavin)

Sticky hands - juggling game (Adam)

When you are tagged, do an acrobatic move to another (Maja)

Sa-sa-sa swordkilling (Emilko)

1-10 + arms around tree (Jamilis)

Blind Guide (Adam)

Goofie Goofie (Tanja)

The Chain breaker (Dries + Skij)

"Do Nothing" (Steven)

By the way, Augusto Boal compiled a truly great compilation of games that open our senses:

<https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

So...in the afternoon of Day 5, Steven first introduced some basic insights into the Phases a Group can go through.

FORMING
STORMING
NORMING
PERFORMING
MOURNING

IN - OUT → INCLUSION
UP - DOWN → INFLUENCE
CLOSE - FAR → INTIMACY

NORMING

IT
WE
I


EQUALITY
EQUIVALENCE

DEPENDANT
COUNTERDEPENDANT
INTERDEPENDANT

Forming
Team acquaints and establishes ground rules. Formalities are preserved and members are treated as strangers.



Storming
Members start to communicate their feelings but still view themselves as individuals rather than part of the team. They resist control by group leaders and show hostility.



Norming
People feel part of the team and realize that they can achieve work if they accept other viewpoints.



Performing
The team works in an open and trusting atmosphere where flexibility is the key and hierarchy is of little importance.



Adjourning
The team conducts an assessment of the year and implements a plan for transitioning roles and recognizing members' contributions.



And then.... Lynn invited the group to go into five smaller groups that each produced one or more games convenient for one of the five phases of the Orming-model by Tuckman.

(more info on the model:

<https://pdfs.semanticscholar.org/cd78/c763010e6eb856250b939e4eec438e14ef8f.pdf>)

In Annex 9, you can find Pete Duncan's article on how some Games can aid groups during certain Phases they go through.

In Annex 10, you'll find some more inspiration on Games & Group Phases.

So.... We played the games, and then it was time to say goodbye and each go our own way, spreading the circus virus further and stronger and deeper...



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Thank y'all!!!!

ANNEXES:

1. NLP's Thinking Filters
2. V.A.K. Learning Assessment
3. Csikszentmihalyi's Flow Model
4. Helena's Feedback Sessions
5. Lynn's Values Homework
6. Arnold Mindell's Social Rank
7. Cirque du Monde's Code of Ethics
8. Hoffman's TOPOI-model
9. Pete Duncan's Games for Group Phases
10. More games for group phases

11. ANNEX 1: *THINKING FILTERS*

1. Distortions

Distortion is the process which allows you to construct, manufacture, create and manipulate sensory data. Distortion is the process of bringing in information through your senses and then playing with that information in your mind to create new concepts, ideas and understandings. Different ways of thinking about the world, philosophy, spirituality, religion, ideology, fantasising about a lover, creating new inventions, writing fiction and producing films all rely upon the ability to distort so called reality. The ability to play with thoughts in your mind allows you to build goals of the future - a future that causes you pain or pleasure.

2. Generalisations

Generalisation is the process by which you take an element of your model of the world and use it to represent an entire category of experience. For example, a small child learns that things have 'handles' which enable them to be held, moved, opened and manipulated in some way. For example, a cup has a handle; a door has a handle; a key can be thought of as a handle; a bag has a handle; a knife and fork are handles which give you a tool to cut and hold. A tap is a handle to open and close water flow; an 'on off' switch is a handle; a remote control device for a television has a number of handles called 'buttons', and so on.

Generalisations can work for or against you. For example, having one bad experience with a member of one religion does not mean that all the people who share that religion are the same. In one context it may not be okay to use certain types of words but that does not necessarily mean that it is not okay in other contexts. Having one bad experience with a woman does not mean all women are the same, yet when people create these types of generalisations it may limit rather than enhance their lives.

3. Deletions

Deletion is the process of selective attention. Whether this be a conscious decision or an unconscious process it is clearly impossible to pay attention to the mass of information that impacts your senses. At some level of awareness you have to choose what to pay attention to. By choosing to focus in on some aspect of your sensory experience you naturally have to delete other information, for example. To hear someone in a crowded room you may have to concentrate in on the speaker and not listen to other conversations. Driving a car in heavy traffic you may need to focus on the road ahead to the detriment of the scenery that passes you by. In a garden you may choose to enjoy the fragrance of a rose yet ignore other sights, sounds, sensations and smells. At times *deletion* may be useful yet in other contexts it may result in an impoverished experience. For example, if you delete the nice things that people say to you and do for you, and instead focus on what they did not do or say then you may feel unloved.

ANNEX 2: ARE YOU A VISUAL, AUDITORY, or KINESTHETIC LEARNER?

VAK Learning Styles Self-Assessment Questionnaire

Circle or tick the answer that most represents how you generally behave.

(It's best to complete the questionnaire before reading the accompanying explanation.)

1. When I operate new equipment I generally:
 - a) read the instructions first
 - b) listen to an explanation from someone who has used it before
 - c) go ahead and have a go, I can figure it out as I use it

2. When I need directions for travelling I usually:
 - a) look at a map
 - b) ask for spoken directions
 - c) follow my nose and maybe use a compass

3. When I cook a new dish, I like to:
 - a) follow a written recipe
 - b) call a friend for an explanation
 - c) follow my instincts, testing as I cook

4. If I am teaching someone something new, I tend to:
 - a) write instructions down for them
 - b) give them a verbal explanation
 - c) demonstrate first and then let them have a go

5. I tend to say:
 - a) watch how I do it
 - b) listen to me explain
 - c) you have a go

6. During my free time I most enjoy:
 - a) going to museums and galleries
 - b) listening to music and talking to my friends
 - c) playing sport or doing DIY

7. When I go shopping for clothes, I tend to:
 - a) imagine what they would look like on
 - b) discuss them with the shop staff
 - c) try them on and test them out

8. When I am choosing a holiday I usually:
 - a) read lots of brochures
 - b) listen to recommendations from friends
 - c) imagine what it would be like to be there

9. If I was buying a new car, I would:
- a) read reviews in newspapers and magazines
 - b) discuss what I need with my friends
 - c) test-drive lots of different types
10. When I am learning a new skill, I am most comfortable:
- a) watching what the teacher is doing
 - b) talking through with the teacher exactly what I'm supposed to do
 - c) giving it a try myself and work it out as I go
11. If I am choosing food off a menu, I tend to:
- a) imagine what the food will look like
 - b) talk through the options in my head or with my partner
 - c) imagine what the food will taste like
12. When I listen to a band, I can't help:
- a) watching the band members and other people in the audience
 - b) listening to the lyrics and the beats
 - c) moving in time with the music
13. When I concentrate, I most often:
- a) focus on the words or the pictures in front of me
 - b) discuss the problem and the possible solutions in my head
 - c) move around a lot, fiddle with pens and pencils and touch things
14. I choose household furnishings because I like:
- a) their colours and how they look
 - b) the descriptions the sales-people give me
 - c) their textures and what it feels like to touch them
15. My first memory is of:
- a) looking at something
 - b) being spoken to
 - c) doing something
16. When I am anxious, I:
- a) visualise the worst-case scenarios
 - b) talk over in my head what worries me most
 - c) can't sit still, fiddle and move around constantly
17. I feel especially connected to other people because of:
- a) how they look
 - b) what they say to me
 - c) how they make me feel

18. When I have to revise for an exam, I generally:
- write lots of revision notes and diagrams
 - talk over my notes, alone or with other people
 - imagine making the movement or creating the formula
19. If I am explaining to someone I tend to:
- show them what I mean
 - explain to them in different ways until they understand
 - encourage them to try and talk them through my idea as they do it
20. I really love:
- watching films, photography, looking at art or people watching
 - listening to music, the radio or talking to friends
 - taking part in sporting activities, eating fine foods and wines or dancing
21. Most of my free time is spent:
- watching television
 - talking to friends
 - doing physical activity or making things
22. When I first contact a new person, I usually:
- arrange a face to face meeting
 - talk to them on the telephone
 - try to get together whilst doing something else, such as an activity or a meal
23. I first notice how people:
- look and dress
 - sound and speak
 - stand and move
24. If I am angry, I tend to:
- keep replaying in my mind what it is that has upset me
 - raise my voice and tell people how I feel
 - stamp about, slam doors and physically demonstrate my anger
25. I find it easiest to remember:
- faces
 - names
 - things I have done
26. I think that you can tell if someone is lying if:
- they avoid looking at you
 - their voices changes
 - they give me funny vibes

27. When I meet an old friend:
- a) I say "it's great to see you!"
 - b) I say "it's great to hear from you!"
 - c) I give them a hug or a handshake
28. I remember things best by:
- a) writing notes or keeping printed details
 - b) saying them aloud or repeating words and key points in my head
 - c) doing and practising the activity or imagining it being done
29. If I have to complain about faulty goods, I am most comfortable:
- a) writing a letter
 - b) complaining over the phone
 - c) taking the item back to the store or posting it to head office
30. I tend to say:
- a) I see what you mean
 - b) I hear what you are saying
 - c) I know how you feel

Now add up how many A's, B's and C's you selected.

A's =

B's =

C's =

If you chose mostly A's you have a **VISUAL** learning style.

If you chose mostly B's you have an **AUDITORY** learning style.

If you chose mostly C's you have a **KINAESTHETIC** learning style.

Some people find that their learning style may be a blend of two or three styles, in this case read about the styles that apply to you in the explanation below.

When you have identified your learning style(s), read the learning styles explanations and consider how this might help you to identify learning and development that best meets your preference(s).

Now see the VAK Learning Styles Explanation.

VAK Learning Styles Explanation

The VAK learning styles model suggests that most people can be divided into one of three preferred styles of learning. These three styles are as follows, (and there is no right or wrong learning style):

- Someone with a **Visual** learning style has a preference for seen or observed things, including pictures, diagrams, demonstrations, displays, handouts, films, flip-chart, etc. These people will use phrases such as 'show me', 'let's have a look at that' and will be best able to perform a new task after reading the instructions or watching someone else do it first. These are the people who will work from lists and written directions and instructions.
- Someone with an **Auditory** learning style has a preference for the transfer of information through listening: to the spoken word, of self or others, of sounds and noises. These people will use phrases such as 'tell me', 'let's talk it over' and will be best able to perform a new task after listening to instructions from an expert. These are the people who are happy being given spoken instructions over the telephone, and can remember all the words to songs that they hear!
- Someone with a **Kinaesthetic** learning style has a preference for physical experience - touching, feeling, holding, doing, practical hands-on experiences. These people will use phrases such as 'let me try', 'how do you feel?' and will be best able to perform a new task by going ahead and trying it out, learning as they go. These are the people who like to experiment, hands-on, and never look at the instructions first!

People commonly have a main preferred learning style, but this will be part of a blend of all three. Some people have a very strong preference; other people have a more even mixture of two or less commonly, three styles.

When you know your preferred learning style(s) you understand the type of learning that best suits you. This enables you to choose the types of learning that work best for you.

There is no right or wrong learning style. The point is that there are types of learning that are right for your own preferred learning style.

Please note that this is not a scientifically validated testing instrument – it is a free assessment tool designed to give a broad indication of preferred learning style(s).

More information about learning styles, personality, and personal development is at www.businessballs.com.

With acknowledgements to Victoria Chislett for developing this assessment.

Victoria Chislett specialises in performance psychology and its application within organisations, and can be contacted via email: performance_psychologist@yahoo.com.

ANNEX 3: SOME MORE ON THE FLOW-MODEL

FLOW: The Psychology of Optimal Experience

by Mihaly Csikszentmihalyi, Harper and Row, 1990.

More than anything else, men and women seek happiness.
Aristotle

Each year hundreds of books are published with advice on how to stay trim, how to grow rich, or how to develop self-confidence. While these self-help books may help a reader in the short term, they are likely to be unsatisfying, for they do little to enhance the *quality* of the experience. But what really does make people glad to be alive. What are the inner experiences that make life worthwhile?

The author has been studying for over 20 years the states of optimal experience--those times when people report feelings of concentration and deep enjoyment. These investigations have revealed that what makes experience genuinely satisfying is a state of consciousness called *flow*--a state of concentration so focused that it amounts to absolute absorption in an activity. Everyone experiences flow from time to time and will recognize its characteristics: people typically feel strong, alert, in effortless control, unselfconscious, and at the peak of their abilities. Both a sense of time and emotional problems seem to disappear, and there is an exhilarating feeling of transcendence. *Flow: The Psychology of Optimal Experience* describes how this pleasurable state can be controlled, and not just left to chance, by setting ourselves challenges--tasks that are neither too difficult nor too simple for our abilities. With such goals, we learn to order the information that enters consciousness and thereby improve the quality of our lives.

It is by being fully involved with every detail of our lives,
good and bad, that we find happiness, not by trying to look
for it directly. J.S. Mill

Happiness does not depend on outside events, but rather on how we interpret them. Happiness, in fact, is a condition that must be

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prepared for, cultivated, and defended privately by each person. People who learn to control inner experience will be able to determine the quality of their lives, which is as close as any of us can come to being happy. Therefore, happiness depends on inner harmony. The individuals who have inner harmony lead vigorous lives, are open to a variety of experiences, keep on learning until the day they die, and have strong ties and commitments to other people and to the environment in which they live. They enjoy whatever they do, even if tedious or difficult; they are hardly ever bored, and they can take in stride anything that comes their way.

Optimal experience, where we feel a sense of exhilaration, a deep sense of enjoyment that is long cherished, does not come through passive, receptive, relaxing times. The best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Such experiences are not necessarily pleasant at the time they occur. Yet, in the long-run, optimal experiences add up to a sense of mastery, or perhaps, better, a sense of *participation* in determining the content of life. Because optimal experience depends on the ability to control what happens in consciousness moment by moment, each person has to achieve it on the basis of his own individual efforts and creativity. This happens when psychic energy--or attention--is invested in realistic goals, and when skills match the opportunities for action. The pursuit of a goal brings order in awareness because a person must concentrate attention on the task at hand and momentarily forget everything else.

A person can make himself happy, or miserable, regardless of what is actually happening "outside", just by changing the contents of consciousness. We all know individuals who can transform hopeless situations into challenges to be overcome, just through the force of their personalities. This ability to persevere despite obstacles and setbacks is the quality people most admire in others, and justly so; it is probably the most important trait not only for succeeding in life, but for enjoying it as well. These periods of struggling to overcome challenges are what people find to be the most enjoyable times of their lives.

The author interviewed people from USA, Korea, Japan, Thailand, Australia, various European cultures and a Navajo reservation and from his data, he has been able to describe what makes an experience enjoyable and optimal for people. The first finding of

the study was how similarly very different activities were described when they were going especially well. The way a long-distance swimmer felt when crossing the English channel was almost identical to the way a chess player felt during a tournament or a musician composing a new quartet. The second finding was that, regardless of culture, stage of modernization, social class, age, or gender, the respondents described enjoyment in very much the same way.

The studies have suggested that the phenomenology of enjoyment has eight major components. When people reflect on how it feels when their experience is most positive, they mention at least one, and often all, of the following:

1. We confront tasks we have a chance of completing;
2. We must be able to concentrate on what we are doing;
3. The task has clear goals;
4. The task provides immediate feedback;
5. One acts with deep, but effortless involvement, that removes from awareness the worries and frustrations of everyday life;
6. One exercises a sense of control over their actions;
7. Concern for the self disappears, yet, paradoxically the sense of self emerges stronger after the flow experience is over; and
8. The sense of duration of time is altered.

The combination of all these elements causes a sense of deep enjoyment that is so rewarding people feel that expending a great deal of energy is worthwhile simply to be able to feel it.

A Challenging Activity that Requires Skills

Optimal experiences are reported to occur within sequences of activities that are goal-directed and bounded by rules--activities that require the investment of psychic energy (attention) and that could not be done without skills. Please note that activities do not need to be physical and skills also need not be physical skills. For instance, the most frequently mentioned enjoyable activity the world over was reading, followed closely by being with other people. For those who do not have the right skills, an activity is not challenging; it is simply meaningless. Challenges of competition were found to be stimulating and enjoyable. But when beating the opponent takes precedence in the mind over performing as well as possible, enjoyment tends to disappear. Competition is enjoyable only when it is a means to perfect one's skills; when it becomes an end in itself, it ceases to be fun.

The Merging of Action and Awareness

One of the most universal and distinctive features of optimal experience is the people become so involved in what they are doing that the activity becomes spontaneous, almost automatic; they stop being aware of themselves as separate from the actions they are performing. It often requires strenuous physical exertion, or highly disciplined mental activity to enter a continuous flow.

Clear Goals and Feedback

Unless a person learns to set goals and to recognize and gauge feedback in their activities, she will not enjoy them. For activities that are creative or open-ended in nature, a person must develop a strong sense of what she intends to do or negotiate goals and rules during the activity. These goals and rules provide benchmarks for feedback. The *kind* of feedback we work toward is in, and of itself, often unimportant. What makes feedback valuable is the symbolic message it contains: that I have succeeded in my goal.

Concentration on the Task at Hand

One of the most frequently mentioned dimensions of the flow experience is that, while it lasts, one is able to forget all the unpleasant aspects of life. The task requires such concentration that only a very select range of information can be allowed into awareness.

The Paradox of Control

The flow experience is typically described as involving a sense of control--or more precisely, as lacking the sense of worry about losing control that is typical in many situations of normal life. What people enjoy is not the sense of *being* in control, but the sense of *exercising* control in difficult situations. However, when a person becomes dependent on the ability to control an enjoyable activity then he loses the ultimate control: the freedom to determine the content of consciousness. While experiences are capable of improving the quality of existence by creating order in the mind, they can also become addictive, at which point the self becomes captive of a certain kind of order, and is then unwilling to cope with the ambiguities of life.

The Loss of Self-Consciousness

When in a flow experience, what slips below the threshold of awareness is the concept of self, the information we use to represent to ourselves who we are. And being able to forget

temporarily who we are seems to be very enjoyable. When not preoccupied with our selves, we actually have a chance to expand the concept of who we are. Loss of self-consciousness can lead to self-transcendence, to a feeling that the boundaries of our being have been pushed forward.

The Transformation of Time

One of the most common descriptions of optimal experience is that time no longer seems to pass the way it ordinarily does. Generally, after the experience we do not know where the time went; however, during the actual experience, time seems to stand still.

The key element of an optimal experience is that it is an end in itself. It is an autotelic experience. The term "autotelic" derives from two Greek words, "auto" meaning self, and "telos" meaning goal. It refers to a self-contained activity, one that is done not with the expectation of some future benefit, but simply because the doing itself is the reward. Teaching children in order to turn them into good citizens is not autotelic, whereas teaching them because one enjoys interacting with children is. Most enjoyable activities are not natural; they demand an effort that initially one is reluctant to make. But once the interaction starts to provide feedback to the person's skills, it usually begins to be intrinsically rewarding.

Flow in the family context has five characteristics:

- **Clarity:** children know what parents expect from them;
- **Centering:** children know that their parents are interested in what they are doing in the present;
- **Choice:** children feel that they have a variety of possibilities from which to choose;
- **Commitment:** trust that allows the child to feel comfortable enough to set aside the shield of defenses and become unself-consciously involved; and
- **Challenge:** providing increasingly complex opportunities for action.

These same elements are necessary to creating flow and meaning in one's work life and in one's relationships with others.

Creating meaning involves bringing order to the contents of the mind by integrating one's actions into a unified flow experience. People who find their lives meaningful usually have a goal that is challenging enough to take up all their energies, a goal that can

give significance to their lives. This is called achieving *purpose*. However, it is not enough to find a purpose, one must also carry through and meet its challenges. This is called *resolution*. When an important goal is pursued with resolution, and all one's varied activities fit together into a unified flow experience, the result is *harmony*. Purpose, resolution, and harmony unify life and give it meaning.

ANNEX 4: The Feedback Sessions by Helena

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WORKSHOP ON FEEDBACK

1.03.2019, ASK seminar, Tallinn

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BODILY FEEDBACK. LEARNING in the CHILDHOOD

When does learning start?

From birth. Bodily reactions and behaviour of the parents towards the baby in the first year formulates your understanding of your body, emotions, environment, and how things should be in life. Most of it remains with us for the rest of our lives.

THEORY

Therapists and psychologist who work with the concept of body and child development, encourage parents to look at the movements of their babies, to help them understand their child's and their own non-verbal communication. Parents communicate much more through body language than through words, without recognising this themselves. Very often parent's words say one thing, but their body says something totally different. This happens actually in many other situations of our life too, but for a child that can be quite confusing. Parents need to know, that children and infants are mainly attuned to the sensations around them, and they pick up mainly non-verbal cues instead of words. By simple awareness of our reactions and movements we could avoid many serious communication problems for us and our children in the future.

We become who we are through the reactions of our primary caretaker; usually it is the mother, who is introducing the baby to her body. With the help of mirror neurons, the child reacts to and repeats what she sees. This is body-parenting, our very first attunement experience, which actually starts in mother's body. The quality of child's reaction depends on mothers own awareness of her body. The child's mind, including how she feels about herself and what are her thinking skills, is built through non-verbal movement experiences, e.g. the way we use space and rhythm, build. "Body to body" felt experiences are more powerful tools than we can imagine.

Youtube video, *Dance/Movement Therapy: Embodied Parenting.* <https://www.youtube.com/watch?v=ulzZvyqPz3s>

Exercise in trios: observation / reflection / feedback

SELF AWARENESS and SELF OBSERVATION as good skills for feedback, leading to reflection & feedback

SCIENCE

Bodily feedback is studied by Dance Movement Therapists, Body Psychotherapists, neuroscientists. Bodily feedback in scientific terms means transferring the information from position and movement of the body to the central nervous system. It is proved, that bodily reactions of others cause empathic bodily reactions in us.

Article. *Koch, S. C. (2014). Rhythm is it: effects of dynamic body feedback on affect and attitudes. Frontiers in Psychology, Published 10.06.20154 / Volume 5 / Article 537*

A **mirror neuron** is a neuron that fires both when an animal acts and when the animal observes the same action performed by another. The neuron "mirrors" the behaviour of the other, as though the observer were itself acting.

The function of the mirror system in humans is a very hot research topic, where is not so much consensus.

Research topics of mirror neurons

- Understanding intentions
- Learning facilitation
- Empathy
- Human self awareness
- Language
- Automatic imitation
- Motor mimicry (pain transfers to a person, who sees it)

- Autism
- Theory of mind
- Gender differences
- Sleep paralysis (out of body experiences)
- Mirror neuron function, psychosis, and empathy in schizophrenia

Resource: *Wikipedia*

Critique of Mirror Neurons research

...mirror neurons are an exciting, intriguing discovery – but when you see them mentioned in the media, remember that most of the research on these cells has been conducted in monkeys.

FEEDBACK AND CULTURAL CONTEXT

Russian ballet school – direct, negative, dominant

Holland, Elleboog – empowering, “what did I do well & what would I develop”, “what did others see good & what would you do different”

Japan – it is very rude to talk about yourself.

Article: Providing Effective Feedback in Social and Cultural Diversity Courses.

[https://www.researchgate.net/profile/Sonja_Sutherland/publication/](https://www.researchgate.net/profile/Sonja_Sutherland/publication/325071949_Providing_Effective_Feedback_in_Social_and_Cultural_Diversity_Courses/links/5af4ef820f7e9b026bcd8ddb/Providing-Effective-Feedback-in-Social-and-Cultural-Diversity-Courses.pdf)

[325071949_Providing_Effective_Feedback_in_Social_and_Cultural_Diversity_Courses/links/](https://www.researchgate.net/profile/Sonja_Sutherland/publication/325071949_Providing_Effective_Feedback_in_Social_and_Cultural_Diversity_Courses/links/5af4ef820f7e9b026bcd8ddb/Providing-Effective-Feedback-in-Social-and-Cultural-Diversity-Courses.pdf)

[5af4ef820f7e9b026bcd8ddb/Providing-Effective-Feedback-in-Social-and-Cultural-Diversity-Courses.pdf](https://www.researchgate.net/profile/Sonja_Sutherland/publication/325071949_Providing_Effective_Feedback_in_Social_and_Cultural_Diversity_Courses/links/5af4ef820f7e9b026bcd8ddb/Providing-Effective-Feedback-in-Social-and-Cultural-Diversity-Courses.pdf)

VERBAL FEEDBACK

Feedback can serve a number of purposes and take a number of forms. Feedback can be provided as a single entity – ie: informal feedback on a student’s grasp of a concept in class – or a combination of multiple entities – ie: formal, formative, peer feedback on stage one of an assessment task. Each has its place in enhancing and maximising student learning.

Informal feedback

Informal feedback can occur at any times as it is something that emerges spontaneously in the moment or during action. Mostly influenced by habits, family background, culture, political situation, etc

Formal feedback

Formal feedback is planned and systematically scheduled into the process. Usually associated with tasks, marking criteria, competencies or achievement. Is in formal settings recorded for both the student and organisation as evidence.

Formative feedback

The goal of formative assessment is to monitor student learning to provide ongoing feedback that can be used by instructors to improve their teaching and by students to improve their learning. Therefore formative feedback is best given early in the course, and prior to summative assessments. Formative feedback helps students to improve and prevent them from making the same mistakes again. In some cases, feedback is required before students can progress, or feel capable of progressing, to the next stage of the assessment.

Summative feedback

The goal of summative assessment is to evaluate student learning at the end of an instructional unit by comparing it against some standard. Summative feedback consists of detailed comments that are related to specific aspects of their work, clearly explains how the mark was derived from the criteria provided and additional constructive comments on how the work could be improved.

Student peer feedback

There is no longer need for teachers to be the only experts within a course. With basic instruction and ongoing support, students can learn to give quality feedback, which is highly valued by peers. Providing students with regular opportunities to give and receive peer feedback enriches their learning experiences and develops their professional skill set.

Student self feedback

This is the ultimate goal of feedback for learning. During the provision of feedback, teachers have the opportunity not only to provide direction, but to teach them, through modelling and instruction, the skills of self-assessment and goal setting, leading them to become more independent.

To help students reach autonomy teachers can identify, share, and clarify learning goals and success criteria; model the application of criteria using samples; provide guided opportunities for self-feedback; teach students how to use feedback to determine next steps and set goals; and allow time for self-feedback/reflection.

Constructive feedback

is specific, issue-focused and based on observations. There are four types of constructive feedback: Negative feedback – corrective comments about past behaviour. Focuses on behaviour that wasn't successful and shouldn't be repeated.

Positive feedback – affirming comments about past behaviour. Focuses on behaviour that was successful and should be continued.

Negative feedforward – corrective comments about future performance. Focuses on behaviour that should be avoided in the future.

Positive feedforward – affirming comments about future behaviour. Focused on behaviour that will improve performance in the future.

Text/articles

Gielen, S, Peeters, E., Dochy, F. Onghena, P. & Struyven, K. (2010) Improving effectiveness of peer feedback for learning. *Learning Instruction*. Volume 20, Issue 4, pages 304-315

Sackstein, S., (2017). Peer feedback in the classroom: Empowering students to be the experts. Alexandria, Virginia: ASCD.

Websites

[University of New South Wales: Peer Assessment](#)

[University of New South Wales: Self Assessment](#)

PRACTICAL FEEDBACK TECHNIQUES

Appreciation

Appreciation is the key to opening the “feedback door.” Thanking students for submitting their work acknowledges and validates their time spent learning something new. Appreciation comments do not have to be drawn out to have a positive impact. They can be as simple as “thank you for sharing this awesome (idea/question/thought) with us.” Receiving a positive, appreciative comment at the outset, students are more likely to feel respected and engage with any additional feedback you provide.

Sayback (straight reflection)

Sayback involves restating what learners said. This shows learners that you read their posts and lets them know that they are on the right track. Often, the best way to start a sayback comment is with an “I agree” or some other appreciative statement. For example, “I agree [participant name] that this video teaches us Good find.”

Links to resources

Sharing a link to a resource extends learning beyond the course content. To learn more, check out these videos, read these books, look these movies ...

Powerful Questions

Asking an open ended question is a good way to engage learners in conversations about their work.

While answering questions, learners often reflect on the process of their work, which brings them into a deeper level. Questions can serve many purposes when providing feedback. They can be used to clarify the learners' thinking (e.g., "What did you mean by..."), to make the learning process more transparent (e.g., "Why did you..."), to inspire students to think about their work in a different way (e.g., "Have you considered looking at the topic from this perspective?"), to expand the learner's knowledge or skills (e.g., "Have you considered exploring..."), and to encourage learners to make changes to their work (e.g., "Have you thought about trying...").

POWERFUL QUESTIONS as a tool for professional coaches.

Example <https://coactive.com/docs/resources/toolkit/pdfs/31-Powerful-Questions.pdf>

Providing next steps

Providing next steps is a way to let learners know what else they can do to improve their work and, looking ahead, to acquire greater knowledge and hone their skills.

Providing guidance versus giving orders

Providing guidance is a way to support student learning. This can be done by offering a suggestion, sharing advice, or providing insights that encourage students to reach just beyond what they think they are capable of doing. When providing guidance, it's best to start with "I" (e.g., "I suggest"). Starting with "you" (e.g., "You should") often tends to make learners feel defensive and they are less likely to respond.

Sharing personal experiences

Nothing links students and facilitators like shared experiences. It says "Hey...I've been there!" to the student and helps foster a relationship of mutual respect. Besides increasing the sense of connection, sharing personal experiences makes the feedback feel more authentic and meaningful. Students want to learn from real world experiences.

Facilitators connecting learners

Connecting learners encourages social learning, which enriches the course community and the learning process. Connecting participants can be done many different ways, depending on the tools you have available. Levels, teachings skills, sock colours

Providing encouragement

Sometimes learners just need a few positive words of encouragement (e.g., "You can do it!") that show them you are invested in and support their learning. And sometimes it is really annoying!!! Providing encouragement should raise enthusiasm and motivates learners to keep improving their work.

Others list to be fulfilled

review, discussion, questionnaire, journaling, focus group

Reference. <https://elearningindustry.com/9-types-of-feedback-boost-student-engagement>

Feedback in circus making or training – very much dependant on training style, goals of the organisation, etc.

Exercise. Make a list – what is negative feedback, what is positive from your experience.

TAKING FEEDBACK

Taking feedback is also determined culturally, or through the family habits. A possible psychological insight to taking feedback:

- People who have had highly critical parents, might not take anything but critique, because they are used to only criticism, or they have so low self-esteem and don't believe they deserve more.
- People whose parents did not pay attention, were away all the time or similar – feedback is maybe not appreciated as they are used to make up their own rules and criteria.
- People with too caring parents may perceive negative feedback always too hard and take only positive. Underneath can be highly manipulative person with inadequate self/awareness. Eg snowflake generation.
- People whose parents are self-actualising, believe that failure is always learning and positive things should be noticed, can be able to take constructive feedback.

Why we don't take feedback?

- × low self-esteem
- × life situation
- × earlier experiences
- × personality traits
- × culture
- × emotional state
- × cultural body language
- × negative structure of feedback: you are good, but

Exercise. Make a list: what helps **you** to take feedback?

Rules for taking feedback

1. Take feedback from authority of the field or yourself

2. Recognise good intentions
3. Listen actively
4. Ask questions to go deeper
5. Summarise feedback (to clarify)
5. Be grateful (even if you didn't connect, you can say, "thank you for your opinion")
6. Follow up (no feedback should be one time, unless it is not for learning)

Other possible ways:

<https://www.radicalcandor.com/blog/6-tips-taking-feedback-well/>

<https://www.fastcompany.com/40546286/how-to-train-yourself-to-take-feedback-well>

<https://www.psychologytoday.com/us/articles/201103/how-take-feedback>

VERY WISE IDEAS

Feedback is a process, it should be continuous, systemic process! (versus one time or random)

I find it essential to make a feedback rules with people in the place, because people have different needs. Make Your rules together!

Golden rule: treat people the way you like to be treated.

Platinum rule: treat people the way they want to be treated.

Books of Feedback in English

Thanks for the Feedback: The Science and Art of Receiving Feedback Well

<https://www.amazon.com/Thanks-Feedback-Science-Receiving-Well/dp/0670014664>

The Feedback Imperative: How to Give Everyday Feedback to Speed Up Your Team's Success

<https://www.amazon.com/Feedback-Imperative-Everyday-Speed-Success/dp/1938416651>

Visible Learning: Feedback

https://www.amazon.co.uk/gp/product/1138599891/ref=as_li_qf_asin_il_tl?tag=wwwvisiblel05-21&ie=UTF8&linkId=df527a911b08784f06e1a8a3d30d5365

The Feedback Fix: Dump the Past, Embrace the Future, and Lead the Way to Change

<https://www.amazon.com/Feedback-Fix-Embrace-Future-Change/dp/1475826591>

ANNEX 5: Values-Homework (Lynn)

Towards values- please highlight up to ten values that you feel you move towards

Abundance Curiosity Intimacy Respectful
Acceptance Decisive Intimate Rewarding
Accomplishment Eager Involved Romantic
Achievement Easy Going Joyful Satisfying Admiration
Encouraging Kindness Security Adventure Energetic
Leadership Self-awareness Affectionate Enthusiastic Learning Selfish
Agreeable Exciting List Making Selfless Ambitious Exuberant Listener
Sense of humor Appreciated Faithful Lovable Sensitive Approval
Feminine Loving Sensual Attractive Flexible Loyal Serenity Balanced
Flirtatious Magnificent Service Beautiful Focused Masculine Sincere
Brave Forgiving Nurturing Soft Calm Freedom Obedient Spiritual
Caring Friendly Open-minded Spontaneous Cheerful Fun Optimistic
Successful Clean Gain Organized Supportive Comfortable Generosity
Passionate Tactful Committed Genuine Peace of Mind Tender
Communicative Giving Peaceful Thoughtful Compassionate Gratefulness
Pioneering Thrifty Competent Gregarious Planning Tolerant
Completeness Growing Pleased Trusting Concerned Happy Pleasure
Trustworthy Confident Helpful Positive Unconditional love Connected
Honest Powerful Understanding Considerate Honored Praise Volunteering
Contributor Hopeful Productive Wellness Cooperative Humorous
Proud of Self Whole Courageous In Control Pure Winner Credible
Inner Peace Quiet Youthful Creative Innovative Religious Integrity
Respect

Away from values- please highlight up to 10 values you move away from

Abandonment Frustration Out of Control Anger Guilt Painful Anxiety
Helplessness Panicky Bigotry Hopelessness Prejudiced Blame Hostility
Rejection Cheating Humiliation Resentful Conflict Hurt Shame
Complaining Ignorance Sorrowful Confusion Indecisive Stressed
Contempt Inferiority Taken for granted Deception Insecure Tense
Depression Intimidating Unimportant Disapproval Jealousy
Unloved Dishonesty Lonely Victim-oriented Dismissed Loss Violent
Disrespectful Negative Weak Embarrassment Needy Worthless Egotistical
Neglectful Failure Nervous

ANNEX 6: Social Rank (Arnold Mindell)

Rank and Power
from 'Sitting in the Fire' by Arnold Mindell



RANK

Rank is conscious or unconscious, social or personal ability or power arising from culture, community support, personal psychology and/or spiritual power. Whether you earn or inherit your rank, it organizes much of your communication behaviour, especially in moments of positive/negative tension (ecstasy conflict)

4 types of rank

social rank -- race, gender, age, class economics, nationality, religion, sexual orientation, health and physical abilities, language, education. People with social rank are rarely aware of it. It is mostly unconscious, like the air we breath.

contextual rank -- every group/situation has its own rank structures; the power ascribed to an individual changes depending on the group or culture; contextual rank is fluid. We notice contextual rank when we move to another context and are seen and valued differently.

psychological rank -- acquired through life experiences, for example having your perceptions validated as a child; having a loving parent/home life; surviving suffering and coming out stronger and more compassionate; having self-awareness and knowing oneself; receiving love; positive/critical feedback; unconditional support; valued; respected; living in a community that honours who you are; wrestling with fears and surviving ... growing. People with psychological rank are able to use their awareness and have confidence or esteem that comes from their inner work. They are able to express themselves even in the face of great social powers. They are fluid in their ability to relate and respond to conflict, chaos, change, challenges.

Spiritual rank -- is independent of culture, family, and the world. It comes from, being connected with something divine or transcendent that keeps you centred even in the midst of a storm; a sense of great conviction; justice is on your side; having awesome and uncanny experiences; a sense of knowing your 'calling' in life. People with spiritual rank are community builders; they have an uncanny ability to bring groups together. They radiate a sense of well-being.

Mindell says keep in mind that --

- almost every conflict is a mixture of social, physical, psychological, and spiritual issues
- any power good or bad if *unrecognised* can be hurtful. Hidden 'mainstream power' lies behind the generally unexpressed assumption that oppressed people must dialogue politely to work out their problems, but an oppressed person usually doesn't want to contain their rage when given a chance to talk about it
- people with rank and power are rarely ready to be enlightened about their powers. That's why searching for clarity/understanding about what's going on is more important really than resolution ... at this point.
- awareness of rank issues + getting in touch how you really feel is a powerful combination. With these elements we are able to more authentically respond and not react to the social scripts or socialised patterns that have been imposed upon us by the dominant culture. Following a social script (e.g. keeping silent or tut-tut, laughing uncomfortably about a racist joke) may be the response we want to make, but let it at least be a conscious decision.



Actually Lou, I think it was more than my being in the right place at the right time. I think it was my being the right race, the right religion, the right sex, the right socio-economic group, having the right accent, the right clothes, going to the right schools....

In sum, rank ...

- refers to the relative power we have with one another in our interpersonal, group, community and global relationships
- some kinds of rank are earned (accomplishments, service performed)
- some kinds of rank are unearned (membership to a particular race, sex, class)
- there are four types: social, contextual, psychological & spiritual
- you can't hide rank; others identify you with your rank because of your signals and communication style
- we respond in accordance to our rank
- each of us has an inner sense of rank that is determined by a variety of factors
- most of us are more aware of the areas in which we feel we lack rank and less aware of areas where we are full of rank
- people have high and low rank in different areas
- rank is fluid/it changes

ANNEX 7: An example of a Code of Ethics

CODE OF ETHICS FOR SOCIAL CIRCUS INSTRUCTORS *CIRQUE DU SOLEIL*

Adopted by *Cirque du Soleil* in 2001, *Code of Ethics for Social Circus Instructors* is used by the *Cirque du Monde* network. It is also used as a content model for the training program designed by *Cirque du Soleil* for social circus instructors and community workers.

PRINCIPLES AND STANDARDS OF CONDUCT

The objective of any code of ethics is to provide a common frame of reference. This code sets guidelines for those assuming the role of social circus instructor. It guides their conduct during training practice and also indicates proper behaviour for the cultural context in which they'll be working.

Social circus instructors work with at-risk youth who have often been betrayed and hurt in the past. As a result, these young people place an enormous amount of faith in the efforts they make and seek to develop trust-based relationships with their instructors.

Consequently, the instructor-youth relationship goes beyond the mere teaching of circus skills. These interactions must be infused with compassionate sensitivity and obey certain guidelines in order to prevent any instance of abuse or neglect, or any awkward situation that could negatively impact young participants or the social circus program.

Instructors are not required to be psychologists, social workers or street workers. Their involvement, however, does entail certain responsibilities and tasks that will keep their interventions grounded in the utmost respect for the young people, colleagues and partners participating in the program.

Instructors must be aware that their attitude and behaviour will serve as models for young participants, and that this aspect of the relationship is just as meaningful as the skills that will be taught.

In this spirit, this text outlines the principles and actions that should guide the attitudes and behaviours of social circus instructors during the circus workshops and, in certain circumstances, outside the workshops as well.

These principles and standards of conduct are what instructors must strive to achieve as they carry out their duties according to the highest performance criteria.

GENERAL PRINCIPLES

This code of ethics for social circus instructors grew out of existing codes developed by various sports and professional associations with a social and educational bent. It is in keeping with the definition of social circus instructor; in other words, it integrates the artistic, social and sports aspects into one single training approach.

The code is founded on the following key principles:

1. Competence
2. Integrity
3. Personal responsibility
4. Dignity and respect for the culture
5. Social responsibility
6. Physical and emotional safety



7. Teamwork
8. Relationship with employer

The statement of each of these principles is followed by a definition and list of standards of conduct describing how the principle applies to the instructor's actions. These standards of conduct are an important aspect of each principle.

1. Competence

Instructors will teach techniques that they have mastered or are capable of teaching, according to recognized standards, in a safe manner. Furthermore, instructors shall acknowledge and respect their limits and agree to act according to these limits, all the while seeking to improve and increase their overall abilities.

- 1.1 Instructors must have completed the basic training necessary to assume the role of social circus instructor.
- 1.2 Instructors must be aware that what they do impacts the lives of the individuals and groups with whom they work.
- 1.3 Instructors must respect the limits of their knowledge and abilities while performing their duties.
- 1.4 Instructors must refrain from working in an inadequate environment that presents excessive risks and dangers to the health of participants.
- 1.5 Instructors must provide activities that are suitable to the age, experience and abilities, as well as the physical and psychological state, of participants.
- 1.6 Instructors must train participants gradually and systematically.
- 1.7 Instructors must transform circus workshops into positive life experiences.

2. Integrity

Instructors shall be committed to maintaining integrity throughout their teaching and assisting activities, and they must do so in a sincere manner that shows respect for others. They shall not falsely represent their qualifications, experience or power, or otherwise inaccurately portray themselves so as to derive personal benefits.

- 2.1 Instructors must be aware of how their beliefs, values, needs and limits, as well as other aspects, could impact their role.
- 2.2 Instructors must clearly define their role and fulfill the requirements of that role with regards to those with whom they are working.
- 2.3 Instructors must understand that they can disagree with some of a participant's behaviours, without acting in ways that will be alienating to that individual.
- 2.4 Instructors must personally abstain from accepting any emotional, economic or sexual advantages offered to them during the course of their work, other than the remuneration they receive for fulfilling their role.
- 2.5 Instructors must not engage in any form of sexual intimacy with participants.
- 2.6 Instructors must refrain from all forms of sexual or psychological harassment.
- 2.7 Instructors must not commit any wrongful acts.
- 2.8 Instructors must acknowledge the use of any items of intellectual, artistic or other property that does not belong to them.

3. Personal responsibility

Instructors will accept responsibility for their actions and strive, to the best of their ability, to adapt their methods to the needs and potential of the individuals with whom they work.

- 3.1 Instructors must consult with their colleagues to avoid posing a danger to participants and to prevent behaviours that run counter to the instructor's code of conduct.

- 3.2 Instructors must respect the commitments they have made by ensuring that they perform their duties according to the determined schedules and objectives, and to the resources made available to them.
- 3.3 Instructors must keep their private lives strictly private, unless it is likely to compromise the instructor's practice or the workshop being run.

4. Dignity and respect for the culture

Instructors will be respectful of the fundamental rights, dignity and culture of all individuals. This means respecting the privacy, confidentiality, self-determination and autonomy of each individual.

- 4.1 Instructors must not use confidential information that could harm the work-shop participants for the sake of personal gain or for the gain of others.
- 4.2 Instructors must be discreet, showing tact and good judgment when it concerns the private lives of trainees.
- 4.3 When participating in a research project, instructors must ensure that those participating in the project have wilfully and knowingly consented to do so, and that they have not been led to believe that a refusal to participate would lead to reprisal or sanctions.

5. Social responsibility

While leading circus workshops, instructors will be open and responsible to the communities in which they are working.

- 5.1 Instructors must take steps to ensure that actions planned for individuals and groups help them gain the greatest possible autonomy and independence. This excludes actions that aim to exert control or domination.
- 5.2 Instructors must promote social justice, acceptance, autonomy, self-determination and respect for all persons. They must also encourage trainees to take an active role in developing a mutual support and assistance network in their community.
- 5.3 Instructors must intervene if another instructor behaves in a way that does not conform to the code of ethics.
- 5.4 Instructors must never, under any circumstances, use their position for propaganda purposes, nor to procure – or attempt to procure – unjust or illicit benefits for themselves or for anyone else.

6. Physical and emotional safety

Instructors are responsible for physical safety on their training sites. They will ensure that training equipment is safe and properly used. They must also be ever vigilant when assisting with a risky move or ensure that said moves are attempted in the presence of a competent person who can oversee the safety of trainees.

Instructors are also expected to create an emotionally safe space where mutual respect is a given. They must establish a state of trust among the participants and ensure that all of them can find their place in the group.

- 6.1 Instructors must ensure that participants take part in activities in a secure setting.
- 6.2 Instructors must teach participants to be responsible for their own safety by making them aware of the measures they must take to protect themselves and others.
- 6.3 Instructors must encourage participants to have fun and learn in a positive environment that encourages fairness and collaboration.
- 6.4 Instructors must enforce the right degree of rigour and discipline, all the while being flexible and adaptable to different situations.

7. Teamwork

Instructors are committed to collaborate actively and voluntarily with other team members, including other instructors, community workers, partner representatives and employers.

- 7.1 Instructors must commit to work actively as a team when preparing, running and evaluating circus workshops, and to do so in an atmosphere conducive to reaching a certain degree of trust likely to generate honest, genuine exchanges.
- 7.2 If pending decisions lead to conflicts over technical, administrative or political choices, instructors must always focus on their top priorities: running a smooth workshop and helping participants in their development.
- 7.3 Instructors must promote an atmosphere of cooperation and support among workshop participants.
- 7.4 Instructors must cooperate with other partners who wish to lend additional support to the program.
- 7.5 Instructors must use discretion when resolving any disputes with colleagues. Differences of opinion must be settled in a constructive manner, with more serious conflicts dealt with through the appropriate channels.

8. Employment relationship

Instructors promise to respect their hiring conditions and account for their activities to their employer.

- 8.1 Instructors must provide their employer with any and all information likely to contribute to the smooth running of the program.

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ANNEX 8: Hoffman's TOPOI-model



The TOPOI-model: a challenging model for intercultural communication

Francien Wieringa, Fontys, University of professional education, The Netherlands)

The most important tool we use in training the intercultural competence of students is: the TOPOI-model.

The TOPOI-model is developed by Edwin Hoffman and is based on the work of the Interaction Academy of Antwerpen, which works with the axioms for communication developed by Watzlawick. There are in this model 5 areas to trace misunderstandings in communication.

T	ongue	people influence with and without words
O	rder	relativity of truth
P	erson	communication has a relational level
O	rganization	
I	ntentions and influence	all behavior is communication

The statements of Watzlawick can be recognized.

The O is added because the intercultural communication we discuss takes place in a professional institute, a professional organization.

In this sequence, the areas form the word TOPOI. Topoi means in Greek 'places' (topography).

It is important to realize that Tongue, Order, Person, Organization, and Intentions cannot be separated in practice. They are closely linked together. The areas are only separated for clarity's sake. In real communication you have to deal with all these places at the same time.

The TOPOI-model is an instrument to analyse the communication. It also is a model for interventions.

The TOPOI-model is based on some assumptions:

1. communication is universal
2. the focus is on the interaction not the culture
3. communication is a circular process
4. (intercultural) communication asks for an open, reflective attitude
5. be pessimistic about communication, be optimistic about people

comments:

1. Everywhere in the world people communicate. People give meaning to their environment and to their experience and they discuss about it, they negotiate about the truth. Besides differences we have a lot in common. A Dutch female student can have more in common with a German female student, than with a Dutch middle-aged man.

2. This model does not focus on culture. The issue is the communication. In this way it is a rather new approach, in Holland anyway.

A lot of training/courses in intercultural communication focus on cultural differences.

Of course it can be supportive to know something about the way people interact when I go to a foreign country.

If one focuses too much on culture however, it may become an obstacle in communication. People are not the carriers of a culture. Each person is an unique personality and it is this personality you meet, not his culture. People are individuals and not the representants of a culture.

It is not so important to know the other culture, really knowing is an impossibility anyhow. The most important tool for intercultural communication is becoming aware and in the next step knowing ones own assumptions, especially those one does not recognize as an assumption but see as the reality. Therefore, this model focuses on communication.

3. Communication is not a linear process between a sender and a receiver. Communication is a circular process. Both persons are influencing each other at the same time. And to make it more complex: both are also involved in all kinds of influencing processes with a broader context. The social systems in which the partners participate.

Looking to communication as a circular process, makes clear that each partner can try to change the communication pattern.

If we see communication as a circular process we can ask ourself:

- what am I doing, that the other acts like this?
- what is the other doing that I act like this?
- what is the influence of my broader context: the others.

4. Communication with someone with a different cultural background asks for an open and reflective attitude. One must be ready and willing to listen and to look at different views, habits, values and standards. One must realize that his or hers view of life, is just only one view, that there are other possibilities in life, or as the Dutch say: there are more ways leading to Rome.

A reflective attitude means that one is aware of his own frame of reference: about one's view on life, about one's values and standards which influences one's thinking, feeling and acting

Finally a reflective attitude means that during a conversation one is able to take the position of the observer, looking from a distance what is happening. Looking from a distance to one's own role and possibilities.

5. Pessimistic: In fact I prefer: "realistic"

In all communication misunderstandings may occur, even with ones best friend. Accepting this possibility as a normal issue, keeps the communication open. The point is not to blame oneself or the other, but accept that misunderstanding can occur and can be solved.

Optimistic:

An optimistic view on mankind is important in professional work with people.

The different areas of the TOPOI-model

TONGUE

Each culture has its own code. These codes can be verbal and non-verbal. Misunderstandings may occur by misinterpreting or not knowing the codes. For example, the Dutch way of communicating is rather direct: 'yes' means 'yes' and 'no' means 'no'.

Despite all codes, language itself can cause a lot of misunderstanding. In fact it is the only tool we have to express our feelings and thoughts. Everyone knows how difficult this is even in one's own language.

Words have different meanings to different people. People are not always aware of that.

It's becoming even more difficult in another language. My English may not be very well, but my French is rather awful. If I need something to buy in France, I'm glad to point out in the shop what I need. Or I am glad to know the word and ask simple: pain. Don't expect me to talk according to the social etiquette. I simply don't know all the polite sentences you are expected to say.

In Holland a lot of people think of migrants as impolite, or even worse, as rude. Their 'rudeness' however is caused by not mastering the Dutch language.

Sometimes people overreact by simplifying their own use of language, like talking to a little child.

ORDER

'Order' is how people look at reality. It's the pair of glasses they wear when they look at the world. Sometimes the focus of your glasses is rather fixed, like perhaps you experienced by doing this practice the first time.

Everyone has his own way of structuring reality. Nobody can grasp the total reality. People structure reality in a different way, because they have a different frame of reference, recognize different loyalties or take a different position (of power).

Therefore we can never see more than some aspects of reality. We can only take a subjective, limited and relative view with regard to reality.

What is true for me is not necessarily true for someone else. In other words:

- My truth is not *the* truth
- *The* truth does not exist
- Truth is a relative concept
- We can look at reality in different ways

Order is the way you define the problem.

PERSON

This area consist of two parts:

- the personal perspectives
- the social perspectives.

The personal perspectives are well known. It is the relational level in the communication.

The social perspectives are the influences of all the messages we get on a subject. The 'dialogue' in the culture. As an example: everyone receives 'messages' on 'otherness'.

Everybody knows at least some jokes of people with another cultural background. The jokes are mostly ethnocentric. The 'we' in the joke are the good guys and the 'they' in the joke are usually the bad or the stupid guys. In every language there are sayings on 'otherness' like:

On n'aime que ce qu'on connait.

Unbekannt, unbeliebt. Unbekannt, ungenannt.

Unknown, unloved.

Onbekend maakt onbemind

which seems a rather international saying!

And of course we receive a lot of social perspectives through the media.

ORGANIZATION

Misunderstandings in intercultural communication can also be caused by organizational matters.

If the client or customer doesn't know what to expect from f.e. a social worker or does not know the rules in the organization, this can lead to a lot of misunderstandings in the communication.

INTENTIONS AND INFLUENCE

Intentions refers to what ones aims are in the communication

Influence is the effect one has on your partner in the conversation.

It is important to realize that the effect of ones communication may differ from ones intentions. It is always the other who determines the effect of my communication..

Recognition by the other of your good intention is a fundamental need for people. As a professional worker it is important to see the intentions of the other.

Some specific points this model lay emphasis on

- judgements and prejudices are unavoidable
- have an eye for your own 'cultural glasses'
- watch the effect, do not hang on to your (good) intentions
- be prepared for misunderstandings
- sometimes the shortest way is the roundabout way
- look for the common interest

- play an active role
- be alert to 'blind making' prejudices
- my truth is not the truth
- be septic about communication, but optimistic about people
- it gives space
- it is normal that there are misunderstandings in the communication
- one doesn't have to avoid the discrimination issue
- it analyses the mistakes and shows ways to solve them
- it makes people more selfconfident of their own communication skills

Literature:

Interculturele gespreksvoering, E.Hoffman & W.Arts, Van Loghum, Houten, 1994

We give a lot of trainings for lecturers and trainers to work with this model and to make this model a part of the curriculum for social workers in The Netherlands and in different other European countries.

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ANNEX 9: Pete Duncan's article on Games for Group Phases

GAMES EXPLAINED



"FORMING" GAMES

Thumb Wars:

- In pairs link hands with the end of your fingers, facing each other leaving your thumbs up.
- Now moving thumbs back and forth to signal the ritual of beginning a war, say "1, 2, 3, 4, I declare a thumb war".
- Try to wrestle with the opponents thumb, to win you must hold the other person's thumb down. Sealing the round, saying, "1, 2, 3, 4, I win thumb war." (Play three rounds)

Rock, Paper, Scissors

- With three rounds for the most wins to win. A fist is a rock; a flat hand with palm to the floor is Paper. Scissors is two first fingers aimed forward moving them up and down like cutting
- In pairs play by putting your hand behind your back, or with hand in a fist, count to three and present on three.
- Rock beats Scissors, Paper beats Rock, Scissors beat Paper

Signs:

- Everyone in turn says their name and makes a sign,
- Then one person starts by saying their own name and action, they then choose someone else's name and repeat their action
- That person then continues by saying their own name and action and choosing another person's name and repeating their action.
- The game continues in this manner.

Hoop Pass:

- Gather in a circle with the leader holding a hula-hoop.
- Ask the group to hold hands placing the hula-hoop on your elbow, hanging locked in the link
- The challenge is to shuffle the hula-hoop all the way around the circle; the game is complete when it reaches back to the leader. (Add another hoop to further the challenge)

Scarf Drop:

- Group stands in circle with one person in middle with a scarf.
- They throw the scarf up and call someone else's name; that person runs in and catches the scarf.
- The person who caught the scarf then repeats the previous process.

Zip, Zap Boing:

- Gather in a circle, Zip goes to the side with a prayer hands, Zap goes across the Circle and Boing is a star shape with a body wobble bouncing a Zip or a Zap Back to the person it came from.

Name Game Ball passing:

- Say your name and then pass to another, repeat.
- Say someone else's name and then pass to that person, repeat.
- Choose someone to pass the ball to and say someone else's name that you want that person to pass the ball to.

Points of contact:

- In small groups the facilitator says "six feet" the groups must have contact with the floor with six feet only. Another example: "four feet, four hands" "three hands, four knees, one head"

Follow the Leader:

- Can be played in a circle, more often in a bunch moving around the group switches organically, the leader's actions are copied as the group moves.

Vampire: (also called Zombies)

- A vampire stands in the middle of the circle and walks slowly towards someone, they must say somebody else's name to save themselves from the vampire.
- The vampire will then continue towards the named person. If you don't say someone's name before the vampire touches you, you swap places with the vampire.
- Variation: If you don't say someone's name before the vampire touches you, you also become a vampire until everyone is a vampire

GAMES EXPLAINED



"FORMING" GAMES

Keep Ups (also called Keepie-Upie):

- The leader starts or designates a person in the group to throw the ball in the air. All players are in a bunch, not a circle, scattered with enough space in between them.
- The aim of the game is for everyone to count collectively, counting every time a person keeps the ball up without it touching the floor.
- As soon as the ball hits the floor the game ends and you record the number of keep ups you have done; pause a moment, until everybody is ready, then go again, each time aiming to beat the last record.
- Hit the ball with the palms of the hands like a beach ball.
- Use a beach ball or for more advanced, a soft plastic football.

Jelly Fish:

- Standing in a circle everyone chooses someone in the circle without letting them or anyone else know.
- Remember exactly where you are standing in the circle.
- On the facilitator's instruction everyone runs around their chosen person 3 times and then must return to the exact same spot they were standing in the circle.
- You can change the number of times participants run around their chosen person, for example they could have to do it seven times or two times.

Brain Mash:

- Stand in a circle and in turn say your name, remember the order in which your name is said.
- Find a new place in the circle, keep repeating the names in order and add throwing a ball to somebody new.
- Remember the order of who throws you the ball and who you throw to, whilst saying your name in turn.
- Move a hat around from head to head to the right whilst continuing the pattern of the ball throwing and names.
- Send a foot tap from foot to foot to the left whilst continuing to move the hat to the right, the pattern of the ball throwing and the order of names.

Chair Chess:

- All participants apart from one sit on chairs, with an extra chair that's empty.
- The person must walk and not run towards the empty chair.
- The aim of the game is for the group to work together to stop the person sitting on the empty chair.
- Once a player stands up from their chair they must commit to going to the empty chair and not losing the one they were sat on.

GAMES EXPLAINED



"STORMING" GAMES

Count to 10 (Counting keep ups)

- Gather the group in a close circle.
- The aim of the game is to count up to the highest number possible, collectively.
- As soon as two people say a number at the same time, you stop the game, remembering the record and then start again, attempting to beat it.
- Close the eyes or look at the centre of the circle to help focus.

Imaginary objects list:

- Each player thinks of an imaginary miniature object that they can hold in one hand. A list is written down of each object.
- Each person must swap his or her object with someone else's, whispering to that person what the object is before moving on to swap for a second time.
- The objects are then swapped for a third and final time. In turn players reveal what they have in their hand and the object is ticked on the written list.
- The game is to not loose any objects from the list. Sometimes the game is sabotaged and new objects can appear!

"TRUST" GAMES

Blind Lead

- In pairs A leads B around the space B has eyes closed or wears a blindfold.
- A and B swap over.

Concrete Mixer

- Group stands in a tight circle
- One person stands in the middle with their eyes closed and gently leans into the group.
- The group supports the person who allows themselves to be put off balance.
- Stop and centre the person again once finished before they open their eyes and join the group.

Falling

- Variation in pairs.
- Walk around the room and call someone's name. i.e. "Pete's falling!"
- The nearest people catch the person whose name was called. (i.e. Pete)

Fall/Fly/Fart/Hug

- Participants walk around the room as above and can now also say
- "Pete needs a hug!" - everyone gives him a group hug.
- "Pete's flying!" - he makes a crucifix shape with his arms and everyone lifts him up into the air (belly down)
- "Pete's farted" - everyone walks away from him

Wall Crash

- Run at a wall with eyes closed or blindfolded,
- Two people are standing there ready to stop you hitting the wall.

GAMES EXPLAINED



"PERFORMING" GAMES

Evolution

- Everyone starts out as an egg and plays Paper, Scissors, Rock - if you win you evolve into a chicken if you lose you remain as an egg. Stages of evolution are: Egg, Chicken, Dinosaur, Princess, Angel.
- Chickens fight chickens, Dinosaurs fight dinosaurs, Princesses fight princesses.
- Angels don't fight they watch over the rest of the game.
- If you lose you go back to being an egg.

Grandmother's Footsteps

- The aim of the game is to sneak up and touch Grandma without being seen moving.
- The players must freeze when Grandma turns around, which could be at any point of the game.
- The group moves from the other side of the room to Grandma, if Grandma sees you, you go back to the starting line. (Variation, what time is it? Mr. Wolf or Mr. Fox)

Wink Murder

- One person goes out of the room, they are the detective. Everyone else closes their eyes in a circle, the leader goes around and touches a person's head, to signify that they are the murderer.
- There are two ways to play this game. 1 is all walking around the space, 2 all sitting in a circle with a crime detective in the middle.
- When winked at the player acts a death scene
- The detective has two guesses.

Corners Game

- Number four corners and put people in each corner.
- When your number is called, the people from that corner run into the middle and run back out.
- Then add moves for people to perform in the middle: reach up, touch the floor and turn around.... Keep developing.
- The corners are 'Off Stage' and the middle is 'The Stage'

Splat

- Group stands in a circle with one person in the middle for the duration of the game.
- This person makes an imaginary custard pie and mimes splatting someone in the circle.
- The person who is splatted must duck immediately to not be 'out', the two people either side of this person must now splat each other, the slowest person is 'out'.
- The game continues until there are only two players left.
- The two remaining players they stand back to back and duel.
- The person who was in the middle counts and the two must take a step forward on each number.
- When a number is missed out (EG: 1, 2, 3, 4, 6), they turn and splat each other, the fastest player wins

Giants, Dwarves, Wizards

- This game is played with two teams standing on opposite sides of the room. Each team must decide as a group whether they are all either Giants, Dwarfs, or Wizards without disclosing it to the other team.
- If you are a giant you make yourself as tall as possible with your arms stretched up above your head. If you are a dwarf you crouch down and wriggle your fingers as if tickling someone.
- If you are a wizard you hold out your arms in front of you as if you are zapping someone.
- Once both teams have decided, they move towards each other and on the leader's command each team reveal who they are.
- A giant wins over a dwarf because the giants can stamp on the dwarfs and squash them.
- A dwarf can win over a wizard because the dwarfs can tickle the wizards under their robes.
- A wizard can win over a giant because the wizards can zap the giants.
- Once you have revealed your character, the winning character must chase the other team and try to tag them before they get back to their line.
- When someone is tagged they join the winning team.

GAMES EXPLAINED



"PERFORMING" GAMES

Cat & Mouse

- The whole group is scattered around the space in pairs linking arms side by side.
- Two people are selected. One person is the Cat, the Cat plays catching the Mouse, the Mouse plays being chased.
- The mouse at anytime can choose to join a pair linking arms, once linked the person furthest away switches to become the cat and the person that was the cat previously becomes the mouse.
- The chase continues.

Clown Mirrors

- Can be played in pairs or in a group in a circle
- One person begins to move, everyone else copies their movements like a reflection in the mirror.
- Once they have finished they tap the next person's shoulder, who then takes over.
- The game continues as above

Yes, let's

- One person makes a suggestion of an action the group responds, " Yes, let's." and everyone completes or mimes the action
- For example: "Let's all go Surfing", " let's all eat ice cream."

Machine

- In groups, mime various parts to make a whole machine. Can do this by one person starting and the others add themselves to the machine.

Shape Challenge

- Facilitator gives each group something to mime i.e. a tractor, a rocket, a horse and cart.
- Each group then challenges another group to mime out a shape i.e. a Christmas tree on top of a TV on top of a table.

"MOURNING" GAMES

Picture Frame

- When you want to group a few individuals together "I saw these people do amazing things.... Help each other.... Listened....had a go....." and frame their faces almost as if they're on TV. (A hula-hoop can be used if you don't have a picture frame.)

Hat of Praise

- Everyone claps when the hat is put on someone's head and they are praised for their efforts. (EG: working hard, enthusiasm, etc.)

Applause Chair

- Everyone claps when someone sits on a particular chair and praise is given. (EG: taking risks, being a good spotter, etc.)

Web

- The facilitator wraps the end of a ball of wool around their finger and ties it.
- The ball of wool is then thrown to another and they wrap it around their finger (and feedback is exchanged).
- The ball is thrown to everyone and one by one each person wraps it around their finger making a web.
- At the end the web is cut leaving everyone with a piece of the wool to take home on their finger.

Sleeves

- Everyone is given a piece of A4 paper and draws around their hand and forearm, writing their name inside the hand.
- People move around the papers writing nice things about that person on each arm. (A list of words from A to Z can be compiled beforehand if needed i.e. Ace, Brilliant, Cool.)
- People take their sleeve home.

ANNEX 10: More Games, fit for certain Group Phases

	Games (Forming)	Warm up Games	Activities	Tools
COM Q	Thumb Wars	Various tag games:	Getting into groups:	Signal for Silence F
COM	Rock Paper Scissors	Stuck in the mud COM W	Go to the zoo FIN	Making it Work CO-OP F
N	Signs (name & action)	Banana Tag COM W	Islands: IF	Sliders F
CO-OP	Hoop pass	Amoeba COM CO-OP W	Letters of your names (A-Z) N	Recap CO-OP F
N	Scarf drop	Virus COM CO-OP W	Door numbers	Egg Timers F
CO-OP L	Zip Zap Boing	Everyone's it COM W	Month you were born (Jan - Dec)	Time out F Q
N	Name game ball passing	Tails COM W		Putting out fires F
CO-OP	Points of contact	Octopus Tag COM W	Info gathering:	Parking CO-OP F
CO-OP F	Follow the Leader		Microphone Pen CO-OP I	
N L	Vampire/Zombie name game		Take a bow CO-OP I	
	Games (Norming)		Thumb pairs CO-OP I	
CO-OP F L	Keep ups	Numbers W I		
IL	Jelly Fish	Touch Blue W F I		
I N F L	Brain mash			
COM F	Chair Chess (can be played with hoops)			
	Games (Storming)			
	Revisit Norming	Italian Flag COM L	100% Quiz COM CO-OP F	
CO-OP Q F	Count to 10 (counting keep ups)	Dodge ball COM L	Reflection:	
CO-OP T Q	Blind Lead	List imaginary miniature objects	Finger Voting CO-OP Q I	
CO-OP T Q	Concrete Mixer	COM F Q	Hand pair Share CO-OP F I	
CO-OP T	Falling		Reflection Hat CO-OP F	
CO-OP T L	Fall fly fart hug		Archery Target F Q	
CO-OP T L	Wall Crash		Speaking Beads F	
	Games (Performing)			
COM L	Evolution	Machine CO-OP F	Gallery CO-OP F	
COM L	Grandmother's Footsteps	Shape Challenge CO-OP F		
COM F Q	Wink Murder			
COM L	Splat			
CO-OP L	Corners game			KEY
COM L	Giants Dwarfs Wizards			N = Name game
COM L	Cat & Mouse			I = Ice breaker
CO-OP F	Clown Mirrors			CO-OP = Co-operative
CO-OP L	Yes Let's			COM = Competitive
	Games (Mourning)			W = Warm up
CO-OP F	Picture Frame			T = Trust
CO-OP F	Hat of Praise			F = Focus
CO-OP F	Applause Chair			L = Lively
CO-OP F	Web			Q = Quiet
CO-OP F	Sleeves			

Games Forming

- **Thumb Wars:**

In pairs link hands with the end of your fingers, facing each other leaving your thumbs up. Now moving thumbs back and forth to signal the ritual of beginning a war, say "1 2 3 4 I declare a thumb war".

Try to wrestle with the opponents thumb, to win you must hold the other person's thumb down. Sealing the round, saying, "1 2 3 4 I win thumb war." (Play three rounds)
- **Rock, Paper, Scissors**

With three rounds for the most wins to win. A fist is a rock; a flat hand with palm to the floor is Paper. Scissors is two first fingers aimed forward moving them up and down like cutting. In pairs play by putting your hand behind your back, or with hand in a fist 123 present Rock beats Scissors. Paper beats Rock and Scissors beats Paper.
- **Signs:**

Everyone in turn says their name and makes a sign, then one person starts by saying their own name and action, then they choose someone else's name and repeat their action, it continues.
- **Hoop Pass:**

Gather in a circle with the leader holding a hula-hoop.

Ask the group to hold hands placing the hula-hoop on your elbow, hanging locked in the link. The challenge is to shuffle the hula-hoop all the way around the circle; the game is complete when it reaches back to the leader. (Add another hoop to further the challenge)
- **Scarf Drop:**

Group stands in circle with one person in middle with a scarf. They throw the scarf up and call someone else's name; they run in and catch the scarf, repeat.
- **Zip, Zap Boing:**

Gather in a circle, Zip goes to the side with a prayer hands, Zap goes across the Circle and Boing is a star shape with a body wobble bouncing a Zip or a Zap Back to the person it came from.
- **Name game Ball passing:**

Say your name and then pass to another, repeat. Say someone else's name and then pass to that person, repeat. Choose someone to pass the ball to and say someone else's name that you want that person to pass the ball to.
- **Points of contact:**

In small groups the facilitator says "6 feet" the groups must have contact with the floor with 6 feet only. "4 feet, 4 hands" "3 hands, 4 knees, 1 head"... ..
- **Follow the Leader:**

Can be played in a circle, more often in a bunch moving around the group switches organically, the leader's actions are copied as the group moves.

Games Forming (continued)

- **Vampire:** (also called Zombies)
A vampire stands in the middle of the circle and walks slowly towards someone, they must say somebody else's name to save themselves from the vampire. The vampire will then continue towards the named person. If you don't say someone's name before the vampire touches you, you swap places with the vampire. Variation: If you don't say someone's name before the vampire touches you, you also become a vampire until everyone are vampires.

Games Norming

- **Keep Ups: (also called Keepie Upie):**
The leader starts or designates a person in the group to throw the ball in the air. All players are in a bunch, not a circle, scattered with enough space in between them.
The aim of the game is for everyone to count collectively, counting every time a person keeps the ball up without it touching the floor. As soon as the ball hits the floor the game ends and you record the number of keep ups you have done; pause a moment, until everybody is ready, then go again, each time aiming to beat the last record. Hit the ball with the palms of the hands like a beach ball.
Use a beach ball or for more advanced, a soft plastic football.
- **Jelly Fish:**
Standing in a circle everyone chooses someone in the circle without letting them or anyone else know. Remember exactly where you are standing in the circle. On the facilitator's instruction everyone runs around their chosen person 3 times and then must return to the exact same spot they were standing in the circle.
(you can change the number of times, say 7, or 2, it's up to you.)
- **Brain Mash:**
Stand in a circle and in turn say your name, remember the order in which your name is said. Find a new place in the circle, keep repeating the names in order and add throwing a ball to somebody new. Remember the order of who throws you the ball and who you throw to, whilst saying your name in turn. Move a hat around from head to head to the right whilst continuing the pattern of the ball throwing and names. Send a foot tap from foot to foot to the left whilst continuing to move the hat to the right, the pattern of the ball throwing and the order of names.
- **Chair Chess:**
All participants apart from one sit on chairs, with an extra chair that's empty. The person must walk and not run towards the empty chair. The aim of the game is for the group to work together to stop the person sitting on the empty chair. Once a player stands up from their chair they must commit to going to the empty chair and risk losing the one they were sat on.

Games Storming

- **Count to 10 (Counting keep ups)**
Gather the group in a close circle. The aim of the game is to count up to the highest number possible, collectively. As soon as two people say a number at the same time, you stop the game, remembering the record and then start again, attempting to beat it. Close the eyes or look at the centre of the circle to help focus.
- **Imaginary objects list:**
Each player thinks of an imaginary miniature object that they can hold in one hand. A list is written down of each object. Each person must swap his or her object with someone else's, whispering to that person what the object is before moving on to swap for a second time. The objects are then swapped for a third and final time. In turn players reveal what they have in their hand and the object is ticked on the written list. The game is to not lose any objects from the list. Sometimes the game is sabotaged and new objects can appear!

Trust Games

- **Blind Lead:**
In pairs A leads B around the space B has eyes closed or wears a blindfold, swap over.
- **Concrete mixer:**
Group stands in a tight circle, one person stands in the middle with their eyes closed and gently lean into the group, they support the person who allows to be put off balance. Stop and centre the person again once finished before they open their eyes and join the group.
- **Falling:**
Variations in pairs, walking around the room and calling name i.e "Pete's falling!" the nearest people catch the person.

Fall/Fly/Fart/Hug:
Participants walk around the room and as above "Pete's falling!" can now also say "Pete needs a hug!" everyone gives him a group hug. "Pete's flying!" he makes a crucifix shape with his arms and everyone lifts him up in the air (belly down). "Pete's farted!" everyone walks away from him.
- **Wall Crash:**
Run at a wall with eyes closed or blindfolded, two people are standing there ready to stop you.

Games Performing

- **'Evolution':**
Rock, Paper, Scissors. Everyone starts out as an egg and play Paper, Scissors, Rock - if you win you evolve into a chicken if you lose you remain as an egg. Stages of evolution are: Egg, Chicken, Dinosaur, Princess, Angel. Chickens fight chickens, Dinos fight dinos, Princesses fight princesses, Angels don't fight they watch over the rest of game. If you lose you go back to being an egg.
- **Grandmother's Footsteps:**
The aim of the games is to sneak up and touch Grandma without being seen moving, so the players must freeze when Grandma turns around, which could be at any point of the game. The group moves from the other side of the room to Grandma, if Grandma sees you, you go back to the starting line. (Variation, what time is it? Mr. Wolf or Mr. Fox)
- **Wink Murder:**
One person goes out of the room, they are the detective. Everyone else closes their eyes in a circle, the leader goes around and touches a persons head, to signify that they are the murderer.
There are two ways to play this game. 1 is all walking around the space, 2 all sitting in a circle with a crime detective in the middle.
When winked at the player acts a death scene. The detective has two guesses.
- **Splat:**
Group stands in a circle with one person in the middle for the duration of the game. This person makes an imaginary custard pie and mimes splatting someone in the circle. The person who is splatted must duck immediately to not be 'out', the two people either side of this person must now splat each other, the slowest person is 'out'. The game continues until there are only two player left, they stand back to back and have a duel. The person who was in the middle counts and the two must take a step forward on each number, when a number is missed out (1...2...3...4...5...6...8), they turn and splat each other, the fastest player wins.
- **'Corners Game':**
Number the 4 corners and put people in each corner. When your number is called, the people from that corner run into the middle and run back out. Then add moves for people to perform in the middle: reach up, touch the floor and turn around... Keep developing. * The corners are 'Off Stage' and the middle is 'The Stage'.

Games Performing (continued)

- **Giants, Dwarfs, Wizards:**

This game is played with two teams standing on opposite sides of the room. Each team must decide as a group whether they are all either Giants, Dwarfs, or Wizards without disclosing it to the other team.

If you are a giant you make yourself as tall as possible with your arms stretched up above your head. If you are a dwarf you crouch down and wriggle your fingers as if tickling someone.

If you are a wizard you hold out your arms in front of you as if you are zapping someone.

Once both teams have decided, they move towards each other and on the leader's command each team reveal who they are.

A giant wins over a dwarf because the giants can stamp on the dwarfs and squash them.
A dwarf can win over a wizard because the dwarfs can tickle the wizards under their robes.
A wizard can win over a giant because the wizards can zap the giants.

Once you have revealed your character, the winning character must chase the other team and try to tag them before they get back to their line. If someone is tagged they join the winning team.
- **Cat & Mouse:**

The whole group is scattered around the space in pairs linking arms side by side. Two people are selected. One person is the Cat, the Cat plays catching the Mouse, the Mouse plays being chased. The mouse at anytime can choose to join a pair linking arms, once linked the person furthest away switches to become the cat and the person that was the cat previously becomes the mouse. The chase continues.
- **Clown Mirrors:**

Can be played in pairs or in a group in a circle; one person begins to move, everyone else copies like a reflection in the mirror. Once they have finished they tap the next person's shoulder and they continue.
- **Yes Let's:**

One person makes a suggestion of an action the group responds, "Yes Lets and everyone creates the action. An example, "Lets all go Surfing", " lets all eat ice cream".
- **Machine:**

In groups mime various parts to make a whole machine. Can do this by one person starting and the others add themselves to the machine.
- **Shape Challenge:**

Facilitator gives each group something to mime i.e. a tractor, a rocket, a horse and cart. Each group then challenges another group to mime out a shape i.e. a Christmas tree on top of a TV on top of a table.

Games Mourning

- **Picture Frame:**
When you want to group a few individuals together "I saw these people do amazing things.... Help each other.... Listened....had a go....." and frame their faces almost as if they're on TV. (A hula-hoop can be used if you don't have a picture frame.)
- **Hat of Praise:**
Everyone claps when the hat is put on someone's head and they are praised for their efforts. (Working hard, enthusiasm)
- **Applause Chair:**
As above everyone claps when someone sits on a particular chair and praise is given. (Taking risks, being a good spotter)
- **Web:**
The facilitator wraps the end of a ball of wool around their finger and ties it. The ball of wool is then thrown to another and they wrap it around their finger (and feedback is exchanged). The ball is thrown to everyone and one by one each person wraps it around their finger making a web. At the end the web is cut leaving everyone with a piece of the wool to take home on their finger.
- **Sleeves:**
Everyone is given a piece of A4 paper and draws around their hand and forearm, writing their name inside the hand. People move around the papers writing nice things about that person on each arm. (A list of words from A to Z can be compiled beforehand if needed i.e. Ace, Brilliant, Cool.) People take their sleeve home.

Warm up Games

- **Stuck in the Mud:**
One person is designated on 'it' running after the group and tagging them, when a person is caught, they are stuck in the mud freezing in a star shape. A person going under their legs frees them.
- **Banana Tag:**
Same game as Stuck in the Mud but when you are tagged you must make the shape of a banana with your arms above your head. To un-tag a banana 2 people must take one arm each and unpeel the banana. The banana is then free and re-joins the game.
- **Amoeba Tag:**
Two people are it. They hold hands and chase people; the person they catch joins the chain by linking hands. When a fourth person is caught they link hands but then spilt into 2 and 2. This game is played till nobody is left and all the players then link hands and make a circle. Everyone shouts, "A-moe-ba, A-moe-ba, A-moe-ba, Aaaaaaaaaaaaaaaaaa-moe-ba!"

Warm up Games (continued)

- **Virus:**
A person is designated on it, running to catch members of the group. Once caught the people slowly join as a giant virus, holding hands teaming up and catching all the people until everyone has the virus.
- **Everyone's it Tag:**
Once the facilitator says, "go", everyone tries to tag each other. If you are tagged you freeze until you get tagged again which un-tags you. Beware when un-tagging someone they can immediately tag you back.
- **Tails:**
Everyone is give one juggling scarf, which is tucked into the back of the trousers like a tail. On the leaders sound and signal, it's everyone for themselves trying to steal others peoples tails. If you loose your tail, you're out of the game. At the end the number of tails are counted for a winner.
- **Octopus tag:**
Players all stand in a line at one side of the room and have to make it passed the catcher who is in the middle of the space. If you're caught you become a catcher as an octopus on your knees, catching with your arms. The leader calls when to go.
- **Numbers:**
Walk around the room when the caller says "One" everyone must jump, continue walking... when the caller says "Two" everyone must touch the floor... when the caller says "Three" everyone must clap... when the caller says "Four" everyone must do a press up.... Keep going till the caller says "Eight". The caller will mix the numbers up and can also ask participants to think of an action for a number.
- **Touch Blue:**
Caller says "touch something blue" everyone must run to touch something blue. "Touch something white" "touch something red" "touch something black" "touch something big" "touch something small" "touch something shiny" "touch something cold"
- **Italian Flag:**
The group is split into two teams and each team give numbers 12345, one team on one side of the room, the other on the opposite side. The flag (A scarf or a jumper) is placed in the middle of the room. The aim of the game is when your number is called by the leader, is to run take the flag. If the other person touches you when you've got the flag, they get the point. If the player makes it home to the groups' line, they gain a point.
The winning group who gets the most point out of however many rounds, wins.
- **Dodge Ball:**
The striker has the ball and is able to move with the ball in hand, striking bellow the knees to catch a person out. When the first person is caught the striker then cannot move when the ball is in hand, they work together to catch people, until everyone is caught.