

Terre des hommes

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# WORKING WITH children and THEIR environment manual of psychosocial skills

Terre des hommes is the leading Swiss organisation for child relief. Founded in 1960, Terre des hommes helps to build a better future for disadvantaged children and their communities, with an innovative approach and practical, sustainable solutions. Active in 33 countries, Tdh develops and implements field projects to allow a better daily life for over 1.4 million children and their close relatives, particularly in the domains of health care and protection. This engagement is financed by individual and institutional support, of which 85% flows directly into the programs of Terre des hommes.

*We extend our most sincere thanks to the field teams and all the participants from Iran to Colombia, Sri Lanka, Palestine, Sudan, Egypt, Georgia, Romania, Moldova and Albania who have been a part of MGS-MOVE since 2005. A very special thanks to the UEFA who financed the MOVE project in Eastern Europe and contributed to the publication of this training manual.*



we care

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# 1. introduction

In 2005, Terre des hommes developed a pilot-project called "Movement, Games and Sport (MGS) for the psychosocial development of children", based on methodologies developed and tested in Switzerland<sup>1</sup>, then implemented in Iran, Colombia and Sri Lanka<sup>2</sup>. This manual is the result of that five-year MGS field experience on strengthening the skills of adults (animators, social workers and teachers) in charge of children. Growing the adult's personal, social, methodological and technical skills improves the quality of their work, and in turn, this increases the wellbeing of vulnerable children and enhances their capacity for resilience.

This manual complements two other key documents published by Terre des hommes. The first is titled *Child Protection: Psychosocial Training Manual* (2008) which was intended to respond to the specific needs of emergency projects and contains more cross-over subjects such as advocating child protection policies, the participation of the child, the development and needs of the child, and gender integration. The second document is a psychosocial reference text entitled '*Working with children and their environment*' (2010), which explores numerous practical examples of psychosocial techniques employed in the field and links them to a theoretical base.

As an institution, Terre des hommes works primarily with protection and health issues. We believe there is a close and reciprocal relationship between the protection and health of children and their psychosocial support. A lack of protection can lead to psychosocial distress. A child who is a victim of physical or mental abuse can suffer from loneliness or display aggressive behaviour, as a consequence. In the field of health, research shows that a strong attachment between a child and the caregiver, developed through appropriate social and emotional stimulation, is essential for the harmonious growth of the child. Feeding and other basic care activities bring opportunities for psychosocial stimulation which establishes positive mutual bonds.

Psychosocial support is considered to be a transversal way of working and an important component of high-quality interventions designed to positively impact the wellbeing of children. However, this requires specific and precise skills on the part of those in charge of children<sup>3</sup>, whether at the level of practical experience, leadership, the ability to create bonds, active listening, and meaning given to the activities through feedback. Strengthening skills in the psychosocial field is considered by Terre des hommes as a "basic intervention, essential for all programmes developed in the field, with the goal of reinforcing the inner resources of children and their environment, to guarantee them better protection"<sup>4</sup>.

The added-value of this training manual can be found in our objectives and our method of 'learning by experience'. This manual aims to provide people working with children the tools, methods and resources that can change their way of looking, being and acting, and thereby improve the quality of their interventions.

Over the last five years with MGS, many positive effects have been observed. We believe it is important to record this institutional know-how that was acquired through trial, error and reorientation. We deeply appreciate the willingness to share shown by trainers and the participants from all the countries who engaged with us in the effort to integrate psychosocial tools into our work.

The mission of Terre des hommes is to provide the best possible support to all co-workers in the field and to vulnerable children. We would like to express our warmest gratitude to the people from Terre des hommes Headquarters who contributed to make this valuable approach known.

Here are some assessments of the effects of this training on adults and consequently on the children, based on first-hand accounts by people in the field (Terre des hommes teams, school directors, animators, teachers and parents).

Changes and improved skills seen in the **people trained**

- Increased **self-confidence**, as they felt more competent to perform their work
- More **empathy**, as they changed their way of looking at children as responsible actors whose self-respect is to be nourished
- A new way of **communicating**, more fluent, sympathetic and effective with their colleagues, families and children
- **Better handling of conflicts**, based on a mediation of the needs and interests of all parties
- Integration of the principles of **participative, interactive pedagogy** with the use of **feedback** that changes their way of facilitating and brings them closer to the children
- **Less competition and more cooperation**, creating an atmosphere of confidence, respect and integration between the children

Changes and improved abilities in the **children**

- Greater **self-confidence**, they express themselves more freely thanks to the feedback opportunities
- Improved **sense of responsibility** and independence
- More **empathy** and **cooperation**, they change their attitude towards the others and are willing to help each other
- Improved **integration** and **socialization** of the most vulnerable, who become more open in response to the participative and playful dynamics of the games suggested
- **Less aggressiveness and violence**, as the emphasis is put on cooperation rather than competition
- **Improved relationships with adults** due to an appropriate working methodology, to new activities, and to being listened to.

<sup>1</sup> Methodology used in a postgrade training "Movement, game and sport in the social field" at the Federal high school for sport in Macolin and set up by Anton Lehmann, Ursula Weiss, Raoul Jaccard and Jean-Pierre Heiniger

<sup>2</sup> Pilot-project developed and set up by Jean-Pierre Heiniger, former psychosocial resource person, and Michèle Meuwly, MGS-MOVE resource person

<sup>3</sup> People working with children (animators, social workers, psychologists, youth workers, teachers, etc.). In this manual, these terms are used in masculine form for easy reading, but of course they apply equally to the feminine

<sup>4</sup> Terre des hommes. Psychosocial reference document: *Working with children and their environment*, 2010

## 2. Presentation of The manual

### 2.1 Target groups

This manual aims at improving the overall wellbeing of children through strengthening the psychosocial skills of the adults in charge, all the while passing on effective methods and tools (games and creative activities) for working with children.

- The first people targeted are **animators, teachers, social workers and educators** who wish to improve their abilities (personal, social, methodological or technical) for working with children.
- Secondly, even the people who do not work directly with children, but who want to improve their personal or social skills, will find answers in this manual. These might be **professional delegates, heads of mission, project coordinators or school directors**.
- Finally, at another level, if there is a need to introduce and describe a method to work effectively with children, this manual contains information for other stakeholders such as **Ministries of Education, Ministries of Social Affairs or other NGOs**.

To respond to the needs of these different target groups, it is possible to organize long training courses (two weeks or more) or training 'à la carte' (short one, or two-day workshops). In any case, for people in direct contact with children, setting up **individual coaching** in the field is essential to help with the acquisition and practice of the new concepts. Training courses are an intense moment made up of new experiences and learning, but they necessitate close follow-up, ideally medium-term, to anchor the things that were learned and to establish them as a part of daily practice.

### 2.2 Structure and contents

This manual for practical training contains 18 modules divided into two parts according to four fields of skills. Part 1 for a 'psychosocial approach' deals with *Managing oneself, one's relationships with others, and in groups* and contains modules 3.1 to 3.9 which are directed to the people who want to improve their personal and social skills. Part 2 for 'psychosocial intervention' deals with *Managing activities and games* and contains modules 3.10 to 3.18 which are aimed more specifically at those in charge of activities with groups of children and who want to improve their methodological and technical skills. Details of the contents of each module can be found in Chapter 3, at the beginning of part 1 and 2.

Each training module explains basic theory, provides practical exercises for work in small groups with games and creative activities. Theory and practice Resource Sheets are available to be handed out. Each module contains a drawing illustrating the main theme, and a four-point summarisation:

- **Objectives:** the goals of the module. It is most important for the trainer to keep these objectives in mind when implementing the activities in the module, and to take a few minutes at the end to verify whether the participants think the objectives have been met.
- **Key Messages:** the messages which the participants have been exposed to by the end of the module. These are the most important lessons that should have been learned. The trainer is encouraged to list the Key Messages on a flipchart and refer to them again at the end of each training day.
- **Presentation:** a presentation of the subject with a summary of the main points to be treated in the module.
- **Step by Step Module:** a detailed description of each training step described in the module, with a precise unfolding of the activities (including theoretical discussions, practical exercises), the duration required and equipment needed. This should allow **all trainers with enough experience**, as well as the necessary

objectivity and hindsight, to convey the subject to a group. Ideally, having seen or experienced the module as an observer or participant helps in passing it on later. This procedure is a **suggestion for the work**, but it can and should be adapted for each trainer according to their experience, their needs, the time available and the kind of group they have.

- **Resource Sheets:** working sheets with theory and more specific information needed for understanding the subject containing answers, tips, definitions, and games. These sheets can be handed out to create a personal folder with the modules that have been worked on.

These 18 modules can be chosen and combined for different lengths of time, according to the needs of the participants, the goals and the time available. It should not be forgotten that they only represent a **two-hour** introduction to each subject; but most of them require far more time to become integrated, particularly the modules concerned with resilience, motivation, perception, communication. Those themes should be adapted and worked on for several days, adding role-playing games, case studies, etc. **Coaching or individual follow-up** is part of the process of training and the integration of new skills, and it should be taken into account when planning a training and its follow-on activities. The effectiveness of the process of strengthening skills largely depends on the time devoted to it and the resources available in the coaching stage.

### 2.3 Tools, games, sports and creativity

Play and creativity are central to children's lives and they are the basic tools for their physical, mental, emotional, social and cultural development. They make learning many things possible and give their life a meaning. As privileged languages for children, they allow to free themselves from certain tensions and emotions and so help overcome their difficulties, while developing global abilities (mental, emotional and physical). Play and creative activities are a great means to develop psychosocial skills.

These two broad categories, play and creativity, can be divided into various types of activities, which ideally should

be alternated: **free play** (exercise games, symbolic games, construction games), **collective guided games** (games with rules)<sup>5</sup>, **physical and sport activities**, and **activities for expression**, which bring together **creative and artistic activities** (drawing, painting, collage, modelling, music) and **manual activities** (as in making decorative or useful objects, sewing, weaving, and pottery).

We believe it to be most important to vary all these categories if we wish to respond in the best way to the different needs of the children.

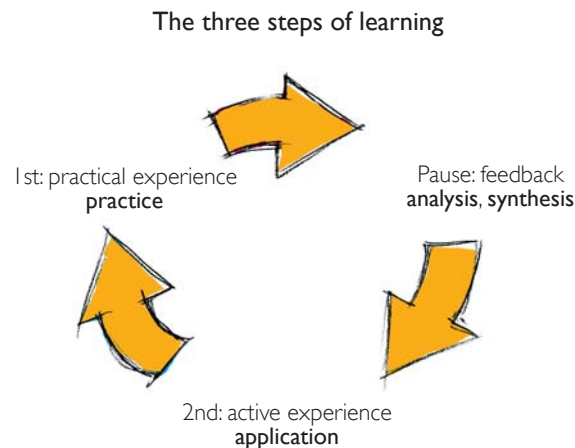
The majority of the modules use games and sport activities, but creative activities are tackled specifically in module 3.18, as they are an excellent complement to games and sports.

## 2.4 Method of 'learning by experience'

*Tell me and I will forget; show me and perhaps I will remember; involve me and I will understand.*

This Chinese proverb highlights the main difference between the traditional way of teaching, based on imparting information, and the empirical way which allows the participants to work out the theory from practical experience. It is not learning in a school sense but rather a process of transformation. It is about bringing changes in attitudes and abilities to enable adults working with children to experience and learn how to accompany their development and how to allow them to expand their own resources.

To reach a certain number of inner changes, we use a specific method which draws its inspiration from the theory of 'learning by experience'<sup>6</sup>. We have simplified the concept developed by Kolb in the adjacent diagram:



The animator has a choice of using, or not, this method with children. He can organize the game in a spontaneous way, drawing on its playful and enjoyable aspects. But he can also decide to emphasize precise abilities so as to develop life skills in the children. In this case, he will run the activity in three steps, to promote long-term learning and changes in behaviour:

1. **First practical experience (practice)**. After getting instructions (short and clear), the children discover and experience a new game.
2. **Pause for discussion and feedback (analysis** of what has happened and **synthesis** of improvements to be made). After some time, the animator stops the game, gets the children together and asks them if there were any difficulties (of understanding, technical, relational) or suggestions on how it could be improved. There is an exchange of impressions and feelings, precise suggestions for improvement. The animator focuses the children's attention on one or two important points (according to his psychosocial objectives, for example personal responsibility, improved communication, and so on).

3. **Second active experience (application** and improvement). The children experience the game a second time, more consciously, as their attention has been drawn to some important elements. It is at this moment that true learning takes place and the quality of the game or activity improves. Verbalizing the experience brings a part of the rational (head) into a kinaesthetic (body) and emotional (heart) experience, enabling a conscious improvement of actions and behaviours.

This cycle can be repeated as often as wished, with several pauses for feedback, until the objectives are achieved and the desired behaviours reached. The repetition of the same game will not seem boring for children, as it is one of the principles of learning, as long as the goals to be reached are precise and the game suited to their level.

**Note of Caution:** this method requires that the animator does not play with the children, but remains outside the game, to maintain a certain distance and observe the game's progress and the children's behaviours. This is necessary to be able to give relevant and targeted feedback. Playing together with the children has the advantage of creating other ties with the group, but emotions can prevent hindsight and thinking linked with the here and now.

In adult training we use this method of 'learning by experience' in the following way. At first the participants are placed in a concrete situation during a practical exercise; at a second stage, during sharing and general discussions, they link theoretic knowledge on this experience, and finally the theoretical points are applied in an exercise that puts them into practice.

<sup>5</sup> See module 3.10 Characteristics and aim of activities and games, Resource Sheet D "Categories of activities and games"

<sup>6</sup> See Dewey, Piaget, Lewin and Kolb for some of the main authors who have contributed to the building of the 'learning by experience' theory



Active participation (adults or children) is essential in this method of learning. Everything comes from them and goes back to them, thanks to the mediation of the animator or trainer. The mental, physical and emotional involvement, the thinking and discussion after the experience, all help the person get fully mobilised for new discoveries and new behaviours.

## 2.5 Strategies for implementation

The transfer of skills involves various strategies of implementation, depending on the specific needs of each project and each context. But the approach always comprises a part of **training** (employing the 'learning by experience' method) and a part of **individual coaching** in the field, to assist people in the integration of new concepts.

After the first stage of skills transfer, there is always the possibility of adding a Training of Trainers (ToT), which aims at increasing the number of persons able to train their peers. ToT requires specific skills for adult training<sup>7</sup> - different from the skills of an animator with children - as well as additional follow-up in the medium term, so that the new trainers can gain first-hand experience and integrate the concepts they will have to pass on.

Here are some possible options; each one can be adapted according to the context and needs.

### A. Ready-made training with or without Training of Trainers (ToT)

14 to 18 modules can be considered over two weeks of training, successive or not (2 x 4 or 5 days), according to needs. About three modules can be covered per day, including an introduction in the morning and an evaluation at the close of the day<sup>8</sup>. Work is done with a basic group (maximum 16 to 18 people) so that everyone has the opportunity to take part according to the principles of 'learning by experience'. The goal is to create a constructive group dynamic, and give everyone the opportunity to develop their personal and social skills while receiving methodological and technical tools for games, sports and

creative activities. There follows a period of coaching with approximately six sessions of individual follow-up in the field, to assist with the integration of the different concepts learned. Either one stops here with the single group training, or one offers a ToT to the people interested in becoming trainers for their peers. With a ToT component there is a multiplying effect by being able to duplicate shorter training courses (2 x 2 days or 4 successive days).

**Note of Caution:** this ToT option was used in Eastern Europe between 2008 and 2011 in the MOVE project; it is considered an in-depth training requiring high quality trainers as well as regular monitoring in the following months and years. It is an important investment in terms of strengthening skills.

### B. Made-to-order training

In this case, the modules are chosen according to the needs of a particular project. It is then possible to incorporate specific modules over appropriate periods, depending on the opportunities. The importance of individual coaching during a hands-on work experience is essential for the integration of the new concepts. In the framework of made-to-order training, it is crucial to accurately target the needs and expectations of the participants and to choose the modules accordingly. To evaluate needs and the knowledge already acquired, you can ask yourself the following questions<sup>9</sup>:

- Are the participants capable of questioning themselves, do they recognize their strong points, their points to be improved, their resources, do they know how to make objective decisions, or manage their emotions and their stress? If not, the personal skills modules will address these issues.
- Do the participants know how to be in a relationship with others (adults and children) in a positive and constructive way, do they know how to handle conflicts, manage a group, position themselves as leaders? If not, a focus on the modules for social skills is indicated.
- Do the participants understand the methods needed to work effectively with children, do they know how

to plan, implement and evaluate their project by optimizing participation and cooperation between children? If not, it would be good to concentrate on the modules for methodological skills.

- Do the participants have the necessary tools and know-how, as animators or social workers to do their job efficiently? If not, the modules on technical skills will give some answers.

### Example for social workers

For social workers in charge of the individual follow-up of children and families, it is necessary to strengthen their personal and social skills. You can therefore choose the basic modules which match the needs of their job: *Perception and action, Resilience and resources of the person, Managing emotions, Communication and active listening, Feedback and self-knowledge, Conflict resolution, Community mobilization or Leadership and Motivation*. This training programme can be done in several weeks, half a day per week per subject, or over some days with case studies. The most important thing is to have the person with the necessary skills to ensure individual follow-up to assist others in the acquisition and practice of their new knowledge.

### Example for animators

Animators in charge of group activities with children will certainly need tools to implement psychosocial activities, not only recreational ones. We would suggest emphasis on the methodological and technical skills found in the following modules: *Characteristics and aims of activities and games, Planning and implementing activities and games, Methodological principles of activities and games, Competition and cooperation, Traditional games, Activities and games for small children, Activities and games for teenagers, Creative activities*. It is crucial to give animators a basis of personal and social skills, as indicated above. You have the choice of giving training on these modules as a whole or separately over a few weeks. The most important thing is to set up individual coaching to verify if the new skills have been acquired.



In so-called 'emergency' projects, knowing that the number of volunteer animators to be trained is higher than usual and taking into account that time is short, two solutions are appropriate:

- a. Employ one full-time person dedicated to training (including individual and group follow-up) who can deliver ready-made training. This avoids putting people in the position of being animators with the children and trainers with the adults simultaneously. We do not recommend giving ToT inputs at the beginning, as the basic methodological and psychosocial concepts need time to be absorbed, and it can take a certain time – perhaps six to twelve months with regular monitoring.
- b. The coordinator focuses on training a small group of people who already have had basic training (activity specialists, supervisors or similar) on certain key modules. The participants then become trainers for community animators, covering only a small number of modules at a time.

## 2.6 Objectives and skills developed

It is important to make a clear difference between 'having skills' and 'being skilled'. The first describes the resources and the second describes using these resources in practice. One may have skills that one does not know how to use when the moment comes. So it is essential to evaluate skills in a real-time situation. To the combination of practices and resources is added reflexivity, which is the ability of a professional to be objective about his practical experience and resources and to correct them where necessary.

The first aim of this approach is to improve the skill level of adults working with children. Personal and social skills are necessary for any professional working in the social field. As for methodological and technical skills, they are directed mostly towards animators in charge of group activities, but they can also be used by social workers, teachers, and community agents. The acquisition of social skills is closely linked to personal skills, just as methodological

skills are hard to use without technical skills. All four are intrinsically related and have the same importance<sup>10</sup>. The presentation of high-quality activities to children is a complex task that requires work on all four levels of skills. These four levels cover all the aptitudes and attitudes necessary for people working on projects demanding psychosocial inputs.

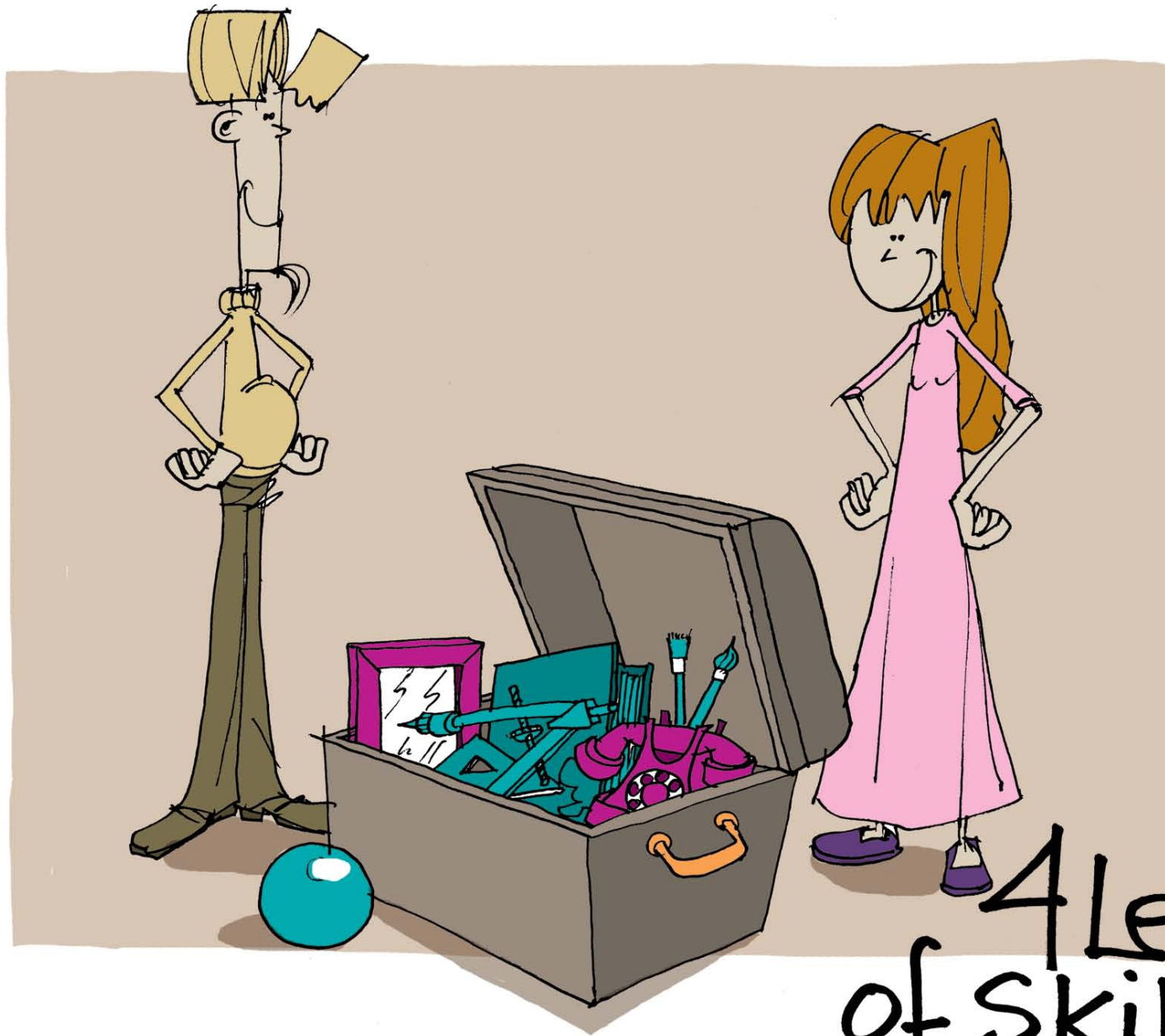
At the end of a comprehensive training course, the participants will have strengthened these four levels of skills and improved the quality of their interventions with children. The children will in turn develop better mind, body and emotional aptitudes like confidence, trust, responsibility, respect, communication, cooperation, managing emotions and conflicts, etc.

<sup>7</sup> For more information on the training of adults, see Appendix 4.3 Advice to the trainer of adults

<sup>8</sup> For more details, see Appendix 4.2 Example of a training programme

<sup>9</sup> For a more detailed analysis, please refer to the indicators developed for each of the 14 skills in Appendix 4.5 General follow-up tool of psychosocial skills

<sup>10</sup> In order to introduce these four levels of skills at the beginning of the training, we use a group task (see Appendix 4.1 Four levels of skills -group task Lighted Candle)



4 Levels  
of skills

## Four levels of skills

Here is a frame of reference for the 14 skills divided into 4 levels and 42 sub-skills. The indications in italics refer to the modules in which the skills are addressed. The coloured indications refer to the modules in the document *Child Protection: Psychosocial Training Manual* (2008)<sup>11</sup>. As you will see, there is not one module for one skill, but rather each skill is tackled through several modules.

### Personal skills

#### 1. Know and question oneself

Know one's strengths, weaknesses and resources; question and assess oneself in order to develop skills (*Perception and action, Resilience and resources of the person, Feedback and self-knowledge*)

#### 2. Adapt oneself, be flexible

Be flexible and open to changes; adapt oneself to cultural differences (*Perception and action, Feedback and self-knowledge, Managing emotions*)

#### 3. Analyse, think in a critical and creative way, make decisions

Analyse information and situations in a critical spirit to manage them appropriately; find creative solutions and show initiative; make decisions in a well thought-out and effective way (*Perception and action, Leadership*)

#### 4. Manage emotions and stress

Listen to one's own and other people's feelings and emotions; welcome and express them in an appropriate way; allow others to express themselves and to decode their emotions; learn to manage one's stress in order to release the tension and act effectively (*Managing emotions, Communication and active listening, 3.2 Stress management*)

### Social skills

#### 5. Communicate, listen to the other person

Communicate clearly, concisely and responsibly, with respect for the person addressed (adult or child); adapt one's way of communicating and one's message to that person, particularly in intercultural communication; know the techniques of active listening and apply them in the appropriate situations (*Communication and active listening, Perception and action, Feedback and self-knowledge*)

#### 6. Negotiate, manage problems and conflicts

Help children and adults to face up to their responsibilities; set a frame-

work with clear rules and limits; play the role of mediator in order to find positive solutions and allow children and adults to learn from them; handle one's own conflicts in a positive way (*Conflict resolution, Communication and active listening, Managing emotions, 3.2 Stress management*)

#### 7. Work in a team / a network with cooperation

Respect everyone's opinions and promote their skills with joint action; give and receive constructive feedback; exchange in a multidisciplinary team, work in a network and collaborate (*Perception and action, Leadership, Feedback and self-knowledge, Competition and cooperation*)

#### 8. Show empathy

Show interest in each person's life and feelings; 'put oneself in the shoes of others' and listen to their needs; adopt a non-judgemental and accepting attitude towards them (*Communication and active listening, Managing emotions, Resilience and resources of the person*)

#### 9. Support, motivate a person / a group

Adapt one's leadership to the group and lead them towards a common goal; create and maintain the motivation of the target group; mobilize and support various actors (families, communities, local authorities) (*Feedback and self-knowledge, Motivation, Leadership, Community mobilization, Intergenerational activities*)

### Methodological skills

#### 10. Plan, implement, evaluate psychosocial interventions

Plan psychosocial activities by setting clear objectives that are specific and measurable, aimed at the development of the children's psychosocial skills; anticipate and adapt to the needs of the beneficiaries and to unexpected circumstances; develop new resources (tools for follow-up, activities, games) or adapt existing resources to a psychosocial purpose (transfer); constantly evaluate activities and results (*Planning and implementing activities and games, Motivation, Leadership, 2.6 Development of the child*)

#### 11. Promote participation and cooperation in psychosocial interventions

Encourage the individual or the group to take part in the identification of their needs and resources; consult the target group during each phase of implementation of the psychosocial activity and ensure a constant exchange of information (accountability); in the context of skill

development activities, use the method of 'learning by experience' (alternating times of practice and of systematic reflection) to develop personal and social skills; suggest activities and games with a psychosocial aim through cooperation, progression and variety, and learning how to make the most of their potential (*Feedback and self-knowledge, Competition and cooperation, Methodological principles of activities and games, Planning and implementing activities and games, 2.4 Child participation, Appendix 5: Approach to Participative Learning (APL) and Participatory Rural Appraisal (PRA)*)

#### 12. Strengthen skills (adult training)

Apply the method of 'learning by experience'; use different methods to reinforce skills in order to guarantee their practical application (training, coaching, mentoring, case studies, etc.) (*Chap 2. Presentation of the manual, Appendix Training tools, Methodological principles of activities and games*)

### Knowledge and technical skills (should be adapted according to the profession)

#### 13. Know the theoretical framework needed for working with children

Know the reference frameworks on child protection<sup>12</sup>; know the target group in order to have the appropriate attitude and tools; know how a child develops; understand the key psychosocial concepts while taking the cultural elements<sup>13</sup> into account and applying them into one's daily practice (All the modules, *2.6 Child development*)

#### 14. Have the specific tools for professional practice

Animators: know about games, sports and creative activities linked to the needs of the target group. Social workers: know the tools for case management as well as techniques for individual interviews and for group support. Counsellors: know the appropriate counselling and support tools (*Activities and games for small children, Activities and games for teenagers, Traditional games, Creative activities, 2.6 Child development*)

## 2.7 Monitoring and evaluation

Monitoring and evaluating projects striving for psychosocial changes is not simple. There are two levels of changes<sup>14</sup> and the ones we are looking for are intended to be lasting and deep. Moreover, changes are difficult to perceive, as the awareness of a progress cannot be measured in real time, but only with hindsight, when the change is rooted enough to be seen by the person in question. In order to measure behaviours and attitudes, it is essential to define the indicators corresponding to the changes we want to have achieved. This, however, requires time, repetition, appropriate corrections and steady monitoring in the medium and/or long term, so that the effects are integrated and perceived.

Evaluation can be done through questionnaires and other technical tools, but it can also be done by observing the animators and the children over a defined period of time and according to predefined criteria. We have therefore designed three instruments for monitoring. For a periodical evaluation with reference to the indicators, a general follow-up tool for psychosocial skills meant for the targeted group. These are based on the requisite 14 skills and 42 sub-skills. Two other follow-up tools are more specifically directed at animators and children during games, sports and creative activities<sup>15</sup>. These tools can be adapted according to the training that is given, and according to the skills changes that are desired. If they are used regularly and discussed with the people concerned, they will help monitor and evaluate the basic psychosocial and methodological skills for high-quality interventions; and if necessary, they will help identify the need for additional inputs.

**We wish you a great deal of fun while learning,  
discovering and sharing!**

<sup>11</sup> See the bibliographical references for other training manuals or sources of information on psychosocial skills

<sup>12</sup> Convention on the Rights of the Child, Policy of Child Protection, International and national standards of protection, etc.

<sup>13</sup> Perception, resilience, attachment, grief, communication, active listening, conflict management, motivation, leadership, competition, cooperation, etc.

<sup>14</sup> According to Gregory Bateson of the Palo Alto school: level 1 is change which occurs inside a system (homeostasis) and leads to rebalance within the system; and level 2 is change which affects and modifies the system itself (evolution) and which leads to changes of attitude, for example.

<sup>15</sup> See Appendix 4.5 General follow-up tool of psychosocial skills, 4.6 Follow-up tool of the animators' psychosocial skills, and 4.7 Follow-up tool of the children's psychosocial abilities





# 3. Training modules

## Part I Managing oneself, one's relationships with others and in groups

Basic modules: personal and social skills for a 'psychosocial approach'

Part I *Managing oneself, one's relationships with others and in groups* is indispensable. Inside each level of skills the modules are arranged chronologically. We advise you to follow these sequentially. Nonetheless, in a training course it is recommended to alternate between personal and social modules.

### Personal skills

#### 3.1 Perception and action

- Individual activity *Photolanguage*
- Discussion *Perception filters*
- Group activity *Zoom pictures*
- Discussion *Intervention look*
- Role-playing *How to intervene*
- Group activity *A label on your forehead* (optional)

#### 3.2 Resilience and resources of the person

- Individual activity *Lifeline*
- Discussion *Inner and external resources, attachment and grief*
- Group activity *Protection and risk factors*
- Role-playing *Child resources*

#### 3.3 Managing emotions

- Group activity *Colour labels*
- Discussion *Basic emotions and how they function*
- Role-playing *Four emotions*
- Discussion *Role of emotions and appropriate responses*
- Experience sharing

#### 3.4 Feedback and self-knowledge

- Teaser *Blindfold throw*
- Discussion *Usefulness and difficulties of feedback*
- Group activity *Tasks with effective feedback*

### Social skills

#### 3.5 Communication and active listening

- Teaser *Three ways to (not) communicate*
- Discussion *Communication mechanisms*
- Group activity *Pass me the message*
- Group activity *Open questions*
- Role-playing *Active listening*
- Role-playing *Communication with children*

#### 3.6 Conflict resolution

- Teaser *Reactions and attitudes when faced with conflicts*
- Discussion *Definition and characteristics of a conflict*
- Role-playing *Steps in negotiation*
- Discussion *Prevention of conflicts among children*

#### 3.7 Leadership

- Group mission *Blind triangle*
- Discussion *Function of leadership*
- Role-playing *Styles of leadership*
- Individual reading *Attitudes for the animator (at home)*

#### 3.8 Motivation

- Teaser *Juggling*
- Discussion *Functioning and stimulation of motivation*
- Group task *Hanging nails*
- Role-playing *Motivation among children*

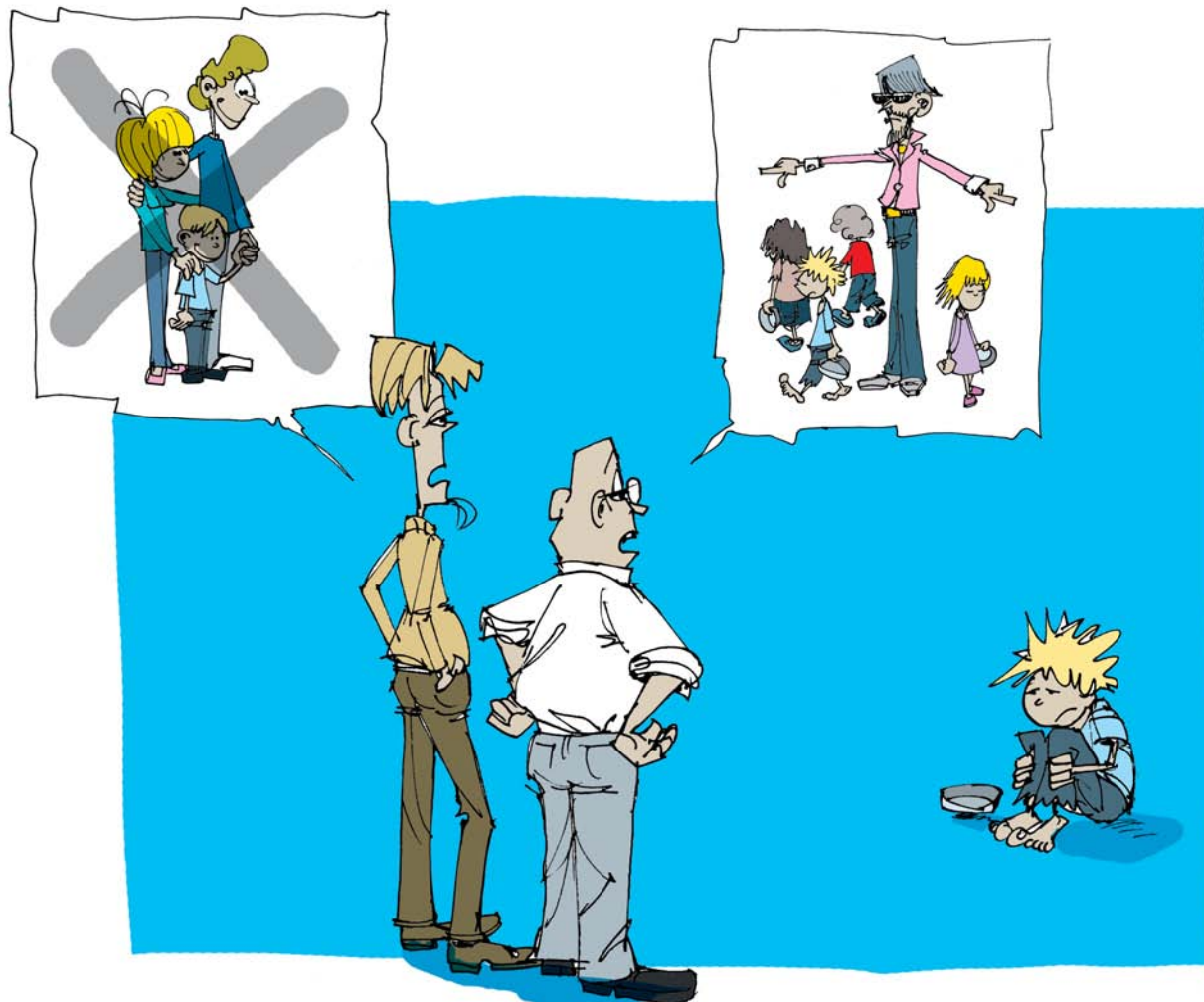
#### 3.9 Community mobilization

- Brainstorming *Definition of community*
- Group activity *Risks and community resources*
- Group activity *Needs of the community*
- Group activity *Strategies for successful community mobilization*

**Note of Caution:** once again, it is important to remember that all modules presented in this manual are an introduction to the broad themes and the timing between brackets are only an indication; you have to estimate how much time you want to dedicate to each theme and if you need to add role-playing, case studies, etc.



## 3.1 Perception and action



### Objectives

- Experience the variety of perceptions within a group and recognize the validity of different points of view
- Understand how perception functions
- Take the context as well as different points of view into account in the analysis of a given situation
- Apply the three steps of intervention in a practical situation

### Key Messages

● It is quite normal that every individual sees and interprets reality through their own filters; people can interpret and judge the same situation in very different ways, but sometimes certain interpretations have to be accepted according to norms and values other than the perceiver's.

● In essence, a perception is personal and subjective. It can change with time. Perception is influenced by life experience, one's sociocultural environment and personal characteristics.

● I can perceive a situation differently without disagreeing with the other person.

● In our work it is important to know how to look without judging or interpreting, and to take time to observe and analyse before acting or reacting.

● For an analysis to be good, it is useful to ask questions about facts – who, what, when, where, how – and to keep the question 'why' for the end, as it most often leads to interpretations or justifications.



## Presentation

«We never see things as *they* are; we see them as *we* are.»  
Anaïs Nin

In the world of the mind there is not just one single reality, but as many perceptions of reality as there are people. Our perception of the world, persons and events depends on many factors: what we are, where we come from, what experience of life we have, what sort of emotional or physical state we are in, etc. Our perception is not the reality, but rather a personal view of reality, socially built up over the years through beliefs and values strongly influenced by family and society. In the same way, a map is a representation of territory and not the real territory itself.

Very often, instead of **looking at what is objective**, we construct reality on our inner perceptions, from our own life experiences, our beliefs and values, our emotions in a certain moment, our fears and desires projected onto reality; we think we know, we **interpret**, we suppose, we generalize, we judge. However, the way in which we perceive reality is biased, as if we were wearing coloured glasses, because we see it through three very personal **filters** –physiological, experiential and sociocultural –, which prevent us from seeing the situation clearly and uniformly.

This is why our subjective perceptions lead to very different judgements from person to person; they are passed through our personal filters. Before thinking that we are 'right' and the others 'wrong', before acting or intervening in any situation, it is important to become aware of how we are looking at reality, and analyse what is happening within ourselves.

The risks of **interpretation** are to believe that one knows it all, to assert oneself and to be closed up.

The advantage of having a **neutral look** at reality is that one perceives from a position of 'not knowing', then one must ask questions and be open.

Intervention is the foundation of our work at Terre des hommes, so it is vital to learn to intervene in an appropriate way. Three steps are necessary: **observation, analysis and action**. The first step needs an objective outlook, which can be learned, an ability to look at a situation or a person without interpreting or judging. The second step is an analysis of the whole context, and this usually requires the help of other people in order to get the necessary information and tools. The third step is action, which must be targeted and adapted to the current needs.

It is fundamental for everybody who works with children to develop these skills so as to act in an appropriate manner. Developing these skills will help to be less reactive, subjective and judgemental. When one works with children in difficult contexts, it is all the more important to be able to listen and react without one's own history and prejudices interfering, and by taking local perceptions into account.

### Little tip

Before intervening in any sensitive situation, with children or between adults, take time to feel what is happening inside you, put aside your own considerations, and above all, ask questions before taking action.



## Step by Step module (2h)

### 1. Individual activity *Photolanguage* (30 min)

Separate the larger group into two sub-groups of eight (maximum ten) people, each with five photos to be exchanged without talking.

**Instructions:** make a note at the bottom of the page of what you see on the photo, fold the page to hide what you have written and pass it on to the next person who writes their comments above the fold (and not on the fold). When everyone has commented on each photo, unfold them and put them up on the wall. Invite everyone to stand up and 'visit the exhibition'. If you have only a little time, read aloud the most interesting observations so as to see the similarities and differences. Discuss the difference in each person's perceptions in relation to one single photo.

### 2. Discussion *Perception filters* (15 min)

Ask where the various interpretations and perceptions come from. Initiate a general discussion on the different filters of perception. Exchange examples for each filter.

### 3. Group activity *Zoom pictures* (30 min)

Give each participant one or two pictures to observe and analyse.

**Instructions:** the aim of this exercise is to try to see whether your picture has a link to the others and to build a whole picture in 20 minutes total. Start by looking at your picture and imagine its context (5 min), then move around the room with the others, without talking, and try to combine all the pictures together (15 min).

**Debriefing** on the procedure and the result: did you manage to combine all of the pictures in the given time? How did the group work go? Did you feel integrated or excluded? Were there one or more leaders? Do you now look differently at the picture you originally had? What does the final image make you think of? (10 min)

### 4. Discussion *Intervention look* (10 min)

Considering what has happened, start a discussion about the importance of working together to act in an appropriate way. Discuss the three essential steps (observe, analyse, and act ) for a targeted and efficient intervention. Talk about the cases experienced.

### 5. Role-playing *How to intervene* (35 min)

Separate the group into four sub-groups. Ask them if they want to play one of their own real-life situations; if the answer is no, suggest four situations linked to the everyday life of the group. Each group prepares a situation (5 min), then in turn the situation is acted out and analysed by the observers; question if the three steps were followed before a decision was made? If no, it is possible to play the situation again, this time with a spectator who becomes an actor (forum theatre / Theatre of the Oppressed) and suggests a different solution.

### 6. Group activity *A label on your forehead* (optional)

If there is time and if you feel the need for it, this exercise can help you go deeper into the subject.

Ten photos from newspapers or local magazines glued onto ten blank A4 sheets

A pen per person

Resource Sheet A on the flipchart

Resource Sheet B

Download and print out in A4 each Zoom picture that you can find on the Tdh website (the URL link is in the bibliographical references)

Resource Sheet C on the flipchart

Prepare in advance four situations linked to the real-life experience of the group

Resource Sheet D

## Resource Sheet A

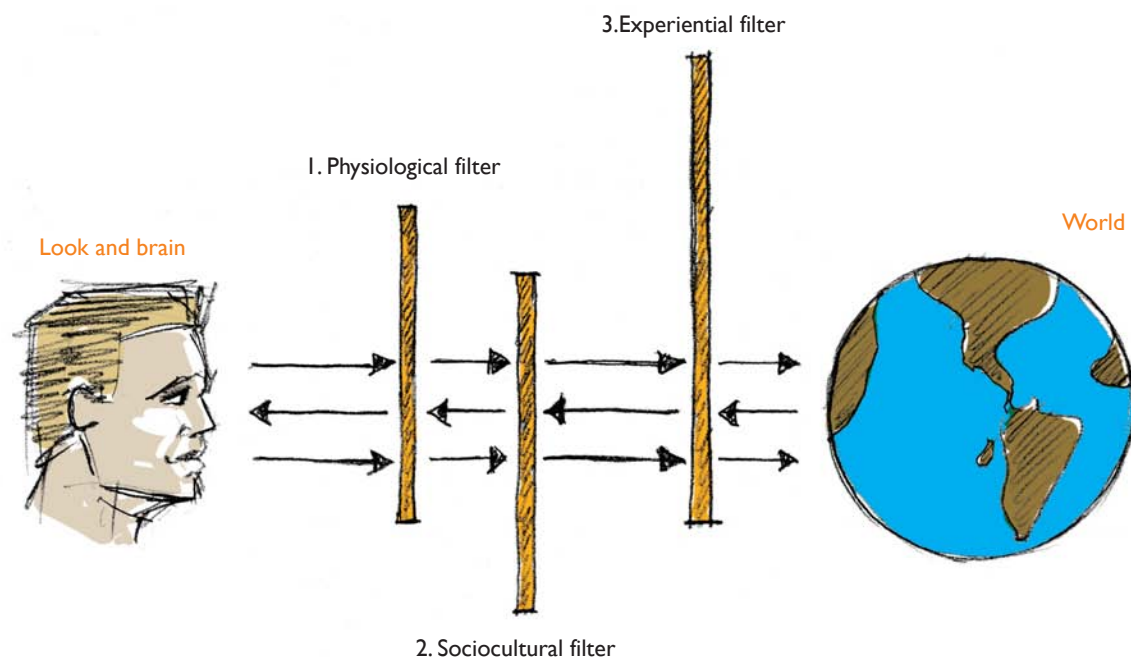
### Perception filters

The filters described below are an integral part of every person. No one escapes them. Even if we are not aware of it, interpretations, assumptions or judgements are automatic, giving a fundamental bias to our relationship with others. But if we recognize that fact and are aware that our vision is strongly subjective and perhaps does not match with the so-called 'objective' reality, then it is possible to act without projecting our own experiences, emotions, desires or fears. It is only when you realize that you are wearing coloured spectacles that you can take them off!

1. **Physiological** (senses and emotions). As an example, a really angry person cannot react appropriately in a situation of conflict, because emotions are overwhelming. A tiny woman does not experience a rock concert in the same way a tall man does.

2. **Sociocultural** (codes of behaviour; values, gender, etc.). As an example, in a Moslem country, it is not considered proper for a woman to laugh loudly. This trait is not acceptable, and people will suggest she will not easily find a proper husband. In Switzerland a woman with a hearty laugh would be considered good-humoured, and some men could find it pleasant.

3. **Experiential** (different experiences of life, age). As an example, if one has never travelled and does not know that in China it is polite to make a loud noise when eating to show one's satisfaction, one might be shocked by this behaviour. An elderly person does not relate to death in the same way as a young person does.



### Success Strategies<sup>1</sup>

- There is no single way of looking at things
- I see life and people through my coloured spectacles (filters)
- What I see reflects what I think
- I am 100% the creator of my reality
- What is true for me is not necessarily true for others
- I tend to believe that I know something when in reality perhaps I do not know it
- I can always choose to look at what is around me with different eyes
- It is easier to change my perception of others than to change the personality of others
- It is useful for me to observe myself
- The quality of my thoughts and beliefs determines the quality of my life

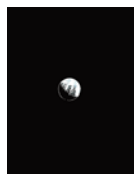
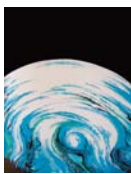
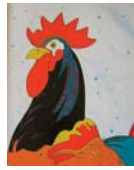
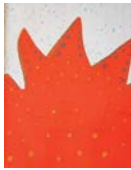
### Failure Strategies

- What I see is true for everyone
- What I know is true for everyone
- What I feel is true for everyone
- Everyone thinks like me
- Things are exactly as I see them
- If you do not see things the same way as I do, it means that you are not looking at them properly and you are wrong
- Things have always been that way and will stay that way

<sup>1</sup>Taken and adapted from Michel Claeys Bouuaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008

## Resource Sheet B Zoom pictures

(download and print on an A4 page each Zoom picture found on the Tdh website - the URL link is in the bibliographical references)

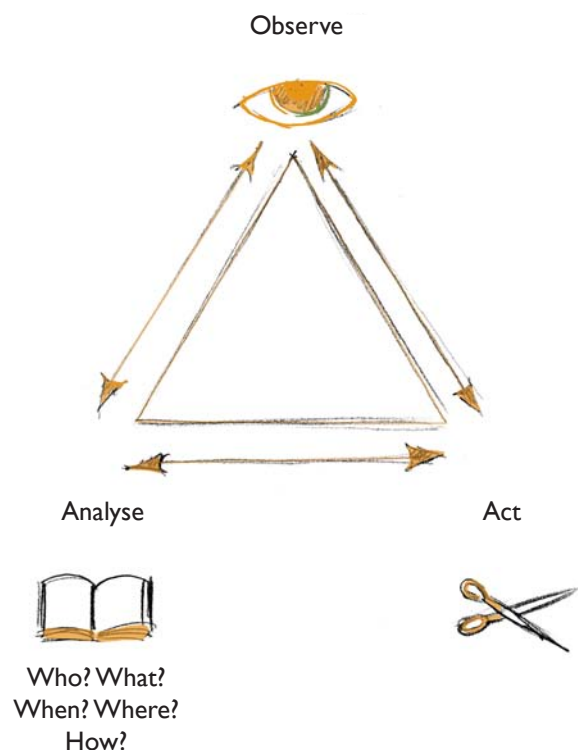


<sup>2</sup> Banyai Istvan, 1998



## Resource Sheet C Intervention look

Intervention is the foundation of our work at Terre des hommes, so it is vital to learn to intervene in an appropriate way, which means **looking, thinking** and **acting**; three extremely important steps that enable considering any situation or project.



For **observation**, it is essential to be conscious of your own filters, to maintain the most objective observation possible, and to check and compare with other people's perceptions of the same reality.

For **analysis**, it is important to ask questions to different people, staying on a factual level, without dropping into interpretation. The trick of 'the five W's' can be useful: who, what, when, where, how. Hold back with the question 'why'. This small question does not solicit observable facts, it leads to interpretation, or to a need to explain or justify.

For **action**, it is very important to turn to other people, who see things differently and who may have different information; but in every case, the means used should be well known and adapted to the people and to the situation.

It is extremely important to work out these three steps in that order if you want the intervention to be efficient and targeted. Should one step be skipped, here is what could happen:

- If you observe and take action without analysing, you fall into the trap of activism and the intervention may not respond to local needs. As an example, some humanitarian projects that assess poverty and act without an analysis of the situation and without consulting the community in question.
- If you analyse and then start acting without having thoroughly observed the situation in advance, you may apply models unsuitable for that specific situation. As an example, in an emergency, some professionals think about possible solutions when they are still far from the field, and it often happens that the action falls short of its target for lack of knowledge of the current situation.
- If you observe and analyse without ever going into action, you remain at the level of theoretical models which don't find application and don't help. As an example, some politicians may spend a lot of time considering solutions without ever putting them into action.

## Resource Sheet D

### Group activity A label on your forehead <sup>2</sup> (optional)

#### Duration

About 30 min

#### Material

Self-adhesive labels with one descriptive word written on them: stupid, lazy, intelligent, athletic, honest, junkie, violent, fragile, weak, strong, very rich, charmer, kleptomaniac, competent, corrupt, wise, liar, dreamer, forgetful, religious, alcoholic, or cheater. You can make other categories depending on what sort of a group you have (student, manager, prison warden, cook, youth worker, doctor, teacher, director, beggar, psychologist, Roma, etc.)

#### Organization

Every one gets a label stuck onto their forehead. Each label shows some sort of qualifying characteristic, and each player is unaware of their label. This is a non-verbal game, and you are told not to speak at all. Sharing experiences comes at the end of the game. During the game you should behave towards the others according to the label on their forehead. The aim of the game is to become conscious of our judgements. Pay attention to the way you look at each other and how it influences your interactions.

#### Instructions

1. The game starts. **Gather into groups of six people** (adapt the number to the size of the larger group). Still in silence, look at the labels around you and choose five game partners. Sit on the floor in a circle.
2. Now you should **choose a 'president'** for your group. Without speaking or writing, look around you, evaluate qualities and decide who should be your boss according to their 'labelled' qualities. You may communicate by gestures, but without sounds. The choice of president must be unanimous, which means that person must agree, too. When you have reached an agreement, wait in silence until all the groups have finished the same procedure.
3. I remind you that this is a game. Carefully observe your feelings in this experience. Your relationships are

the reflection of the label you are wearing on your forehead, and your label obviously has nothing to do with who you really are. Now I want you to choose from each group **one person who has to withdraw**; the one you consider the weakest, the most undesirable. The remaining members of the group should be unanimous in this decision. Which member can you spare? Silently, observe how the decision is reached.

4. For the next step, each group **names an 'ambassador'**, one member who will be sent on a mission to the other groups. This 'ambassador' cannot be the 'president', and the decision must again be unanimous.
5. When the ambassadors are chosen, ask them to go to another group (one ambassador per group) and **identify the person who least well fits into that group**. This person must now leave their group. The people excluded form a new group and choose their own 'president'.
6. The ambassadors are now asked to break the silence and **share** with the group in which they find themselves (like a facilitator) how things went for them, what observations they made, what feelings they had and perceived in others.

#### Debriefing

- Get into a large circle. Before taking off your labels, try to guess what yours was. Each in turn says what they think, then removes the label and reads it. Are you surprised?
- How did you feel during this game?
- What did you observe?
- What have you learned?
- Was it hard to be 'labelled'?
- How did you feel about having to consider the others according to their labels?
- Was it hard to forget the real person you know beneath the label?
- What parallels do you see between this game and real life?

#### Discussion on judgement

You are not your label, your role, your qualities or faults, neither in the game nor in real life. The aim of this game was to draw your attention to the importance of labelling and judging in our relationships.

Judgement is in contrast to our need for love, recognition or belonging. It is the root cause of all our ills. Our aim in this exercise is to look very carefully at how we create conditions for conflict and hurt.

When do we observe fairly, see things for what they are, without judging, without interference from our filters of perception? On the contrary, when do we evaluate according to the subjective criteria of what is good and what not? Notice that we use the term **judgement** in its widest possible sense, that is to say: whatever includes any type of evaluation according to a criterion of **good** or **bad**. Whatever you think about someone, something, or about yourself, with the smallest interpretation of value, you are judging! ... In its wider meaning, the impression of 'good' is an impression of 'it's OK', while 'bad' will be felt as 'not OK'.

"Does it hurt? Do you feel frustrated?"	(OK)
"You are too sensitive"	(Not OK)
"You are crying like a baby"	(Not OK)
"You are crying and you have the right to"	(OK)

Messages expressing forms of non-acceptance or judgement vary greatly. Even without any explicit message, the simple thoughts of non-acceptance or judgement can produce negative effects.

<sup>2</sup> Taken from Michel Claeys Bouvaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008





## 3.2 Resilience and Resources of The person

### Objectives

- Understand what are a person's inner and external resources as well as protective factors
- Know how to strengthen the resilience of children in practical ways

### Key Messages

**Key** The capacity of resilience helps one to face a trying situation without collapsing, to bounce back and to rebuild oneself after a difficult or traumatic event; in short, to adapt to the circumstances that life presents.

**Key** Everyone has basic needs – physiological, psychological and emotional, social and existential – which, if fulfilled, constitute a good basis for resilience.

**Key** Our resources come from the bonds we create with others (relationships), from our ability to do things (activities) and from our way of comprehending our life, in relation to culture, beliefs, and values (identity).

**Key** Self-esteem is established by having secure bases (projects or goals, people bringing protection and support) present in childhood or later in life. Self-esteem continues to build up all through one's life according to personal experiences.

**Key** The animator, teacher or social worker can become an important person and represent a secure base for children. The child will often attach themselves to the animator to compensate for what is potentially lacking in their family situation.





## Presentation

«Resilience is the art of navigating through torrents.»

Boris Cyrulnik

This module is a particularly important element of training, as it tackles the ideas of psychosocial, needs and resilience, key concepts when working with vulnerable children. For Terre des hommes, the psychosocial approach is “a way to engage with and analyse a situation, build an intervention, and provide a response, taking into account both psychological and social elements, as well as their interrelation<sup>1</sup>.”

The term **psychosocial** refers to the interaction between a child and their family and community environment. One should not treat a child and their fundamental needs in an isolated manner, but rather in relation to their close and wider surroundings.

**Needs** are what everyone feels and wants fulfilled for growth, development and for a healthy, satisfying life. We all have physiological needs (to be fed, protected, cared for, to have a roof over our heads, etc.) and psychosocial needs (to be loved, supported, accompanied, integrated, educated, reassured, to belong to a group, to find meaning in one's life, etc.); each influences the other. Resilience is rooted particularly in the domain of psychosocial needs, which are directly linked to resources and **protective factors**. When a child's needs are satisfied, they become **resources** that enable them to cope with the difficult phases they have had or will have to go through.

The term **resilience** comes straight from the domain of physics and refers to the ability of a metal to recover from a shock and to maintain its basic structure. In the field of psychology, resilience describes the capacity to recuperate and to adapt after a shock or traumatism.

"The concept of resilience is based on the observation that under adverse circumstances some people cope and develop relatively well while others fail to do so. The term resilience describes the characteristics of those who cope relatively well. It is important to emphasize that resilience is not just about personal qualities but also about the way in which these qualities interact with external factors within the family and the wider environment. A resilient person utilises all the resources available to him, whether at a psychological (personal characteristics) or environmental (family, society) level. Research suggests that younger children are often more resilient than older children<sup>2</sup>."

The capacity of resilience depends on a healthy **self-esteem** having its roots in **attachment** to a **secure base**<sup>3</sup>, that is a person who gives a feeling of protection and comfort to the infant, or an emotional attachment to an objective or project. It strengthens itself during the whole of life, thanks to inner and external resources, as well as protective factors. These **resources** come from the relationships (ability to create links) a person has with their closer or wider environment, from everyday activities (feelings of ability) and from the meaning given to their life (linked to family, community and religious culture, as well as the values which are transmitted).

The concept of resilience or capacity of adaptation is important for Terre des hommes because it is mostly based on the recognition that children and adults have the means of coping with their emotional and social problems. The main target of a project with a psychosocial aim is to **respond to fundamental needs**, to **increase protective factors** which are the basis of everyone's **inner and external resources**, in order to get through crisis situations and regain a harmonious development.

This module is designed to help animators and social workers realize that they have a very important role to play in child support; they can be a secure base, in parallel with the child's family and community.

### Little tip

You can become a secure base for the children you care for by creating bonds and setting up a context of reassuring activities, with healthy interactions between the children and realistic individual objectives according to the children's values; that way, you will increase their protective factors and their resources!



<sup>1</sup> Terre des hommes, Psychosocial reference document: working with children and their environment, 2010

<sup>2</sup> Ibid

<sup>3</sup> Taken from George Kohlrieser, *Hostage at a table*, 2004 (inspired by John Bowlby, *A Secure Base: Clinical Applications of Attachment Theory*, 1988)

## step by step module (2h)

### 1. Individual activity *Lifeline* (25 min)

When in my life did I show resilience? As a trainer, draw your 'lifeline' example on the flipchart, but do not yet mention what helped you to get through. Individually, each participant draws a blank lifeline on an A4 sheet.

From birth up to today, note or draw the ups and downs of experiences you have lived through. Then choose a difficult event below the middle line. Think about what helped you to face this situation. Was there anything in particular which helped you? Did you have people, things, or values which played the role of a secure base, or support to help you continue forward? Etc.

Once the individual work is completed, go in pairs and share this unpleasant event with one another, as well as the resources which enabled you to overcome it. Make a list.

### 2. Discussion *Inner and external resources / attachment and grief* (40 min)

Ask the participants to name everything which helped them get over their difficult times. Write these down on the flipchart. Then ask whether some categories stand out and circle these with various colours (relationships, activities, identity).

If some elements are missing, you can help by asking questions: who are the most important people to you? What can you do well? What do you do in everyday life? What is your goal in life? What values are important for you? What are your beliefs? What are the features of your personality? Etc.

Explore together the attachment theory and the grief process. Give examples, personal or not. Finally, show the participants the *Resilience* pyramid with the chart of resources.

### 3. Group activity *Protection and risk factors* (20 min)

The participants make groups of three and choose a case to analyse of a child with problems. Identify the resources of the individual and family situation of the child by referring to the list of protection and risk factors. All together, discuss the various factors and characteristics of children who are resilient or not. Work out ways to help these children to face their difficult situations.

### 4. Role-playing *Child resources* (35 min)

Divide the group into three subgroups, each subgroup will be working on one type of sheet (relationships, activities, project /objective). In pairs, they do role-playing of child and educator/ animator. The adult accompanies the child, who fills in his sheet in a participative way (10 min). Then change roles (10 min). Finally, share the work done: each subgroup shows their sheet, their results and their impressions to the others.

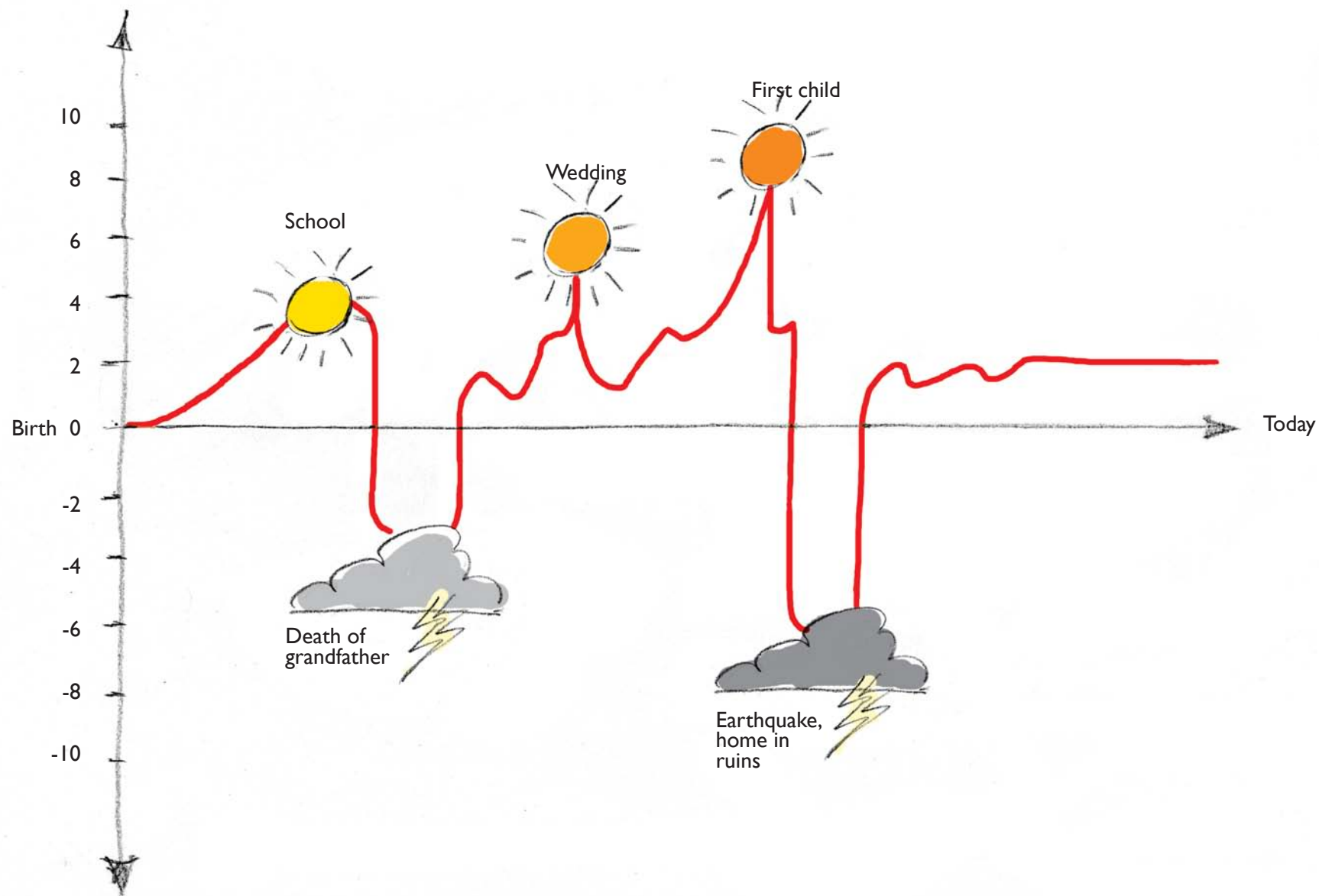
Resource Sheet A. Lifeline drawn on the flipchart.

*If some participants do not feel ok about sharing an unpleasant event, ask them to talk about resources only*

Resource Sheets B and C

A photocopy for each group of Resource Sheet D

Resource Sheet E



## Resource Sheet B

### Inner and external resources<sup>4</sup>

Here is a way of looking at an individual's resources. It is important to understand their components and what they bring to a person before knowing how to help use or rebuild their inner and external resources after a difficult event. When you work with children and communities in a sensitive situation, your objectives are to accompany them during reconstruction, resumption and strengthening of **relationships, activities and identity**, through developing new plans for living. These three points, when there are firmly established, represent a secure base in life and make up the foundation of our resilience.

Behind these **resources and secure bases** ...

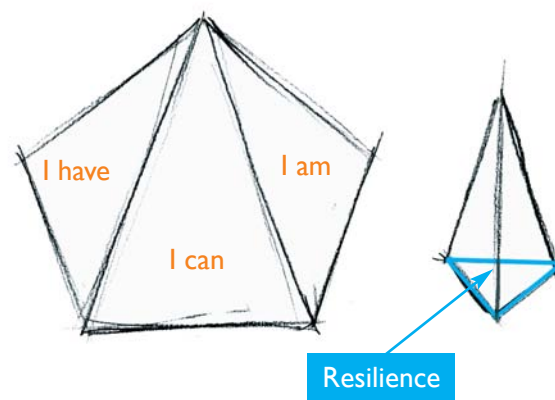
- people around me to be connected to! The ability to love and be loved, to belong.
- the ability to act! The skills to do things, to have activities and objectives.
- a meaning to be who I am and live, through values, beliefs and plans.

... **basic psychosocial needs** are:

- psychological and emotional: to be loved, to be recognized, to have an identity, to be confident.
- social: to have a family and friends; to have an occupation, skills, to be socially integrated, to belong to a group, a community, to be independent, to have responsibilities.
- existential: to know who I really am, to have an aim in life, to have plans; to see a meaning in life, to believe in something, to have a spiritual dimension.

And so we understand why the fulfilment of these needs leads to firm resources and thus a good capacity of resilience.

Resilience pyramid



#### I have bonds

I (re)construct **relationships**. I build confidence in myself and in others, a sense of belonging and recognition. I love myself and feel loved, by my parents, family, friends, teachers, community.

#### I can act

I (re)start **activities** in a reassuring space, to reconstruct my confidence and abilities, take initiatives. I feel capable of coping with school, work, hobbies and daily activities.

#### I am unique

I carry within me the values, the cultural and family beliefs which make up my **identity** and which give meaning to my life. I make plans, I develop personally, and I make sense of my surroundings to increase my self-respect, self-confidence and my sense of responsibility.

<sup>4</sup> Taken and adapted from AVSI, Handbook for Teachers, 2002



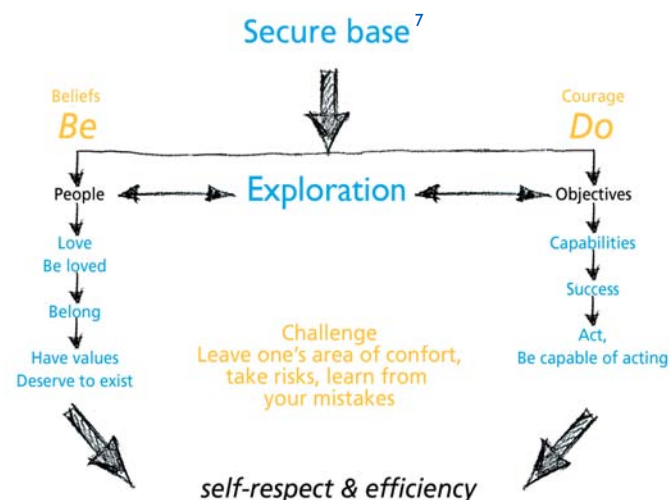
## Resource Sheet C

### Secure base, self-esteem, attachment and grief <sup>5</sup>

The expression 'secure base' stems from a military vocabulary (to retreat towards one's secure base when in danger) and was introduced by John Bowlby, father of the attachment theory.

Thanks to this secure base, the individual can "venture into the outside world and return, assured of care and affection, to be comforted if unhappy, and reassured if afraid. The role of security consists above all of being available for the person, ready with encouragement or help if he asks for it, and to intervene only when necessary."<sup>6</sup>

Secure bases are individuals, goals or things with which we create special bonds. They are anchor points, like the roots of a tree, giving strength and energy. Secure bases mean protection and comfort. Without them, people are more vulnerable and prone to fears. Children and adults need secure bases to develop themselves and to turn to if necessary.



Building up one's **self-esteem** is directly linked to a person's secure bases, whether they are made of people, goals or plans. It is the expression of the ability to create bonds. Relational competencies and self-esteem develop out of a healthy attachment to our 'care givers'. It is at that moment, in earliest infancy, that the base of our personality is laid down. Our future style of attachment then builds up from early childhood throughout life according to our experiences.

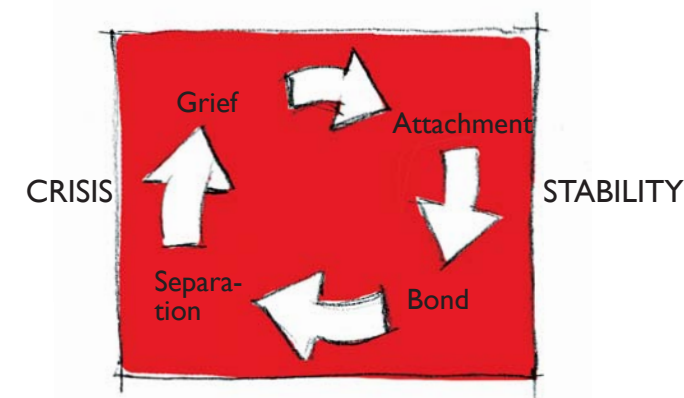
The foundation of self-esteem lies on the fact of being loved and having people care for you. Secure bases (individuals, plans, goals) help to build self-esteem, to digest losses and grief, to learn from sorrowful experiences in order to start anew, healed, enriched and serene. If you have confidence in yourself, you have the courage to act because you know you are capable, even after a setback, frustration or a loss. This is possible because of the ability to create a new emotional attachment to a person, a goal or a plan.

"Self-esteem is an inner feeling which expresses our capacity to accept and love ourselves just as we are, to feel at ease with ourselves, with confidence."<sup>8</sup>

Signs of healthy self-esteem are the following<sup>9</sup>:

- being cheerful and happy to be alive
- giving and receive energy in a balanced way
- looking for new opportunities and new challenges
- being capable of giving and receiving compliments
- showing spontaneity and flexibility
- being mischievous
- facing problems with creative reactions
- drawing satisfaction from experiences
- etc.

**Attachment** is the ability to create strong bonds. It depends on more or less positive experiences in childhood. Our capacity for attachment is measured by the bonds we made during childhood and continue making throughout our lives: people, places, animals, objects, plans, etc. But if you say bonds, you also say separation. This is part of the natural cycle of life. We lose or become separated from something every day, every month, every year, and at many moments of our lives. The four-stage process described in the model below illustrates this cycle.<sup>10</sup>



- Attachment is the process of getting together with someone or something and establishing a bond; this brings comfort.
- Involvement or bonding is the emotional connection which follows closeness and comfort. It is deeper than attachment.
- Separation is an interruption of the processes of attachment and involvement through change or loss, disappointment or frustration. It can indicate the normal evolution of a relationship (growing up and leaving home) or a sudden happening (death, accident).
- Grief follows separation; it is the mental and emotional process of sorrow, of letting go and saying goodbye. It is essential for the development of resilience.
- Then a new cycle can begin.

The **grief process**<sup>11</sup> is important to be aware of in order to cope with the losses that every human being encounters during their life. This cycle consists of several emotions such as anger, sadness, fear and other feelings. Grief may come after a natural disaster, the loss of a loved one or the news of a serious illness, but it may also follow less obviously bad events which can be experienced in an extremely violent way by the person involved (loss of a pet, an apartment, etc.). There can be no value judgement.

Several stages are incumbent to this process, which do not have to take place in any social order, nor in any given rhythm. There is often a coming and going which takes up more or less time. Generally, when the whole process is over, the loss has been handled in a healthy way and the person can go on to other things. But one never forgets a loss, it simply becomes less emotionally charged and no longer represents an obstacle to our personal development. It is a scar and not a wound any more.

#### 1. Denial, refusal

Non-acceptance of the loss (*it's just not possible, it can't happen to me, not to me!*) Carrying on as though everything is alright. The symptoms can be seen in a refusal to cry, or in the case of a death, to act as though the person is still living.

#### 2. Anger, protest

A feeling of anger against the person missing, gone or who led to the loss (*why me? Life is too unfair*). Blaming someone, blaming or even hating God if one believes in Him, or hating anything spiritual. Feelings of revenge can also arise.

#### 3. Sorrow, depression

A feeling of paralysis and a lack of control. The person, the part of life which has disappeared or the destroyed house are terribly missed. Loss of hope and the shattering of dreams for the future that were there previously. No more interest in things, mistrust or even withdrawal.

#### 4. Fear

Fear and anxiety for the future (*what am I going to do now, what will my future be, how can I find a solution?*)

*can never start all over again!*). Feelings of profound loneliness.

#### 5. Acceptance

Acceptance shows comfort and healing. The possibility of finding comfort in happy memories. Thoughts start turning towards the future, towards fresh plans and positive development. Hope is reborn.

#### 6. Creation of new bonds

The person puts their sadness behind them and builds up new attachments without fearing another loss.

#### 7. Forgiveness and gratitude

Sometimes, but not always, the person will reach this last stage of recovery, calming down. They are able to give again, to find pleasure in life, and may even find a meaning in this loss.

The above stages are normal and every individual goes through them differently, all or only some, in this order or not, during a longer or shorter period of time. It depends on the culture in which one lives. Anger cannot be verbalized because it is not recognized in certain cultures. Distressing emotions are an integral part of each human being. It is important to remember that most of the time pain passes and joy and happiness resurface.

<sup>5</sup> Taken and adapted from Georges Kohlrieser, *Hostage at a table*, 2004

<sup>6</sup> John Bowlby, *A Secure Base: Clinical Applications of Attachment Theory*, 1988

<sup>7</sup> Diagram taken from George Kohlrieser, *Hostage at a table*, 2004, adapted by Jean-Pierre Heiniger, psychosocial consultant for Terre des hommes

<sup>8</sup> Michel Claeys Bouuaert, *Education émotionnelle: guide de l'animateur*, 2008

<sup>9</sup> George Kohlrieser, *Hostage at a table*, 2004 (inspired by Nathaniel Branden, *Self-Esteem at Work: How Confident People Make Powerful Companies*)

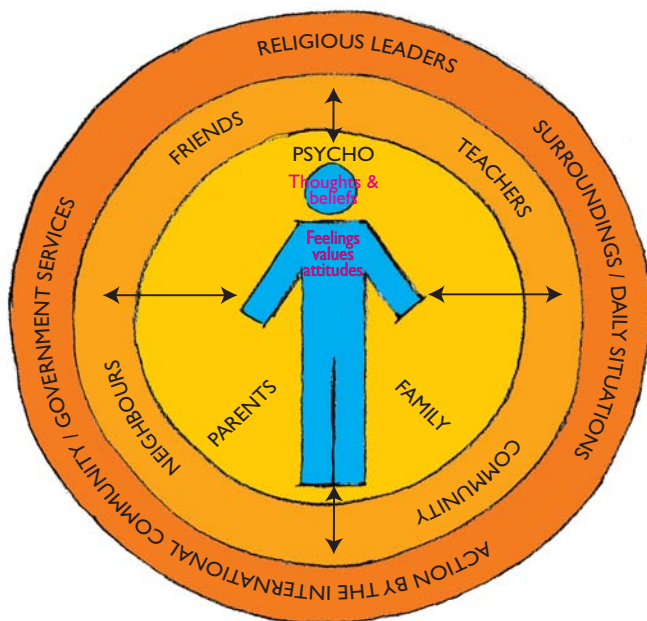
<sup>10</sup> George Kohlrieser, *Hostage at a table*, 2004

<sup>11</sup> Taken and adapted from Elisabeth Kübler-Ross, *On Death and Dying* 1970 and from the AVSI Handbook for teachers, 2002

## Resource Sheet D

### Protection and risk factors<sup>12</sup>

If one looks at the psychosocial pattern of an individual when interacting with the various strata of his environment, it can be seen that on each level there are corresponding factors of protection that form the basis of a person's inner and external resources.



"Psycho refers to the psyche or spirit of a person. This includes the inner entity of emotions, thoughts, desires, beliefs and values, as well as the way in which we perceive ourselves and others. *Social* refers to the relationships and surroundings of an individual. This consists of both the material world and the social and cultural context in which people live. "Psychosocial" thus consists of an individual's well-being linked to his environment."<sup>13</sup>

Factors of protection as foundation of good inner and external resources for the harmonious development of a child

Individual	Family /relatives	Close environment	Wider environment
<ul style="list-style-type: none"> <li>⇒ Feeling of control over one's own life</li> <li>⇒ Optimism towards future events</li> <li>⇒ Sense of responsibility or service</li> <li>⇒ Strength, determination</li> <li>⇒ Plans for the future</li> <li>⇒ Sense of humour</li> <li>⇒ Etc.</li> </ul>	<ul style="list-style-type: none"> <li>⇒ Attachment and positive parent/child interactions</li> <li>⇒ Structure and rules at home</li> <li>⇒ Harmonious family relationships</li> <li>⇒ Responsibilities at home</li> <li>⇒ Etc.</li> </ul>	<ul style="list-style-type: none"> <li>⇒ Positive relationship with an adult</li> <li>⇒ Attendance at school or job</li> <li>⇒ Participation in extracurricular activities, hobbies</li> <li>⇒ Positive school experiences</li> <li>⇒ Good, friendly relationships</li> <li>⇒ Job responsibilities</li> <li>⇒ Etc.</li> </ul>	<ul style="list-style-type: none"> <li>⇒ Religious or spiritual involvement</li> <li>⇒ Involvement in community life</li> <li>⇒ Wider opportunities</li> <li>⇒ Etc.</li> </ul>

#### Risk factors with a negative impact on resilience

- Experience of separation and loss
- Family secrets about disappearances and death
- Frightening experience of violence
- Continuous threat of violence
- Person in charge or guardian unknown or incapable of creating a supportive environment
- Family tensions
- Difficult conditions of life and lack of access to basic services/needs
- Few chances for playing
- Racism and hostility
- Poverty
- Handicaps

Research shows that risk factors are cumulative, that is to say that the majority of children can adapt to one or two of the factors mentioned above, but when there are three or four they have far greater difficulty.

#### Some characteristics of resilient children who benefited from factors of protection and developed inner and external resources

- Socially competent in adult/child interaction
- Independent, ask for help if necessary
- Express themselves freely
- Curious, explore their surroundings
- Play actively
- Adapt to change
- Confident in their ability to take control of certain aspects of their lives
- Involved in activities, have hobbies and talent
- Etc.

<sup>12</sup> Save the Children, *Children in crisis: good practices in evaluating psychosocial programming*, 2004

<sup>13</sup> Swiss Agency for Development and Cooperation (SDC), *Gender, transformation of conflicts and psychosocial approach, thematic working instrument*, 2005

## Resource Sheet E Child resources

### My activities

Fill in this sheet with the activities you do during week days and week-ends.

Mark with a  the activities that are the most important to you.

\*How do I feel when I do them?



### My activities during the week

Activities	Where do I do them?	How often do I do them?	How do I feel when I do them?*

### My week-end activities

Activities	Where do I do them?	How often do I do them?	How do I feel when I do them?*



## My relationships

Think of different persons from your circle and write down their names at a distance from the 'face' to represent the closeness of the relationship.

Add the below symbols in order to define the type of relationship that you have with each of them.

Normal relationship



Deep relationship



Person of reference/  
Person I admire



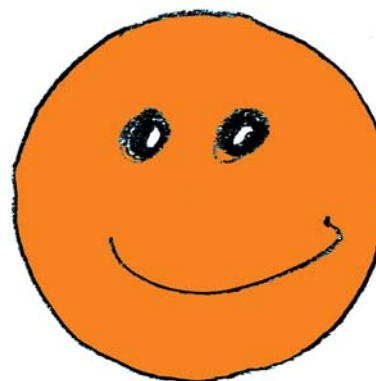
Distant relationship



Conflict relationship

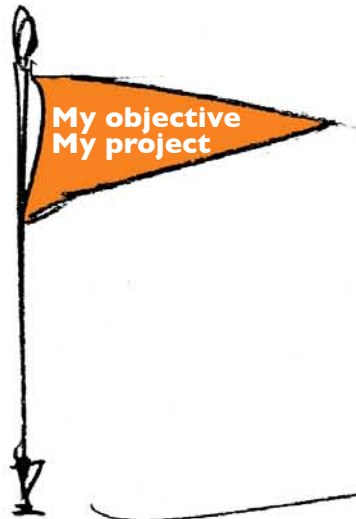


Relationship of fear



## My project, my goal

Think about what you would like to reach until ...  
(choose a timeframe). Write it down under the flag and  
draw the steps along the way. Think of what will help you  
achieve your goal or project, or on the contrary, what will  
stop you.



Steps: different steps needed  
to reach my goal, my project



Opportunities: occasions,  
outside help, from other  
persons



Resources: help coming  
inside, from myself

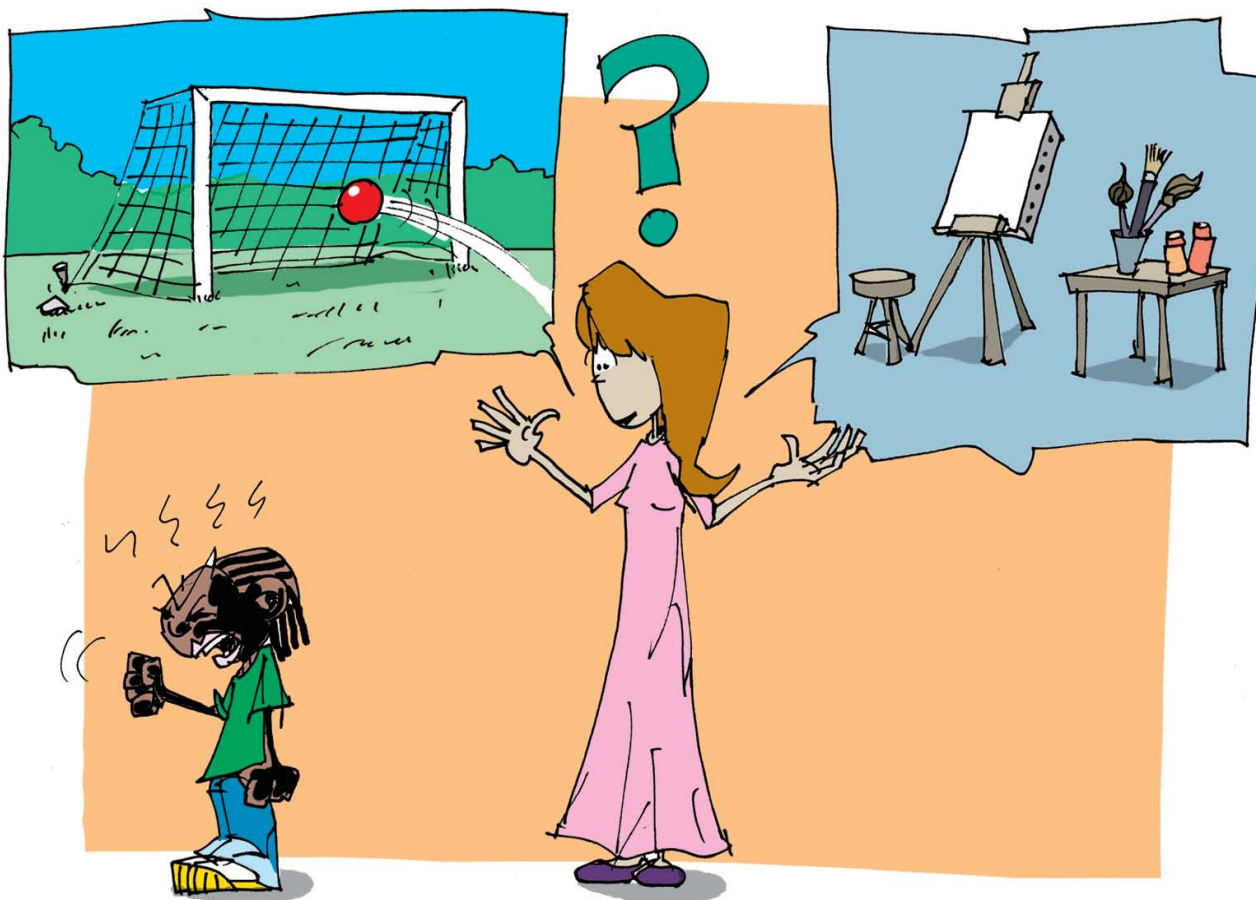


Obstacles: difficulties that I  
have to overcome





## 3.3 Managing emotions



### Objectives

- Understand the function and usefulness of emotions
- Recognize and understand the role of the four basic emotions (fear, anger, sadness, joy)
- Deal consciously with your own emotions and accompany the emotional reactions of children

### Key Messages

🔑 An emotion is an internal physiological reaction which emerges spontaneously and unconsciously in response to an external event. It is both psychological and physiological, and needs to be released as soon as possible. A 'feeling', on the contrary, is more sustainable, even controllable, as it is filtered by reason.

🔑 Each emotion has a use and a reason for being. It is a healthy and helpful response if we take the time to listen to our emotions.

🔑 In order to handle an emotion, we need to recognize and accept it, identify where it is coming from, what unfulfilled need it reveals, and finally release it in the form of words, explicit requests or actions, in response to this need.

🔑 Each person has their own way to express their emotions: writing, drawing, playing sport, walking in nature, and so on. A very helpful response is to speak to someone we trust.

🔑 It is very important not to accumulate negative emotions by repressing them. Emotions are pure energy. We should try to express them as soon as possible. If we do not express that we are suffering, it can result in unusual behaviour (retreat, solitude, aggression), or even in illness. It is important to be aware of the signals that children give!



## Presentation

«If you want to be free of your emotions, you must have a real and immediate knowledge of them.»

Arnaud Desjardins

The question of emotions might seem too intimate or cultural to be covered by a training session. Yet while we know that emotions are human and universal – even if they are managed differently in different contexts, and that they are useful to our lives, it is worth trying to understand the way they work. It is important to remember that they are a **healthy aspect of every person**.

The goal of this module is to become aware of what an emotion truly is. An emotion is an **internal physiological reaction** which displays itself spontaneously and not always consciously in response to an external event. It is energy which needs to be released or else risks being transformed or displaced. It may lead to more or less long-term and surprising psychosomatic reactions, inappropriate behaviour or even illness. Emotions are also at the core of our actions and of our decision-making processes: they are of the same etymological family as **motivation**, movement, motor. This is why it is important for us to learn to recognize and understand our emotional reactions, their origins and their functions. We need to find an adequate means to respond to them, according to our own culture.

Managing our emotions in a healthy way includes several steps: take the time to recognize them, do not push them back when they appear; understand the unfulfilled needs, hide and express them authentically in order to satisfy this need. It can be illustrated in the following way:

1. Red light: stop and check the emotional traffic
2. Yellow light: take the time to understand the need
3. Green light: make the request to free the emotion

The number of emotions varies according to theory, but for our purposes here we will limit the description to the following four: **fear**, which is often linked to the need to be reassured and which warns us of a danger; **anger**, which is often linked to the need to be respected and which is the energy of change and of action; **sadness**, which is a normal and healthy reaction to a loss, human or not. It is part of the grief process; **joy**, which, unless shared with others, risks losing its positive energy.

To help children face overwhelming emotions, think of giving them the choice between two possibilities, put the situation in perspective, and ask them to pause. Teach children that every emotion is useful, that emotions need to be freed, and that they can be expressed in an appropriate way at the right time. By showing children how to express their emotions through drawing, writing or playing sport, and by encouraging them to share their emotions with someone they can trust, you allow them to manage their emotions in a positive and healthy way.

In games or sport, emotions are all the more likely to emerge, such as in situations of defeat or exclusion (sadness, anger). It is very important then to know how to accompany children through their ordinary, emotional experiences rather than to denigrate or reject them. Show them how you yourself receive and express your emotions when something irritates you or makes you happy. That way, you become an example for the children.

### Little tip

Take the time to welcome the children's emotions, and give them the opportunity to express them in a structured way. Show them that 'emotional hygiene' on a daily basis is as important as physical hygiene. Expressing emotions as soon as they are present is like regularly washing your hands!



## Step by Step module (2<sup>h</sup>)

### 1. Group activity *Colour labels* (25 min)

Participants stand in a circle with their eyes closed while you stick small self-adhesive labels of different colours on their forehead. The number of labels of each colour is not equal and varies according to the size of the group, but there is always one person alone with one colour. For example: a group of 20 (12) people includes a group of 10 (6) with blue labels, another group of 6 (3) with red labels, the third group of 3 (2) with yellow, and one single person (1) with a white label. **Note of Caution:** it is important to choose carefully the person who will be alone (someone capable of expressing their emotions, not the person already discriminated in the group, and so on).

**Instructions:** a. Ask the participants to open their eyes and to group themselves by colour in silence. Observe carefully what happens, as this step takes place quickly! Allow a pause for the groups, once they have formed, so that they can become conscious of the emotions they are feeling. No feedback at this point.

b. Ask the participants to silently gather in groups of equal size with as many variations of colour possible in each group. Again, allow for a pause and invite the persons to feel what is happening internally.

**Debriefing:** ask the single person who was labelled white how they felt (*discriminated against, rejected, proud of being different, etc.*). Ask everyone in the other groups how they felt (*the large group felt good, secure together, took pleasure in rejecting the white, had pity for the white, etc.*). Then ask what was different in the second part of the activity. Encourage participants to speak about their emotions and to not remain only on the factual side of the game. Insist on authenticity. The goal of the second stage is to pass from unbalanced exclusion to balanced inclusion, and thus end up on a positive note.

### 2. Discussion *Basic emotions and how they function* (20 min)

Begin the discussion on the types of emotions, based on what happened in the first activity and extending it to other emotions. Make a flipchart list of the so-called 'positive' and 'negative' emotions. Ask for definitions and explain how they function. Then emphasize the difference with feelings.

### 3. Role-playing *Four emotions* (40 min)

Divide the group into four sub-groups, each of which should choose one of the four emotions. They must imagine or remember a situation involving a child with this emotion and the role of an animator responding to it (10 min of preparation). Each sub-group acts out the role-play, while the others observe the behaviours and responses given by the person who plays the animator (20 min). Short feedback after each situation (10 min).

### 4. Discussion *Role of emotions and appropriate responses* (20 min)

Discuss the function of each emotion and the appropriate response to it. Exchange examples. For more details on the question of the sadness and grief process, see the module *Resilience and resources of the person*.

### 5. Experience sharing *Success and failure strategies* (15 min)

Open the discussion to individual experiences and the ways to manage emotions. Touch on success and failure strategies.

A sufficient number of self-adhesive labels of different colours

Resource Sheet A

Resource Sheet B on the flipchart.

## Resource Sheet A

### Function and management of emotions

#### Definitions

##### Emotion

A complex state of consciousness, generally sudden and momentary, accompanied by physiological signs (paleness or redness of the skin, acceleration of the pulse, palpitations, a feeling of malaise, trembling, inability to move, or agitation). A sensation (enjoyable or not) considered from an affective perspective (ex. joy, anger, sadness, fear, disgust, surprise, love)

##### Feeling

A complex affective state, fairly stable and sustained, linked to mental representations (ex. frustration, guilt, shame, etc.)

#### Emotional stages<sup>1</sup>

1. **Charge:** the emotion is charged at a bodily level. The excitement is felt as a form of energy. Some people charge more or less easily, and let themselves either be overcome or overwhelmed, or, instead, they hide their emotions so deeply within that they appear indifferent or even detached.
2. **Tension:** after the charge, the point of tension can be translated physically into clenched jaws, a lump in one's throat, an accelerated heart rhythm, etc. It is unhealthy to retain to this tension as it will not disappear by itself.
3. **Discharge:** an emotional discharge liberates the person from the emotion's energy through acts or words. It is important that the discharge is complete in order for part of the emotion not to be transferred to a place in the body, for example as an ache.
4. **Relaxation:** a complete release translates into a state of relaxation that feels good for the body and for the mind. It is a perfect kind of relaxation state, allowing the person to be ready to act.

#### Process of managing emotions

A healthy process of managing an emotion can take place in three steps: accept – analyse – express.

We should remember that every uncomfortable emotion is linked to an unfulfilled need. First of all, **accept** the emotion without pushing it away, then **analyse** it and try to establish a relationship to an unfulfilled essential need (*if I'm angry, is it because I haven't been respected and I've been ignored? Or is it because I can no longer stand this conflict situation and I would like it to change?*), and finally release the emotional energy in order to satisfy the need, if necessary through the **expression** of a request.

All this can be done in a very simple and direct way. It is the **reactive emotion**. It resolves the problem and releases emotive energy immediately.

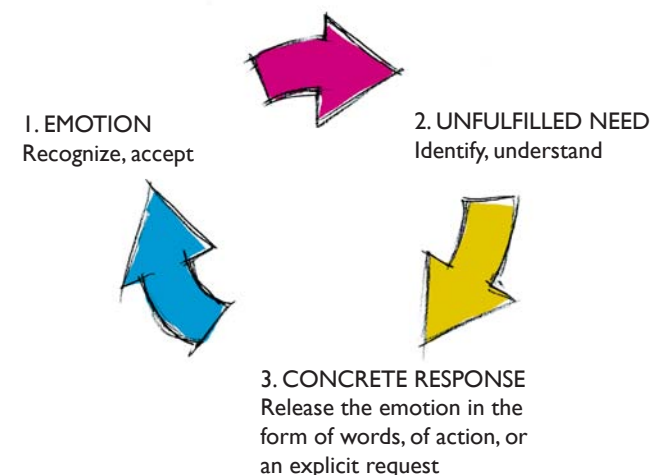
On the other hand, when the emotion seems out of place or exaggerated, there are strong chances that this is an **elastic emotion**. When something happens in the present and reminds us of a painful past memory, the reaction can be very strong despite ourselves and be incomprehensible to the other.

The emotions are often linked one to the other, and we sometimes mix them up.

We call this a **substitution emotion**. For example, sadness, an emotion that is well accepted culturally, can sometimes mask anger; an emotion that is not well accepted in some contexts. It is necessary to trace the sequence of events in order to understand properly what we feel and how to respond most appropriately.

The process is the same, for oneself or with children, and it requires a decoding and an empathetic support.

An emotion hides an unfulfilled need that requests an adjustment or a response.



**Look out:** whatever the emotions are, they are normal and useful; do not be afraid or ashamed of your emotions or of those of others; they are pure energy that needs to be taken into account and freed. Be patient before acting and do not react too quickly; wait for the emotional intensity to diminish with time.

#### Types of concrete responses

The body carries emotions that can remain stuck and lead to psychosomatic reactions or inappropriate behaviours if a 'discharge track' is not made available. The means of expression are diverse, from speech (often preferred by adults) to creative activities, along with games, sports, etc. It is easier for children to use their own language, that is games, drawings, and creativity in general, activities that get the body going. After that, short moments of verbalizing can contribute to becoming aware of real-life experiences and emotions. This freeing through activity followed by words is a healthy way of managing emotions.

<sup>1</sup> Taken and adapted from George Kohlrieser, *Hostage at the table*, 2004

## Resource Sheet B

### Role of emotions and appropriate responses

In his book *Emotional Intelligence*, Daniel Goleman, a world-recognized reference in this field, lists seven major emotions (fear, anger, sadness, joy, love, disgust and surprise). For reasons of simplicity, we have chosen to keep here only the following four, on the basis of a very accessible book.<sup>2</sup>

**Fear** is often linked to the need to be **reassured**.

Fear is directed towards the immediate future in order to prevent an imminent danger. Running away is a normal response in order to avoid a threat. Trembling, searching for support, and asking for help are all other possible reactions. When working with children, it is very important to realize that fear cannot be rationalized (*but why are you afraid of the dog? Look, he's kind...*). Recognizing the emotion of the person and asking what you can do to give comfort is the best approach (*I know you're afraid. What can I do to help you be less afraid?*). The person is the actor and has the resources. They know what they need in order to be reassured. If the fear is not understood or expressed, it will turn into anxiety, which will take all the more time to heal.

On the other hand, if fear is felt when thinking of a past event, this indicates that the emotion has lost its primary role and has become dysfunctional (phobias, fear of dogs, of tunnels, which are linked to a past event). In this situation, we can perhaps work with external help.

**Anger** is often linked to the need to be **respected**.

Anger is a very useful way of mobilizing energy in order to change things, or to resolve problems. It is directed towards the present in order to make things change as soon as possible. There are at least three sources of anger: intrusion on my territory, frustration, and control of my liberty. Being aware of it can help to better defuse anger. Anger that works can resolve problems. A dysfunctional anger turned towards the past piles up and is characterized by guilt, anguish and depression. It is very important to express anger as soon as it is located or felt. But it is

one of the most difficult emotions to express, because it is seen as a danger to relationships and also often culturally rejected. Therefore, it is all the more important to understand its usefulness.

Often, among the children we work with, we find an old and repressed anger. It is important to recognize that anger and to speak about it with the children, because if that anger remains unexpressed it may create many other internal problems. Encourage children to express their anger in a healthy and free way. There are many ways to do it if the activity is consciously linked to the anger that is felt, physically, by playing sport, by externalizing through wall painting with large gestures, or by speaking to a trusted person, etc. Creative activities, discussions or role-playing games are also very useful ways to release blocked energy or frustrations. The only rule is not to injure oneself, not to injure others, and not to break anything.

**Sadness** is often linked to a need to be **comforted**.

People are sad when they lose a loved one, a thing, or a place that was special to them. Sadness allows us to accept what we cannot change. It is one of the fundamental stages in the grieving process. Sadness is directed towards a past event, and it is important to experience it in order to go on to the next steps of acceptance and the creation of new bonds. The duration of this process depends on the individual and their perception of the gravity of the loss. Sadness felt thinking about the future is not helpful. On the contrary, it keeps the person from moving ahead, and brings about a withdrawal into oneself and depression. As the emotion of sadness is the most widely accepted socially, it can easily mask anger. We often find a healthy anger hidden behind a recurrent sadness. It is important to try to decode this among children.

**Joy** is often linked to a need for the **recognition of others**.

It is important to recognize and share our own successes in order to anchor them in our own reality and to use them for the next challenge, the next project. It is not very healthy to think immediately of what comes next without being content with what has been accomplished and without feeling pride and joy. Accept your success and take the

time to share it with others, it gives you the energy to move ahead. Never downplay the achievement of a child, even if it does not seem all that important to you. Encourage all children to share when they are happy. Organize parties and opportunities to get together and have fun, with parents too.

### Three tips to calm one's own or another's emotions<sup>3</sup>

1. **Take a break:** pull back a little, withdraw, drink a glass of water and suggest the same thing to someone who is overcome by their emotions. This will allow the cycle to be broken.
2. **Provide options:** instead of focusing on a situation which makes us angry, offer two possibilities to choose from. For example if a child absolutely refuses to eat, and instead of getting irritated and forcing them to eat, ask them if they would like to eat fruit or bread, now or later, alone or with you, etc. This will calm and immediately defuse their anger.
3. **Put things in perspective:** if the person seems to be disoriented by their emotion, find the right moment and ask them the following questions: how important will it be in one or five years' time? What's the worst thing that can happen? What's the most important thing in their life? And so on.

<sup>2</sup> Mortera & Nunge, *Gérer ses émotions: des réactions indispensables*, 1998

<sup>3</sup> George Kohlrieser, *Hostage at the table*, 2004



## Summary to write on the flipchart

### Emotion

### For what purpose? How does it show?

### How to manage it? For oneself, with children

#### Fear

*Need to be reassured*

- Warning of a danger
- Flight to avoid a threat
- Protection

- Find someone to be with, do not remain alone, ask for help
- Confront the fear while taking precautions, or with the support of someone
- Have confidence in a children's resources, ask them what they need

#### Anger

*Need to be respected*

- Mobilization of energy when faced with a threat, a difficulty, a frustration
- Necessity to change things, to act

- Express physically, verbally, creatively, alone or with others (without injuring oneself, injuring others, causing fear or breaking something)

#### Sadness

*Need to be comforted*

- Reaction when facing a loss
- Retreat, solitude
- Camouflage of a hidden anger

- Dare to cry, dare to say that you are sad, without being ashamed
- Look for physical comfort (hug) and psychological comfort (an attentive and empathetic ear)
- Accept the things which cannot be changed

#### Joy

*Need to be recognized*

- Sharing, creating links
- Radiating happiness
- Energy and trust in other projects and people

- Accept and celebrate your achievements, be satisfied with your success and happiness
- Dare to share without fear of envy
- Reflect on the steps which brought joy
- Tell the people who count that you love them

## Examples with children

### Fear

*What are you afraid of? The tiger under my bed.* Do not explain to the child that there are no tigers in this part of the country. Instead ask them how you can help and comfort them. They may ask you to leave the light on, or a door open.

### Anger

*Don't shout in public. That's not polite, or Why are you angry? It's not that bad that she took your ball.* Do not try to minimize or drive back a child's anger in concern that they might disturb others. Do not brush things off, and if the

anger is old and deep-seated, take the time to accompany them, encourage them to express themselves on their own (drawing, etc.), perhaps with you as a partner (scenes with dolls, puppets, animals, etc.).

### Sadness

*I lost my teddy!* If a child comes to you in tears because they have lost their favourite toy, avoid telling them they will find another one and it is not that serious. For a child, this loss is very important. They need to be comforted. Let them understand that it is normal to be sad, and accompany them towards something else, shifting their focus (ask them what their second-most favourite toy is or tell them what your favourite toy was as a child), until their

emotion goes away. Any loss, however small, can bring on a grief process.

### Joy

*I did it! or I love you very much!* Compliment a child when they have accomplished something. Share it with the others, and tell them that you are proud. Above all never tell a child that they were lucky if the joy is linked to a hard work they completed. Do not encourage a child to either stay silent from fear of judgment or of envy of others. Accept and respond to the manifestations of joy and of love.

## 3.4 feedback and self-knowledge

### Objectives

- Understanding feedback and how to give and receive it
- Put into practice effective and helpful feedback for adults and for children

### Key Messages

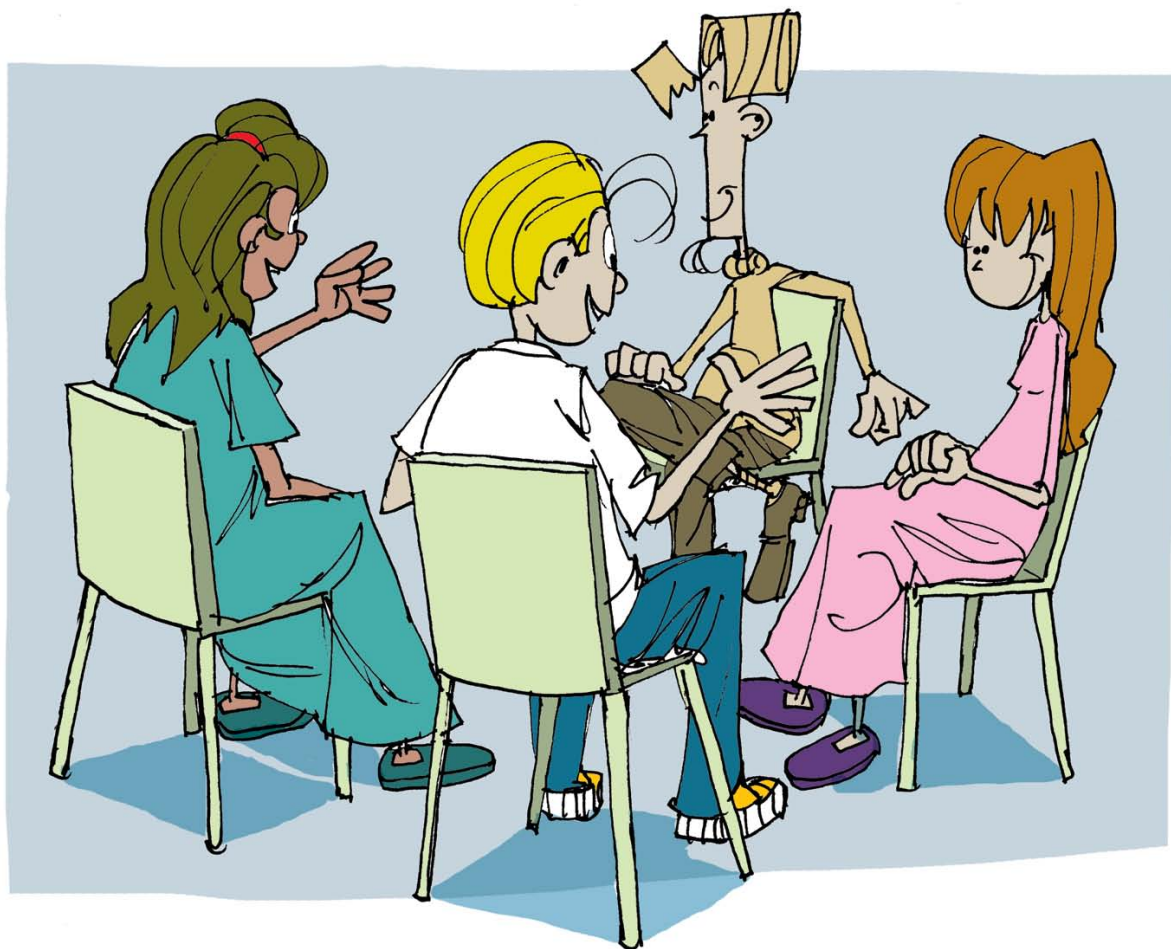
Feedback is a reciprocal process which enables the mutual transfer of information on a particular behaviour or action. It is an indispensable tool for awareness in view of a change of behaviour.

The *Johari Window* is a tool which shows our areas of communication within a group: Open, Blind, Hidden or Unknown.

The giving and receiving of feedback requires a lot of practice, a spirit of openness and empathy. The way in which a feedback is given can either activate defence mechanisms (justification, denial, joking, etc.) which can block the possibility of understanding and changing (feedback that is not helpful); or it can encourage confidence and the desire to open oneself to change (helpful feedback).

Effective and helpful feedback is descriptive, specific, given in small doses and at the right time. Conversely, not so helpful feedback is generalized, overloaded, critical and judgemental.

Feedback helps children express their emotions, their joys or possible difficulties in connection with an activity, a group or a person. This method encourages the children's participation in an active and personal way.



## Presentation

«It is a great mistake to think you are more than you are, and to value yourself less than you are worth» Goethe

The **concept of feedback** is fundamental to the method of 'learning by doing' used in this manual. We will see in this module what feedback is how it works, what are the traps, how to give and receive it in the most effective way.

Knowing how to **give feedback** is a particularly important skill in training and in professional practice, as its purpose is to help the learner to adjust certain behaviours and attitudes thanks to helpful remarks. To **receive feedback** requires a very open mind, the wish to question oneself and to go forward. Feedback permits us, on the one hand, to understand how other people see us and thus to know ourselves better so as to develop. On the other hand, it enables us to tell other people how we see them, and so help them to know themselves better so that they can develop. We shape ourselves through other people; we need their feedback, as it is not easy to be objective about one's own behaviour. To give feedback requires tact, courage and empathy, and to receive feedback is only possible if one is willing to accept it and not be on the defensive. The best ground for an exchange of feedback is a climate of trust, which enables telling and hearing the truth, which leads to greater trust and thus more truth. It is a virtuous circle which helps strengthen the ties to our own self and to the others.

There is a simple and useful tool that can help illustrate the necessity of feedback in a process of deepening our self-awareness and interpersonal relationships: the **Johari Window**<sup>1</sup> which shows a window with four areas (Open, Blind, Hidden and Unknown) through which we receive

and give information about ourselves in relation to others. The aim is to bring out a maximum of information to the Open area that is the part of us known to ourselves and to others. This will increase our self-awareness and to improve group work through more helpful relationships, as they become more transparent.

The way, the place and the moment chosen to give feedback are vital and require setting up a **feedback ritual**, whether during training or during coaching<sup>2</sup> in the field. The person in charge should establish a framework and clear rules of communication (speaking in turns, way of saying things, words used with the principles of non-violent communication: 'I'-messages, non-judgemental, etc.) to guarantee a favourable atmosphere for everyone to be receptive. The feedback should be descriptive, specific, based on precise examples, given in small doses and at an appropriate moment. If it includes judgements, if it is vague, hurtful or over-emotional, it will immediately spark off reactions of defence and justification from the person at the receiving end, and this is precisely the opposite of the result wanted! It means a feedback can be destructive if not handled with caution and kindness.

Getting **children** to give feedback is a challenge, as they have generally not been given the space and the tools to express themselves in a suitable way. It is therefore the adult's job to give them a clear framework and to encourage them to say what they think and feel, without fearing the reaction of the others. An atmosphere of confidence should be created in advance. Establishing a feedback ritual helps create a safe place and time when children know that their words will be heard and respected.

### Little tip

Set a good example for the children by giving them clear and kind feedback. To the question "How was the activity for you, or how was working together with others?", do not content yourself with replies like "OK, good, I liked it", etc. Avoid the question "How did you feel?", which is hard to answer, and refer instead to precise moments, actions or behaviours to help them express themselves. They will gradually acquire the vocabulary and confidence to express their opinions and feelings about themselves and about the others.



<sup>1</sup> The model of the Johari Window was developed by the US psychologists Joseph Luft and Harry Ingham, 1955

<sup>2</sup> See Appendix 4.5 General follow-up tool for animators, which enables to direct feedback according to the skills to be improved

## step by step module (2h)

### 1. Teaser *Blindfold throw* (30 min)

Explain the stages of the first exercise *Blindfold throw*. The aim is to put the group in a situation of no feedback, poor feedback and helpful feedback to demonstrate the usefulness of this tool, and the best way of putting it into practice. See Resource Sheet A for the details.

### 2. Discussion *Usefulness and difficulties of feedback* (15 min)

Come back on the exercise *Blindfold throw* to explain the usefulness of feedback in the positive development of a group. Show the diagram of the *Johari Window* and explain the significance and function of each area. Exchange with the group. How do they see their own 'window' today in this group? Tackle the difficulties linked to feedback and defence mechanisms. Ask them how they feel in relation to the giving and receiving feedback, what is important to take into account, etc. Only allow the hint of a discussion, as the most important thing is to get them ready for the following stage of the group's activity.

### 3. Group activity *Tasks with effective feedback* (1 h 15)

Split the group into two sub-groups who will take turns at having a task to carry out while the other sub-group observes them and gives feedback at the end. Ask one group to voluntarily start with the first task *Mad matches*, as the others watch.

Once the activity is finished (10 min), organize a feedback ritual in terms of space, time and content: as an exception, for this exercise only, the group who has just done the task is not asked to speak first. The audience is invited to each give their feedback (one positive thing and one to be improved) at different levels (individual, group and activity) (15 min).

After the first feedback and before the second group starts its task, ask the first group which comments were helpful or not helpful. Make a list together of the success and failure strategies when giving feedback, and which attitude one should or should not have as the recipient of the comments (10 min).

The second sub-group sets off with the *Gold prospectors* task, while the others observe (10 min). After the feedback (15 min), resume the discussion on defence mechanisms and projections (10 min).

Resource Sheet A

Diagram of Resource Sheet B  
on the flipchart  
Resource Sheet C

Resource Sheet D

Resource Sheet E



## Resource Sheet A

### Blindfold throw<sup>3</sup>

#### Duration

30 min (including feedback)

#### Material

4 blindfolds, small balls and a bucket (waste-paper bin, basket, etc.)

#### Skills to develop

- At a psychosocial level, the participants feel what it means to give or receive feedback; they develop their self-knowledge, spirit of openness, **trust and respect for others, empathy, communication** and listening.
- At an emotional level, they need **observation, concentration, critical and creative thinking** to formulate helpful feedback.
- At a physical level, the four volunteers who toss the balls into the basket develop their **precision** skills.

The target for everyone is to understand the importance of the way in which effective feedback is given (descriptive, specific, non-judgemental, etc.) to help someone carry out a task or to improve performance.

#### Organization

As an introduction, make the connection between performance and feedback (ex. sports coaching). The feedback is needed to help to improve, learn and develop, and so it is good to get feedback. Ask four volunteers to leave the room, each with a blindfold. The others are spectators. The animator places the bucket in the room, on a mark about five metres away from where the volunteers will throw the balls. The animator explains to the audience that the blindfolded volunteers will be brought into the room one after another and have to throw a ball into a bucket five large steps away. They each have three tosses and the behaviour of the audience changes each time, according to the animator's instructions.

• **1st stage:** the animator asks the spectators to keep silent, and not make a sound. He brings in the first blindfolded volunteer, places him and gives him the following

instructions: "From here you have to throw this ball (puts it into his hand) into a bucket about five metres away from you. You have three tries." The audience keeps quiet. After having thrown the ball three times, the volunteer takes off his blindfold and shares his impressions. Then he joins the spectators.

• **2nd stage:** the animator asks the audience to be absolutely negative. He brings in the second volunteer and gives him the same instructions. The spectators discourage and criticize him while he is throwing (*you're miles away, you're hopeless, you'll never make it, don't even bother trying, it's impossible, etc.*). The same thing, after his three tries, the volunteer removes the blindfold and shares his impressions.

• **3rd stage:** the animator asks the audience to be totally positive. Same procedure with the third volunteer. During his attempts, the others encourage him, give support and positive but not helpful feedback (*go on, you can do it, you're great, etc.*). After his three tries, the person gives his impressions and joins the group.

• **4th stage:** the animator asks the audience to be helpful and give specific, relevant feedback to help the person accomplish his task. The volunteer makes his three tries and the group helps him with comments between the throws (but not when he is throwing the ball) (*the basket is five metres in front of you, take a step forward, aim straight ahead, etc.*). And again the same ritual, the volunteer shares his impressions and joins the main group.

#### Debriefing

- How did the spectators experience the various stages? In which one did they feel most at ease?
- Was it easy or hard to help the person, pleasant or unpleasant?
- Which way was finally the most helpful?
- How could you transfer this exercise into everyday life?

<sup>3</sup> Adapted and freely translated from [www.businessballs.com](http://www.businessballs.com), © Alan Chapman, 2003

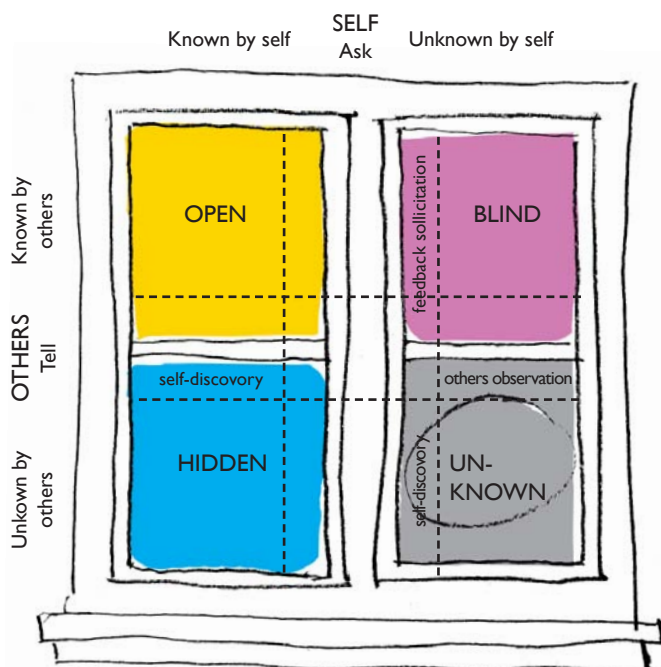
## Resource Sheet B

### Tool for learning to know oneself and others Johari Window<sup>4</sup>

Developed by the American psychologists Joseph Luft and Harry Ingham in 1955, the *Johari Window* is a tool demonstrating the usefulness of feedback for groups. It is made up of four areas symbolizing behaviour, emotions, sensations and feelings of an individual in his relationship with others.

The *Johari Window* enables:

- **to know the others:** by observing them, by stimulating them, giving them confidence for self-knowledge and to open their Hidden area
- **to know oneself better:** to discover one's Blind area and one's Unknown area by listening to the others, by observing them, by asking for feedback, by accepting criticism and advice
- **to help the others to know themselves:** by observing them and giving them helpful feedback



**The Open area** represents what I know about myself and what the group also knows (*I know that I am someone with a sense of humour, and the group knows this, too*). It is characterized by free and frank exchanges of information about myself and the others. This behaviour is public and available to everybody. The Open area generally grows as it goes along and as the level of confidence between the members of the group increases.

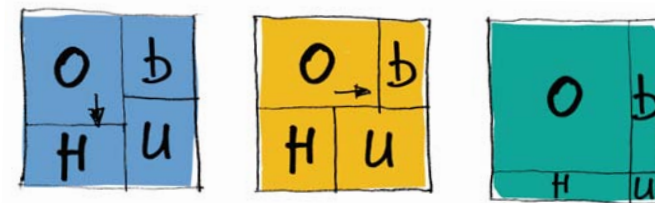
**The Blind area** represents the information I do not know about myself but which the group may know (*it is the people around me who showed me and made me understand that I was not paying attention to what the others were saying in a conversation; I did not realize this*). In a group, I am not conscious of the information I give by my non-verbal behaviour, my way of saying things or my way of relating with other people. It is in this area that feedback from others is useful, helping me to find things out and to know myself better.

**The Hidden area** contains the information I know about myself, but which the group does not know (*basically I am a loner but I hide it and the group does not know it*). I keep the information to myself, perhaps because I am afraid that if the group knows my real feelings and opinions, they could attack me, reject me or hurt me. Before opening myself out to the others, I have to feel that they will support me and not judge me when I reveal my emotions or thoughts. Experiences and activities give an opportunity to show myself in a truer light, sometimes unconsciously. There is also a part of the secret garden which does not have to be revealed, unless some hidden information could be detrimental to good group dynamics.

**The Unknown area** contains things that neither I nor the group knows about me (*I do not know how I would react when faced with death, nor do the others know*). This unknown area represents the interpersonal dynamics, recollections of early childhood, latent potentialities and ignored resources. The internal limits of this area modify themselves according to the amount of feedback requested and received. Some structured exercises, games or creative activities help me to make discoveries about myself due to my own exploration and thanks to the observations of others. But it is impossible to know everything about one-

self, there always remains a part which is completely subconscious.

The areas of the window are interdependent. Information furnished by the feedback we give and receive from others make them develop. The Open area represents the wealth of communication with other people. When someone new arrives in a group, he is somewhat inhibited. His Open area is reduced. As his inhibitions break down, this area grows and the group 'discovers' the person. The larger it gets, the better is his integration in the group. The purpose of asking for feedback, of revealing ourselves to the others or of giving feedback is to enlarge the Open area at the expense of the three other areas.



The person who asks for feedback observes, listens, talks and enlarges the Open area at the expense of the Blind area, and gets to know himself better. The person who gives the feedback communicates, reveals his personality, enlarges the Open area at the expense of the Hidden area, and the group gets to know him better.

To ask for and receive feedback is an essential reciprocal process if we want to have an ideal window for group work, that is, a large Open area with three other smaller areas. Giving effective and helpful feedback demands practice and empathy, and asking for feedback calls for self-confidence.

It is possible to assess one's own window by asking the following questions:

- What do I avoid or try not to know?
- Do I try to know how others see me?
- Do I avoid saying anything about other people or about the group?
- Do I express myself a lot; do people know where I position myself and what I think? Do I reveal myself to the others? Can I give my impressions about others?

<sup>4</sup> Freely adapted from [www.businessballs.com](http://www.businessballs.com), © Alan Chapman, 2003, and Prof. Baudon, Director of the "Centre Européen de Santé Humanaire", The JOHARI WINDOW, group dynamics

## Resource Sheet C

### Pitfalls and difficulties related to feedback<sup>5</sup>

The word feedback<sup>6</sup> demonstrates the positive nature of a concept which is an integral part of the communication process (retroactive loop) and of learning. It recalls other words such as confidence, kindness, listening, opening up, etc. It is an essentially positive concept in itself, although most people associate the word with something negative, judgemental or critical. Depending on their own level of self-respect, they tend to clam up for fear of losing their identity, while in fact feedback aims at improving behaviours. Resistance and defence mechanisms are very frequent in those receiving feedback, while risks of misinterpretation and fear of confrontation are the difficulties for the ones handing out feedback.

#### Defence mechanisms<sup>7</sup>

The defence mechanisms are activated to protect someone from other people's words (feedback or anything else) perceived as attacks from the outside which threaten one's mental organization – like an anti-virus which, when anxiety and fear are awoken, protects one's self-respect. The defence mechanisms are considerably more active in someone who is less confident due to personal history, who has a fragile identity and who needs to be actualized and recognized. Should the feedback turn to interpretation rather than observation, judgement rather than kindness, some defence mechanisms will certainly be set up. Unfortunately they prevent the opening and development of this person.

- **Denial:** refusing to accept the reality, rearranging it (*no, that's not true, I don't think the children were not listening, everything went well, etc.*)
- **Projection:** to interpret the actions and behaviour of the others according to one's own history or one's own emotional state (*the children are difficult because they are excited* (in fact it is me who is stressed just now); *I found my colleague rather uncooperative* (in fact it is me who doesn't want to work with him).
- **Justification:** bad faith, lack of sense of responsibility (*it's the fault of the children who were behaving badly when I gave the instructions; and it was very hot and the playing field was too small; yes, but it wasn't me who had the idea to play the game like that; I had suggested doing something else, etc.*)
- **Rationalization:** using our reasoning mind to explain actions or behaviour, hiding the emotional level (*I know I'm very shy, and I was always put aside in my family, that is why I don't dare to impose myself and set strict rules and sanctions, etc.*)
- **Humour:** making jokes so as not to have to question oneself (*yes, but honestly, I think I'm good as a policeman, aren't I?*) could be the response of someone who has been pointed out as being too authoritative.

It is therefore particularly important to be conscious of our preferred defence mechanism so as to be able to identify it and avoid using it when feeling that our secure base is under attack. These defence mechanisms can also diminish as we feel the other person is a benevolent resource (the one giving you feedback). Feeling a secure base holding steady any imbalance created by the feedback will help move towards new learning which may require reorganization of personal beliefs (reduction of the Blind area in the *Johari Window* to the benefit of the Open area).

#### Resistance

If the same behaviour persists despite feedback, the only thing to do is to continue to confront the person with

their behaviour. But it must be remembered that no one can be forced to change. The pressure can, on the contrary, lead to a pretense of conforming to the requests made, while holding feelings of anger and resentment. Trust, truth, security and kindness produce the context needed to accompany changes.

#### Interpretation

The process of feedback should focus on behaviour, that which one sees objectively, and not on someone's intentions, which cannot be seen and are guessed through suppositions. It is a pitfall to interpret actions, as one often perceives behaviours as badly intended when it is not the case (*she punished that child because she dislikes him, or, he never smiles because he wants to be taken for a person of authority*). Interpretations are often linked to one's own history projected onto the other person. It is not always easy to differentiate between things of one's own and the things really belonging to the person giving the feedback. How far do we transmit this back to him, when it concerns ourselves? We must be conscious that an important part of any feedback originates from the feelings and history of the giver (projection). This is why knowing oneself well can help to keep a certain distance and recognize our own share in the feedback given.

<sup>5</sup> Adapted from Jones and Pfeffer, Editors, *Annual Handbook for Group Facilitators: Giving Feedback: An Interpersonal Skill*, 1975

<sup>6</sup> The word 'feedback' was borrowed from space engineering by Kurt Lewin (specialist in social psychology and founder of the 'group dynamics' concept) on the basis of the metaphor of a rocket thrown into space that sends signals back to the earth where the ground control can make adjustments if the rocket is not on target. Similarly, a small group is like a steering committee that will emit signals when members of the group are moving away from their objectives. The individual can then use these signals – or feedback – to readjust himself and get back on track

<sup>7</sup> Ben Bryant, Professor of Leadership and Organization at the IMD (International Business Management School in Switzerland)

## Resource Sheet D Group tasks

These two tasks develop the following skills and require the same debriefing.

### Skills to develop

- At a psychosocial level, **communication** and **cooperation** are developed to negotiate and take the decisions together with **respect** for one another person's opinions
- At an emotional level, the capacity to analyse and the **strategic thinking** are fundamental in order to consider all possible solutions
- At a physical level, **coordination** and **agility**, as well as **precision**, are necessary

### Debriefing

- Was the task clear to everybody? How did you find it? Easy, hard, boring, motivating?
- Which was the more helpful or less helpful behaviour for completing the task?
- Were there people who influenced the exercise (leaders)? Who were they and what did they help carrying out or not?
- How did the group work? In harmony, confrontation, conflict, cooperation? What influence did this group mood have on the completion of the task?
- How was the listening and communication within the group? Was there any frustration or difficulty in communicating? When, and from whom?
- How was it at the level of technical realization (agility, coordination, precision)?
- Did you enjoy it? If not, why?
- What would you do differently another time?

### A. Mad matches

#### Duration

10 min

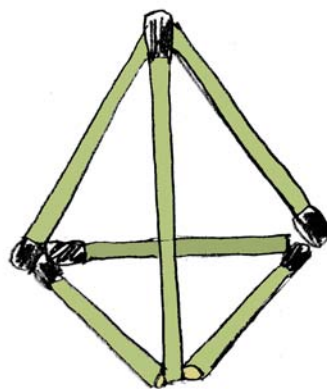
#### Material

A box of matches

#### Organization

The group has six matches of the same length. The goal is to make four identical equilateral triangles without breaking or overlapping any matches.

#### Solution



### B. Gold prospectors<sup>8</sup>

#### Duration

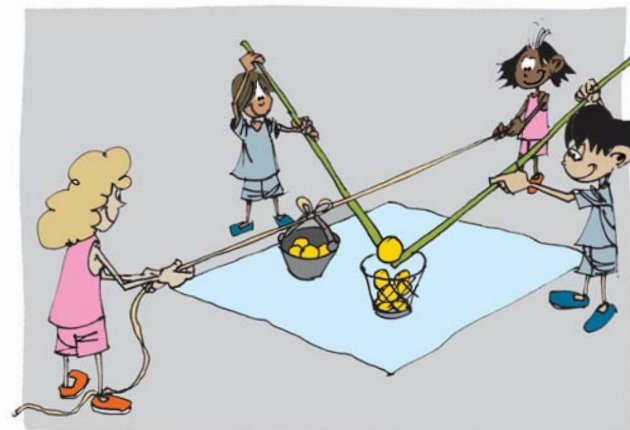
10 min

#### Material

1 rope (about 15 m. long), 1 bucket, 1 wastepaper bin (or basket), 10 to 20 small balls (tennis balls, etc.), small ropes, plastic tubes (or wooden sticks). Mark out a 3m<sup>2</sup> square on the ground with a rope.

#### Organization

You are gold prospectors in the Amazon who have found a river bank (the rope square) full of gold nuggets (small balls), but a crocodile (wastepaper bin) has swallowed them. Together, you have to find a solution to get the nuggets out of the jaws of the crocodile without ever touching the river (you may never go into the rope square), nor letting the crocodile out of the water. To do this, you have a bucket, jumping ropes and plastic tubes. All these utensils can be taken into the river area but may never touch the water. Now you can play; you have 10 minutes.



<sup>8</sup> Adapted from Revue Mobile Macolin, Cooperative Games, One for all – all for one! 2001



## Resource Sheet E

### Helpful or non-helpful feedback?

It is important to get away from the idea of positive or negative feedback, ideas that are too binary and judgemental, in order to understand feedback as a helpful or non-helpful tool, depending on its content and the way and time of giving it. All too often, feedback is mixed up with criticism or judgement, neither of which makes you want to open yourself up. It is good to integrate feedback on positive behaviour (compliments, recognition of something well done) with feedback on behaviour which slows down the progression of the group for example. But take care not to fall into the trap of feedback formulated by a "yes, but . . .", as the person will only be listening to what comes after the 'but', that is the criticism. The following points enable the formulation of feedback to be as helpful as possible, and to avoid any feedback which is hardly helpful, ineffective, or even destructive. These points adjust the position to take to accept feedback in the best possible way.

#### Feedback rituals

It is important to find a familiar place, comfortable, quiet, far from prying eyes, and where people can feel confident (not in the full sun or heat, or cold, uncomfortably seated, in a crowd, etc.). It is also valuable to allow plenty of time and not have to be in a hurry to say things.

The feedback which follows sessions of activities during training can proceed according to a certain staging and in a certain framework. The animators sit facing a semi-circle of the rest of the group, including the trainers, putting them in a position of maximum concentration and receptivity. Then the ritual of feedback takes place in four parts:

- The main actors (the animators) say in turn how they feel and what they thought about their session, what went well and what they would do differently another time (self-assessment).
- The members of the group who participated as 'the children' or who observed a session with children, each prepare one positive point and one improvement, with suggestions for the improvement. The trainer (or a volunteer) should keep the time and the

speaking turns. Too much feedback kills feedback!

- The trainer finishes up with any points which may possibly have been forgotten (without being exhaustive, choose what is essential!)
- The word is given back to the animators who say what were the two important points they recall from the feedback, and how they feel after hearing them.

#### Ways of giving feedback

##### Success Strategies (helpful)

- The feedback is well-intentioned or benevolent  
Only give feedback when the intention is to really help the person to be more effective. You may need to spend time clarifying some things.  
*I saw that you had some problems this morning with the group, would you like to talk about it?*
- The feedback is formulated in 'I'-messages  
Speak for yourself of what you have seen and experienced. Let the others speak for themselves.  
*I got the impression that, when giving the instructions for the game, you felt uncertain; I noticed that you stopped smiling.*
- The feedback describes behaviour  
Describe a behaviour that was seen, and its effect. Speak about one's own feelings and perceptions.  
*While I was speaking, you were tapping your foot and I found it hard to concentrate on what I wanted to say.*
- The feedback is about behaviour which can be altered  
*When you speak English, I don't always understand you because of some mistakes with verbs.*
- The feedback is specific and clear  
Exact feedback has a better chance of being understood.  
*I noticed that you didn't have the material you needed for this activity and you had to interrupt the session to go and look for it. I was absolutely fascinated by your lesson on Resilience which was so well organized and rhythmic.*
- The feedback is given at the right moment and in small doses  
It is important that the facts are still fresh in the person's memory. Refer to the situation here and now.

*I thought you stopped the game at exactly the right moment. It is far easier for someone to accept and integrate several feedback ideas at the same time. It is important to sort out the most useful feedback for that moment and for that person.*

- The feedback is addressed to one person in particular  
Look at the person to whom you are giving special feedback
- The feedback is expected or requested and understood by the recipient

People accept feedback better when they have requested it or if you ask their permission to give it.

*Tell me, please, what did you think about my organizing?*

*Would you let me give you some feedback?*

It is important to have a chance to reformulate to be sure that the feedback was properly understood.

*Are you saying that the children did not understand the instructions and ignored the rules of the game?*

*No, I wanted to say that it is as if you were not sure of your choice of game and then became shy . . .*

*Did the others also get the same impression?*

##### Failure Strategies (non-helpful)

- The feedback is hurtful or judgemental  
Never give feedback to get revenge, punish or belittle someone.  
*I've never seen you cope so badly with a group.*
- The feedback is formulated in 'we'-messages  
Including the rest of the group in a personal comment, in order to subconsciously off-load one's own responsibility.  
*We think (it seems) that when you speak to the children you do not have enough self-confidence.*
- The feedback assesses, interprets  
Do not try to imagine the reasons for any particular form of behaviour. Do not interpret the appearance or action of someone.  
*Why are you tapping your foot on purpose to distract me? You look bored!*
- The feedback is about uncontrollable personal qualities  
*I can't understand you when you speak English, your accent is so heavy.*

- The feedback is generalized and vague  
Making generalities leaves the door open to interpretation.  
*You were not ready.*  
*Your lesson was great!*
- The feedback is given too late and is overloaded  
Do not refer to past problems.  
*You will remember that when I came here last time for coaching, you interrupted the game at the wrong moment.*  
Too much feedback at once can put the person on the defensive and wanting to justify himself.
- The feedback is not frontal and direct  
Speaking over your shoulder or looking at the group in general does not allow the person to feel personally concerned.
- The feedback is forced, imposed  
Sometimes it is really not the right moment to give feedback, as the person is not prepared, or closed, and does not want to hear it. It's better not to say anything!  
*Even if you don't want to hear what I have to say to you, listen to me because you really need to know!*

### Failure Strategies (closed)

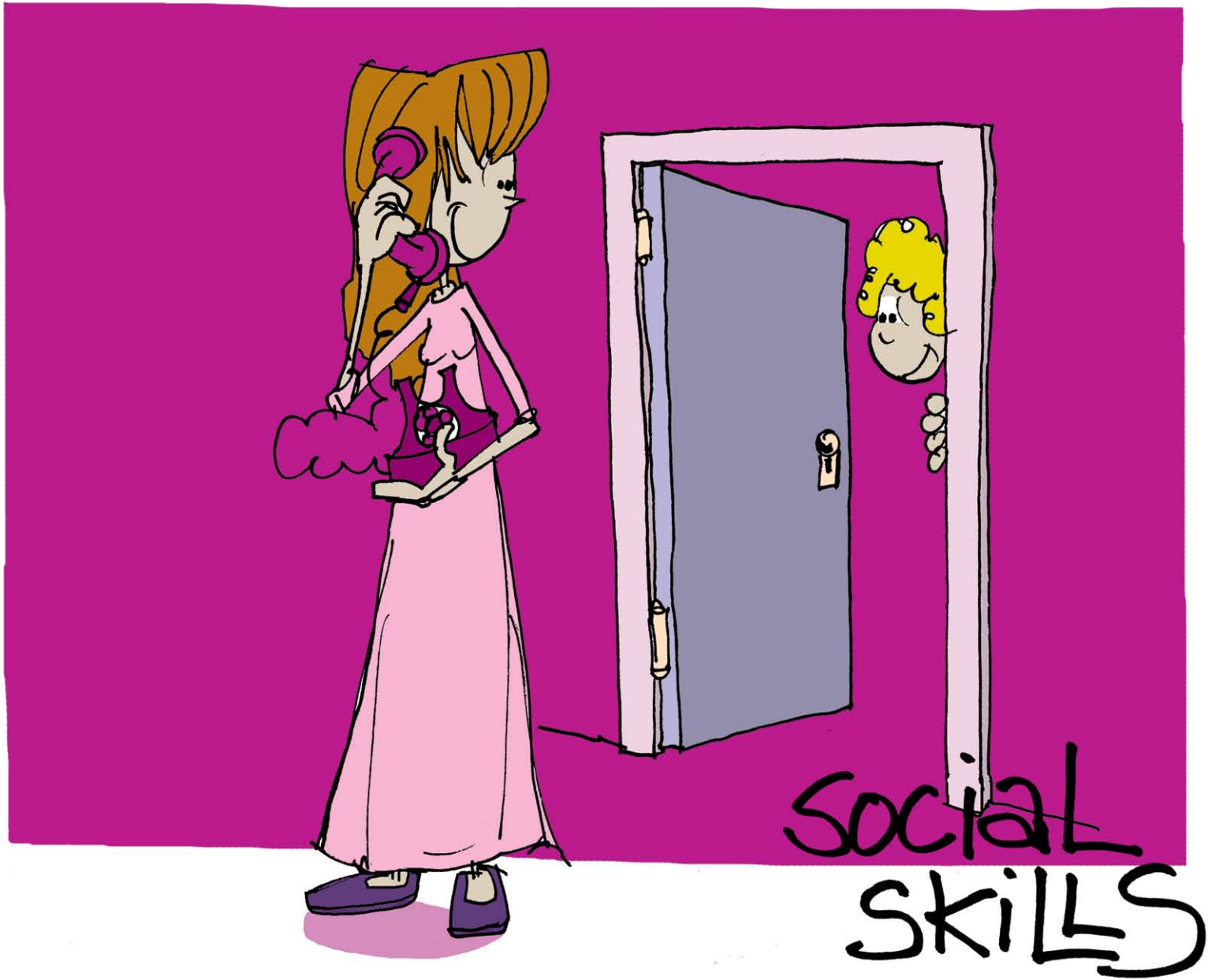
- The person justifies himself and is on the defensive  
Explaining or justifying his behaviour, actions or choices. There is no notion of attack or defence in feedback, if the way of giving feedback is not fair; it can activate defence mechanisms.
- The person closes up and accuses  
Putting the attention on the mistakes of another group in order to be free of responsibility
- The person is ungrateful  
Disliking the person who has said certain things to us, forgetting that giving feedback requires courage, too.  
Having the impression that our personality and our identity are under attack, and refusing to listen properly.

### Ways of receiving feedback

#### Success Strategies (open)

- The person is open and relaxed  
Listening to what is said with an open mind, ready to learn something. Using this chance to learn and understand what the others say about your work or your behaviour.
- The person reformulates what he heard  
If you really think you have been misunderstood or were misjudged, let the person giving the feedback finish and then ask the trainer if you could explain your point of view to the group.
- The person is conscious of its usefulness and is grateful  
Being grateful to the person who wants to give you feedback, knowing that it is useful for self-development and progress. In turn, everyone gives and receives feedback. It's a chance to get it! You know that what is said concerns your selective behaviour and not your identity.

<sup>9</sup> Taken and adapted from Ken Blanchard, American expert in management and leadership, [www.kenblanchard.com](http://www.kenblanchard.com)





## 3.5 Communication and active Listening

### Objectives

- Be aware of the different mechanisms of communication
- Experience what helps and what hinders effective communication
- Know how to put active listening into practice in appropriate situations (problems, conflicts, difficult situations, loss, children in distress, etc.)

### Key Messages

🔑 Communication is a complex mechanism which involves much more than a message and a response. The words chosen, the place, the moment, the people present, as well as their beliefs, values and representations, are all noises which can scramble mutual understanding.

🔑 The essentials of communication take place in the social and symbolic universe of the speaker and the listener.

🔑 Effective communication does not just take place with the mouth and eyes; it is global and engages the whole person, body, mind and heart.

🔑 The feedback loop with its questions and reformulations (repeating what we have understood with different words) is one key to successful communication.

🔑 Active listening is a precious and powerful tool as it encourages the interlocutor, whether adult or child, to come out of their isolation and share their emotions, problems and thoughts.





## Presentation

«One cannot not communicate.» Paul Watzlawick

Communication seems to be a simple subject, since we communicate on a daily basis, but it is in reality extremely complex. We always communicate, **verbally or non-verbally**, whether we realize it or not. It is essential then to become aware of our communication mechanisms and of the way they work in order to reduce the misunderstandings, tensions and conflicts which result from bad communication.

Communication does not boil down to just the transmission of a message and the reception of a response. It is a **two-way process**, involving two people with their representations and their beliefs, requiring a capacity to code – to put ideas into words – and a capacity to decode – or understand the received message. We have to take into account the surrounding noise which creates all sorts of internal or external disturbance – therefore a feedback loop is needed to reformulate, to question ourselves and to question the other, in order to be sure of having well understood before we answer.

When we communicate, we do not base ourselves only on verbal language (discourse) to make sure the message goes across. Communication includes verbal messages, non-verbal or body messages (gestures, expressions, attitude, tone of voice), and **active listening**. All these elements are present and it is important to be aware of them in order to use them effectively and to observe the way in which they are received by our interlocutor.

In **non-verbal communication**, the body and the face reveal things the mouth might not. We usually think that we hear with our ears, but we also listen with our eyes, our mind, our body and our heart. All the qualities of a good

listener will help the speaker express their real feelings and real thoughts. This allows for a better relationship.

In general, to promote **communication with a child**, it is important to try to bring ourselves to their level and to enter into their world, whether by the tone and the words we use, the position we adopt, or the tools we choose. Games are particularly well adapted and they will encourage the children to feel confident more easily.

We often speak of non-violent communication, and whole training programs exist on the topic. We will focus on tips and exercises to establish clear communication and active listening that are effective and helpful in the difficult situations we may have to manage. We will learn of principles for the different ways in which we can communicate with children. Good skills in communication and listening are at the basis of working with children, and of course of a healthy relationship with colleagues, friends and family.

### Little tip

Be aware of the way you communicate – not just the words which come out of your mouth, but also your gestures, attitude and facial expression, not forgetting the quality of your listening; is it with or without your heart?



## Step by Step module (2h)

### 1. Teaser *Three ways to (not) communicate* (10 min)

Ask the group to get into pairs, A facing B, the A on a line and the B on another line facing them. Ask them to think of a short story, anecdote, or dream, and invite them to recount it to their game partner.

- A and B tell their story at the same time (1 min). Feedback: how did you feel? How did you react?
- A tells their story and B does not listen, does something else, looks elsewhere (1 min). Change roles and repeat (1 min). Feedback: how did it feel for the speaker? And for the listener who did not listen?
- A tells her story and B listens actively (1 min). Change roles and repeat (1 min). Feedback: how did it feel for the speaker? For the listener?

### 2. Discussion *Communication mechanisms* (20 min)

Start the discussion by building on the different elements of communication and how each functions. With the group, make a list on the flipchart of the success strategies that facilitate good communication and failure strategies that impede communication.

### 3. Group activity *Pass me the message* (15 min)

Separate the group into three sub-groups and ask them to line up facing you in three columns. Give a long written sentence to the first member of each column with the mission to communicate this sentence to the person behind them without showing the paper. Observe which strategies are put into place and if players enter into a speed competition, or if instead they take the time to repeat and reformulate. Do a debriefing of the game, focusing on the question of reformulation. Which approach worked, and which did not? Why? Return to the success and failure strategies. You can also repeat the game if necessary, mixing the sentences and the groups.

### 4. Group activity *Open questions* (15 min)

Have the group ask an open and a closed question. What is the difference between the information obtained when we ask an open question (a lot of spontaneous information) and a closed question (yes/no)? Once everyone has understood the difference, make small groups of three: A, B and C. A has to obtain the maximum of information on the habits of B (food, favourite place, earliest memory, best holiday) without B answering by yes/no. C observes and takes note each time A uses a closed question, or when B answers with yes/no. Change roles. Have a feedback session with each group at the end. Is it difficult to ask open questions? Why? What did B notice about the way they were questioned? Etc.

### 5. Role-playing *Active are listening* (30 min)

Ask the group what are the important elements for good listening? Review together the techniques for active listening. Ask of the same groups of three to think of a problem or a difficulty they would like to resolve, something that they feel comfortable bringing up in a training session.

A tells their problem and B listens using active listening techniques while C observes (5 min). Change roles twice (2 x 5 min).

Conduct a feedback from each group at the end. How did each person feel as they were listened to? What was it like to listen in this way – easy or difficult? Discuss what really helped or not, the strategies for success and failure.

Resource Sheet A on the flipchart

Three sentences of the same length, invented and not too simple – they can even be illogical, or taken from funny or key moments in the group's experience

Recall the four elements (body, heart, eyes, ears)  
Resource Sheet B on the flipchart

You can also prepare in advance a piece of paper with situations based on the problems participants face in their daily workplace

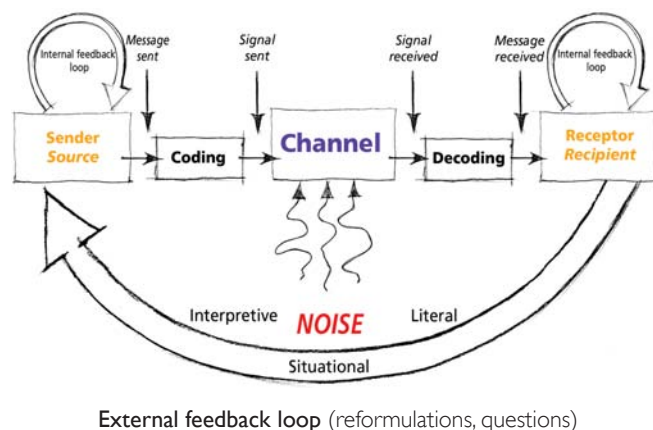
#### 6. Role-playing *Communication with children* (30 min)

Ask if there are differences when we communicate with adults and when we communicate with children, and what are the important points to notice when having a discussion or an interview with a child. Distribute the Resource Sheet C and have participants read it individually. Ask two volunteers to act out the case of a child in difficulty (choose the most appropriate situation). Discuss the difficulties and possibilities.

One photocopy per person of  
Resource Sheet C

## Resource Sheet A Communication mechanisms

This diagram<sup>1</sup> reminds us of the complex mechanisms of communication. It is not only a sender who transmits a message to a recipient who listens. There are always two levels, the message enunciated on the first degree and the hidden messages, that is the unsaid, the representations, the projections, etc.



The communication path includes several stages:

A sender has a message in their mind – an intention – which they review in their internal feedback loop (like in an echo chamber) before sending it by coding it in their own words. The sent signal goes through a channel that can vary in kind (telephone, restaurant table, conference...) and that is scrambled by a number of noises: the vocabulary used and understood or not by the recipient, interpretations according to the beliefs, values and filters of each, different situations including places, times, cultures and specific people, as well as their role towards each other (ex. the communication will be different if we are speaking to our boss, our father or our student).

Once all these obstacles are overcome, the received signal must be decoded by the recipient who will then receive a message which they must review through their own

internal feedback loop (*did they mean to say that? If I haven't understood, it is because it was not clear, etc.*) before they speak in their turn.

At that moment a key stage takes place: the external feedback loop, which is the give-and-take of adjustment between the recipient and the source, just like when we seek the right wave on a radio station. Then reformulations and questions should be used in order to check that the two persons have understood each other. If not, misunderstandings are much more frequent.

Communicating is not just the transmission of objective information like a number, a speed or the name of a town. It is the meaning we give to things, how we experience them, what we think and how we position ourselves towards others. That is why we speak of redundancy or the necessary repetition in communication. Many questions and reformulations are needed, as well as the capacity to de-centre ourselves, in order to understand what the other wants to say.

Furthermore, for communication to be effective, it has to be **global**. This means that it must include the whole body, not just the mouth and the ears, but also the eyes, gestures, and above all, the heart. We can remember it with five key verbs: **be, feel, see, speak, listen**.

What do we need in order to communicate?



**Be:** presence, openness

**Feel:** empathy, trust, respect

**See:** observation

**Speak:** clarity, precision

**Listen:** attention, concentration

### Success Strategies<sup>2</sup>

- I speak from my own point of view (message in 'I'), I don't accuse the other (*you have done ...*) and I don't think on behalf of others (*we feel...*)
- I can have a different opinion from others and still respect them. If I don't respect the other, there cannot be any real communication
- I acknowledge receiving the message and I reformulate it in order to be sure that I have well understood before answering (*I see that you are angry; should I understand that you need more of my attention? In which case I can offer the following...*)
- Listening is as important as expressing myself: if there is an agreement or disagreement, the responsibility is shared

### Failure Strategies

- When I'm confronted with a different opinion, I argue, I give advice, I justify myself, I judge, I feel threatened
- If I want others to listen to me, I need to speak louder than them
- I know that the problem is with the other person – no need to explain to me!
- I don't have time to listen to the other; I have the right to interrupt

**Look out:** the real message can be different from that expressed by words. It is said that 25% of communication is verbal and 75% of it is non-verbal. The information provided by behaviour and attitude is often more precise than what is expressed by words.

<sup>1</sup>Diagram based on the models developed by Shannon and Weaver, 1946-1949

<sup>2</sup>Taken and adapted from Michel Claeys Bouuaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008



## Resource Sheet B

### Active listening<sup>3</sup>

Have you ever been in a situation where someone has told you of a problem or a difficulty they encountered? How did you react? Was it difficult to find the right attitude and the right words?

Below are a few ideas for what is called 'active listening' when you are faced with someone who is not feeling well, who has an important problem to resolve (conflict resolution) and who needs quality listening, or even help from you (trauma, great sadness, anger, etc.). In the context of a more formal interview, make sure to clarify the fact that the interview is confidential but that you may have to share it with others if you consider that there is a physical or psychological threat for someone, or for any other good reason.



- Find a calm place where the person feels free to speak
- Sit down facing the person and lean gently towards them
- Nod your head or use other expressions or gestures which encourage the person to say more, or which show that you understand them
- Give your complete attention to the person, your mind free of all other thoughts
- Avoid interruptions or distractions
- Show interest in the person, be respectful
- Focus on the person and not on your own problems or what you would like to say



- Look the person in the eyes or around the face (not too much, not too little)
- Observe the posture of the other person
- Pay attention to facial expressions
- Look for what is unsaid, on top of what is said
- Find the real emotions behind the story, and the non-verbal language



- Listen attentively and try to remember what the person says
- Reformulate what they said in order to show that you understand
- Ask questions to clarify certain things or to better understand the person
- Give appropriate feedback, suggestions or encouraging answers



- Be patient and give the person time
- Be trustworthy, know how to keep a secret
- Show your empathy
- Be tolerant and accept the other without judgement
- Try not to have rumours in your head about the person which could affect the way you listen
- Have the courage to deal with reactions or behaviours which could be off-putting; do not forget that there is always a reason behind a particular behaviour
- Keep in mind that there is good in everybody

### Success Strategies<sup>4</sup>

- I keep visual contact, I am silent, receptive, and I listen to the other
- I am present, focused on the other, empathetic
- I trust the person, I respect them for who they are
- I acknowledge receipt of their message and emotions; I recognize them (*I hear what you're saying, I see that you're sad*)
- I reformulate if necessary (*if I understand well you're said because of what she told you?*)
- I ask open questions which encourage the person to speak. I avoid closed questions which ask only for a 'yes' or a 'no', and inductive questions which don't give a choice (*how did you feel?* rather than *did you feel bad?* or *didn't you feel bad when he said that?*)
- I help the person to identify the hidden emotions (*is there anger behind this sadness?*)

### Failure Strategies

- I interrupt the person, I show my impatience, I am focused on myself
- I reassure the person, I minimize what they have been through, I negate (*it's not that bad, you'll see, it'll be fine, you know many others have it far worse; what you're telling me isn't possible, I don't believe it!*)
- I analyze, I interpret, I compare (*you know the same thing happened to me, I see what you want to say; I felt the same way when...*).
- I explain, I give advice or solutions without the person asking me for them (*if I were you I'd do this instead*)
- I get emotionally involved and I suffer alongside the other person (*it's really terrible what he did to you. It makes me angry!*)
- I ask indiscreet or intrusive questions
- I criticize, I judge (*I don't think you should have reacted like that. It's not very nice for him*)

<sup>3</sup> Taken and adapted from AVSI, Handbook for teachers, 2002

<sup>4</sup> Taken and adapted from Michel Claeys Bouuaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008

## Resource Sheet C

### Communication with children<sup>5</sup>

To favour communication with children, it is important to try to adapt yourself to their level and to enter into their world, whether it is through your tone and the words you use, the posture you adopt, or the tools you choose. Games are particularly well adapted for children and encourage the child to trust the adult more easily. The means can vary, from drawing to puppets, ball games, dolls, stories or counting rhymes, everything that can help the children to express themselves other than verbally and to replay difficult and suppressed moments.

Other than 'active listening' techniques, the following tips can be useful, above all in the case of an interview with a child aimed at obtaining information on a delicate situation.

- Seek out a calm environment, without risk of being disturbed. Sit down at the level of the child – on the ground, without tables or chairs that create distance.
- A trusted adult can participate in the interview if the child so wishes, but it is important to be sure that the adult will not speak in their place, and will not push the child to 'speak well'.
- Introduce yourself if the child does not know you. Explain why you are together and what you are going to do. Explain that the interview is confidential but that you may have to share it with others if you consider there is a physical or psychological danger for the child or for another person.
- Use simple language and do not be too formal in your attitude. Play with the child in order to relax the atmosphere.
- Always explain to the child what you are doing and why. Only take notes if they are absolutely necessary and explain their purpose to the child.
- Ask open questions to encourage the child to tell things in their own way (*tell me about life in your village rather than where do you live?*). Avoid closed or inductive questions, anything which suggests the

child's response (*you like school, don't you?*)

- Be welcoming and do not judge, no matter what the child might have done. Avoid interrupting a child when they are speaking. Respect their emotions without trying to stop them from crying if they need to. Recognize their emotions (*I can imagine that must have been sad.*)
- Allow enough time for the child, but respect their limited concentration span. Allow time for the child to ask their own questions.
- At the end, review the positive elements and tell the child what will happen, without any false promises.

<sup>5</sup> Taken and adapted from Terre des hommes, Child Protection: Psychosocial Training Manual, 2008

## Resource Sheet D

### T Game<sup>6</sup> (optional)

This activity is excellent to become aware of the ways in which we communicate. It is played in threes, and works mainly through verbal communication, without sight (blind-fold) – in other words, without the advantage of non-verbal communication. We discover the failure and success strategies to communication and then transfer them to real-life experience, personally or professionally.

#### Duration

The activity itself can last 30 to 45 minutes, with a debriefing of approximately 30 minutes afterwards. Plan for at least one hour in total.

#### Material for each group

- An envelope with 9 cut-up pieces of the T nr. 1
- One sheet with the whole T nr. 2
- One separating screen (put two chairs back to back and a sheet of fabric between the backs so that two people cannot see each other). The observer stands to the left or right in order to be able to see both the two games and the two people.

**Look out:** within one group the whole T and the cut-up T do not have the same colours. This is part of the game.

#### Organization

Several groups of three composed of a sender, a recipient and an observer. Each person receives specific instructions. The groups are placed so that they cannot see or hear each other too well, although without putting them into different rooms – the ambient noise is part of the game and adds to the difficulty in communication. The animator manages the distances.

The game is interrupted after around 30 or 45 minutes, according to how things are going.

When one group has finished, they can silently observe the other groups who are still playing.

#### Instructions

The recipient and the sender will communicate without seeing each other. The recipient receives the envelope with the cut-up pieces. The sender receives the T outline. The observer has something with which to take notes. Once the instructions have been given, everyone must remain silent.

- Sender and recipient: you will receive some things. The sender must get the recipient to understand what is in front of them. You may speak but without making any sign or gesture. You must stay behind the separation screen and must not try to see the other side.

- Observer: you observe the two players and make notes of your observations. Pay attention to the important moments of exchange (words and strategies used, the intensity curve of emotions at different moments, etc.) but you must not say anything, whether by word, facial expressions or gestures, that might help one or the other of the players. You must remain neutral and observe only the facts.

#### Debriefing

At the end of the game time, each group discusses internally what happened on two levels – facts and emotions. Then each group makes a list of what helped communication, and what hindered it. Then everyone together shares the different feelings, problems, frustrations, etc. At the end, a summary of success and failure strategies is made on the flipchart.

#### Success Strategies

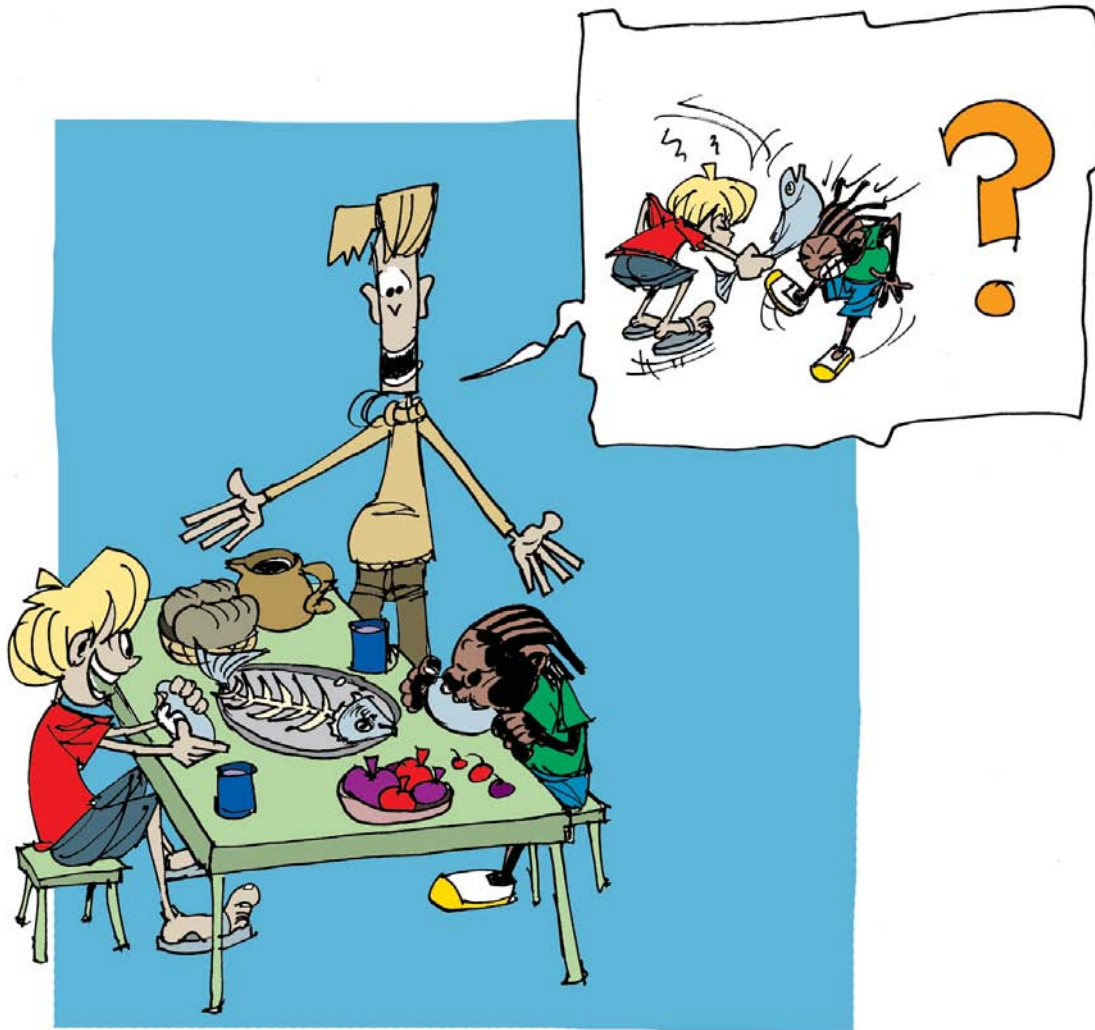
- Start from a common vision (how many pieces, what colours, etc.)
- Use clear and precise words
- Have balanced communication between sender and recipient (it is not just the sender who speaks – the recipient must also ask questions). Each has 50% of the responsibility
- Adapt strategies to the interlocutor; approach problems in different ways
- Encourage each other; ask if everything is ok, understandable, etc.
- Listen attentively, focus
- Reformulate, clarify
- Find a common language
- Etc.

#### Failure Strategies

- Close in on yourself, plan for failure (*I don't know anything about geometry*)
- Put yourself in the position of the pupil (recipient) and not dare ask questions or say when you have not understood
- Judge, criticize, be prejudiced about the abilities of the other
- Cut the communication, thinking that you have understood; start interpreting and listening only partly to the information
- Try to solve the problem by yourself, not relating with the other anymore
- Let yourself be overcome by the tension, the stress, the noise of the other groups, the pressure
- Mock the other person, demean him
- Think that you know while the other doesn't understand a thing, believe that they are stupid
- Etc.

<sup>6</sup> T shapes can be downloaded from the Tdh website (the URL link is in the bibliographical references)

## 3.6 CONFLICT RESOLUTION



### Objectives

- Understand the causes of conflict and become aware of your own reactions and behaviours when faced with conflict
- Understand and put into practice the different stages of negotiation for conflict resolution
- Know how to prevent tensions and possible conflicts between children with clear rules and constructive consequences

### Key Messages

- Before being able to set up efficient tools for conflict resolution, one must have carefully analysed their own history when faced with conflict, as well as their usual way of responding. Collaboration is often the most helpful strategy.
- A simple problem left unresolved by discussion can degenerate into conflict. It is better to "put the fish (one's cards) on the table" to reveal underlying tensions and disagreements. This will help resolve them positively.
- It is important to make a clear distinction between the problem to be solved and the person involved; it is not the person who is the problem, but the person's behaviour.
- Resolving a conflict requires specific non-violent communication skills. The task is to defuse emotions and recognize the needs, values and interests of each person involved. Then formulate requests in order to reach a win-win solution.
- Preventing tensions and conflicts among children requests setting up a secure framework, with constructive rules and consequences.



## Presentation

This module aims at making animators and social workers think about their way of tackling conflicts in their daily and professional lives; in a second phase, it is important to give them the basic tools for better handling conflicts at different levels such as between adults, between children and between adults and children.

The term 'conflict' is part of our daily vocabulary, whether in the media, at an international level, or in everyday life. It is a natural phenomenon which is a part of all human relationships. Conflict starts with problems or tensions arising from diverging opinions and/or misunderstandings due to poor communication, which degenerate if not quickly and openly addressed. The roots of a conflict usually stem from a disagreement over values, a broken bond or the difficulty to accept any kind of loss.

All too often, conflicts are ignored and result in a broken relationship or they get resolved with a winner and a loser, if there is domination. The degrees of intensity can go from a latent conflict to a calm assertion, argument, harassment, abuse, insults, physical violence or even killing. It is important to know where one stands as quickly as possible to set up the necessary tools for a positive resolution.

The fear of conflict is widespread, and typically the idea of conflict conjures up disputes, aggressiveness, even hatred. One is often afraid of clashing with someone for fear of compromising or losing the relationship. The fears of rejection, of resentment, of consequences, of being humiliated are further reasons to run away from conflict. But the longer one waits to address the problem, the worse it gets. One is, perhaps, kept hostage by the desire to preserve an alleged harmony.

Flight or aggression are common reactions, but, once fears are removed, one can also learn to consider conflict in a

positive way, as a challenge, a problem to be solved, an opportunity for a positive change, an energy for creativity and commitment. Analysis of the situation is required to determine which strategy will be the most appropriate, based on whether the 'objective' or the 'relationship' matters the most. **Domination, avoidance, adaptation, collaboration or compromise**, are approaches that can be applied in different cases; although collaboration is usually the most helpful.

Once the challenges of conflict and one's own view of conflicts are properly understood, it is important to know the **steps of negotiation** that can lead to comprehension, respect and peace. The first is to recognize the signs of a potential conflict, say 'stop' as soon as possible, then communicate in a non-violent way and negotiate a solution which accounts for everyone's needs and is sealed with mutual recognition.

Conflict resolution through negotiation is important in any context, especially in humanitarian activity where the environment is often extremely stressful and tense. One must pay attention to the history of each person in a conflict – their gender, ethnic group, religious beliefs, and social values.

### Little tip

"Put the fish on the table" before it stinks . . . and get the benefits of a meal together. In other words, quickly "put one's cards on the table" and do not wait before helping to resolve a conflict between children. Do not be afraid to speak to the person with whom you feel a tension.



<sup>1</sup> Expression taken from George Kohlrieser, *Hostage at the table*, 2004. The metaphor is interpreted as follows: Put the fish on the table! Get to work, at the table to clean it, cook it and make a good meal of it! Don't leave a fish under the table, it will start to stink. The faster you speak openly about a conflict, the better you will all be!

## Step by Step module (2h)

### 1. Teaser Reactions and strategies when faced with conflict (20 min)

Put a chair or any other object symbolizing conflict in the middle of the room. Ask the participants to take one minute to think about a specific conflict they have experienced, and to physically position themselves in relation to the chair (distant, back turned away, foot on the chair, etc.). Then each one explains the reasons for the position they have taken. Define the possible reactions of fear, running away, or indifference, and the strategies of domination, avoidance, adaptation, collaboration or compromise. Briefly talk about these behaviours and their advantages and drawbacks. Is there one behaviour which is better than the others?

### 2. Discussion Definition and characteristics of a conflict (15 min)

Initiate brainstorming with the group on what a conflict is for them. Note all the words which come to mind. Continuing with key ideas, find the definition of a conflict.

Ask them to give examples of conflicts, real or not, which are then regrouped according to a scale (intrapersonal, interpersonal, up to international) and intensity (from an argument to killing). Discuss the causes of conflict. Specify the type of conflicts dealt with in this module, such as interpersonal, among adults or children.

### 3. Role-playing Steps of negotiation (1 h)

Tell the story of the two sisters fighting for an orange and ask the group what they would do.

First role-play: ask the group to think for five minutes and to suggest two sorts of conflict situations, real-life if possible, one involving two adults in an argument (including the animator), and another involving two children quarrelling, with the animator as mediator. Have one pair and one trio volunteer to briefly act out the conflict and its outcome. The others watch. Debriefing after each situation. Comment on and discuss the various solutions and ways of dealing with the situation (30 min).

Write and explain the different stages of negotiation on a flipchart (15 min).

Second role-play: in groups of three or four, have each group take up one of the two situations above and apply the steps of negotiation while one person watches. Feedback. Is anything different? What? Why? If time permits, change of roles and situations (30 min).

### 4. Discussion Prevention of conflicts among children (25 min)

Initiate a general debate on conflicts more specific to children. Enumerate their usual causes. Examine if they arise from power struggles, frustrations, jealousy, broken rules, or else? Take the case of a game where the rules are not respected and the punitive measure is definitive exclusion. What does this produce, what do the children learn from this sort of punishment?

In small groups of three, draw up a list with examples of rules for a group of children doing an activity, and of constructive consequences if the rules are broken. Solicit a general exchange of opinions.

A chair or table in the middle of the room  
Diagram Resource Sheet A on the flipchart

Resource Sheet B

Resource Sheet C

Prepare several situations in advance in case the group runs out of ideas  
Resource Sheet C  
Steps of negotiation on the flipchart

Resource Sheet D

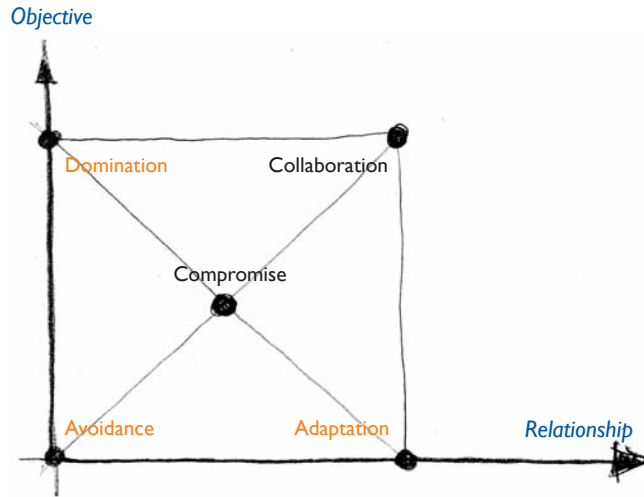
## Resource Sheet A

### Different behaviours in conflict<sup>2</sup>

It is interesting to know and understand our own reactions, strategies and typical behaviours regarding conflicts, as some are more efficient than others. When someone finds themselves in a conflict situation, there can be various types of reaction. Very often they react with their reptilian brain (their instinct), which knows only two modes: flight or fight. Indifference is also possible. But we will see that it is important to learn to develop better-evolved responses, through negotiation and collaboration.

Handling a conflict in a positive and constructive way implies being capable of managing the emotions in play, as well as analyzing two fundamental dimensions: the **objective to reach** and the **relationship to the other**. It is always important to examine what the needs are in the situation and what benefits can be drawn from it. Is the objective more important than the person(s) involved? Or is nurturing and maintaining the relationship more important? Or perhaps are the two dimensions equally important? This awareness is essential to react in the most appropriate way.

Without a real reward or benefit in view, "putting the fish on the table" to clean it can seem too off-putting for a person to summon the courage to face the conflict. But if one considers that the relationship and/or the goal are worth the effort, then one finds the resources to go to the negotiating table.



This model shows five behaviours commonly used in conflict situations. Collaboration is the strategy that best manages to take both the dimensions of the task and the relationship into account. On the opposite, avoidance does not resolve anything and does not draw benefits. In the middle, compromise allows for a happy medium between task and relationship. Domination denies the relational aspect and considers only the objective, while adaptation cares only for the relationship while forgetting the final result.

**Note of Caution:** it is better to go for collaboration or compromise, except when the stakes and the analysis of the conflict require another strategy.

#### Domination "It's that or nothing"

- o One's own interests are sought to the detriment of others; there is a fight for power; the conflict cannot be resolved if both parties use that strategy.
- Creates resentment and the desire for revenge in other parties; it damages relationships and belittles the others.

#### Avoidance "I'll think about it later"

- o A diplomatic way of avoiding discussion, it is a withdrawal from a threatening situation.
- Risk of break-up because important stakes are not considered and resolved.

#### Adaptation "I accept whatever you want"

- o Giving in is the goal; the tendency is to sacrifice one's own interests for those of others.
- + Favours a climate of harmony.
- Can create resentment in the one who gives in; it can be seen as a sign of weakness; the conflict may surface again later.

#### Compromise "Let's make an agreement"

- o Search for a mutually acceptable solution which may satisfy both parties; sharing on differences, both parties make concessions.
- + A happy medium is found; compromise is useful when the parties share equal power and completely different goals; everyone wins and loses something.
- Compromise can spawn solutions that are not very creative; leads to bargaining relationships.

#### Collaboration "Two heads are better than one"

- o Desire to work with the other party; search for solutions when the stakes are too high to accept a compromise; collaboration is a better solution for all, but it requires a high degree of commitment.
- + Greater creativity for problem-solving; reinforces a team and improves a relationship in which people are very involved.
- Demands time and energy.

<sup>2</sup> Adapted from Thomas and Kilmann Conflict Mode Instrument, 1972

## Resource Sheet B

### Definition and characteristics of a conflict

#### Definition<sup>3</sup>

Conflict can be defined as a difference of opinion or values between two or more people or groups. It is characterised by tension, emotionality, and opposition when bonds are broken or absent.

The differences and disagreements which can spark a conflict are many: differing objectives, interests, values, styles of communication, differences in status, insecurity, resistance to change, etc.

Very often a conflict conceals a loss of attachment to people, a loss of territory, roles, identity, meaning and control (the feeling of being overwhelmed). It is as important to understand the disagreements as it is to recognize the emotions linked to a loss.

In order to resolve a conflict, you must take everyone's values into account, which are linked to emotions from real-life or to old wounds. Most of the time one will be faced with strong drivers, hence the importance of keeping those in mind. It is therefore fundamental to manage, to create or maintain a link with the other players, beyond what separates them, and beyond the negative feelings which can be there.

#### Characteristics of a conflict

According to the level of the conflict, the measures to be employed should be adapted. It is important to define right at the start whether we are involved in the conflict, if we are a witness to a conflict or if we should play the role of mediator. The conflict can be personal or professional.

The **scale** of a conflict can vary from intrapersonal (within oneself), to interpersonal (between two or more people), intra-group or inter-group (within a group or between several groups), and finally international.

The **intensity** can go from latent, to calm statements, arguments, insults, harassment, physical harm or killing. It should be remembered that before a situation deteriorates into violent conflict, it goes through several stages. It often starts with a simple difference of opinion between two people that creates a tension or problem, which only needs an open discussion to find resolution. A conflict intensifies when the players decide not to be in agreement and to hold on firmly to their different views, perhaps initiating violence if they also try to convince one another. To control this progression, skills for conflict resolution are required.

It is necessary to make a clear distinction between:

- a difference of opinion that can be articulated as one certainly has the right to think differently and to have their own opinion and still get along.
- a problem which can be resolved by dialogue and discussion; but which, if ignored, will probably turn into a conflict.
- a conflict, which is the next stage of an unresolved or badly managed problem.

<sup>3</sup> Adapted from George Kohlrieser, *Hostage at the table*, 2004



## Resource Sheet C

### Steps of negotiation

*Two sisters are arguing about an orange. "It's mine! I need it!" says one. "No, I need it more than you, it's mine!", says the other.*

What would you do?

*Their mother breaks in, cuts the orange in two equal parts and gives them one each.  
One girl peels the orange, throws away the peel and eats the fruit. The other girl peels the orange, throws away the fruit and keeps the skin so she can make marmalade.*

What conclusion can you draw?

With **children**, the resolution of a conflict is somewhat different, as their immaturity in dealing with their emotions must be taken into account. We also know that non-violent communication and active listening are complex skills to acquire. Children therefore need positive adult models and support in handling their conflicts.

With children, bad behaviour or chronic aggressiveness is a manifestation of an unfulfilled need. A child who lacks attention, recognition or affection will cause conflicts to draw attention.

Observe the situation, analyse the context and try to understand the reasons for this behaviour by **asking appropriate questions**. Once the **emotions** and the **needs** have been expressed, it is possible to seek a positive **solution for everyone**.

### Steps of negotiation<sup>4</sup>

These steps are valid when one is involved in a conflict or when one plays the role of mediator in a conflict.

1. **Create a link** between the two parties. Find common views even if different viewpoints is often the source of the conflict. Look for the ally and not the enemy.
2. **Separate the person from the problem**. Do rather not consider the person as being the problem, but rather their acts or behaviour.
3. **Communicate with respect**. Take deep breaths, re-centre yourselves, sit down face to face, look at each other; speak with an 'I' message, avoid judgement, avoid putting pressure, take responsibility for what is felt and what is said.
4. **Express one's feelings**. What is each person's perception of the problem? What is each person's feelings? Which thoughts are judgemental? Is each one taking responsibility for their own actions? Is anyone applying pressure? Are there fears or resistance from one side or the other? Is anyone rationalising excuses? Is everyone listening and accepting the other's messages? Does anyone feel under attack and needing to defend themselves, and why? Is it possible to change one's outlook on the other person?
5. **Identify the needs of each person**. What are the real, deep needs of each party? Are they compatible or not? Why?
6. **Look for a positive solution**. Make a list of all the possible solutions, even with new, creative or unusual options. Remove the unacceptable options for one or the other party. Negotiate a solution which satisfies each person and find a win-win solution.
7. **Reach an agreement** or a contract. Work out all the details for applying the solution and express mutual recognition for bringing the negotiation to a close. Check the validity of the agreement soon after the start of its implementation. Maintain the relationship so that it can be ended on a positive note or be continued.

For the process of negotiation, an atmosphere of security and trust is essential. If there is a feeling of judgement, or negativity, it is important to recognize it (*I feel that I am/you are judging at this point*). Express acceptance (*I see that you are not at ease and I understand this perfectly*). But if one of the two people is not in a position of acceptance, the other person will stay on the defensive.

In a group, one can also look at conflict resolution as a bargain, a working arrangement that is respected and where each person gets something out of it. No pressure, no power games or manipulation.

In a group, the search for **consensus** is most important, as, in contrast to a vote which leaves a discontented minority, consensus is decision-making respecting everybody's point of view. What counts is that each person feels heard and respected, and not that each one obtains their preferred choice. A group decision that suits everyone takes time and flexibility, but its value lies in not using force on anyone.

<sup>4</sup> Adapted from George Kohlrieser, *Hostage at the table*, 2004, and Michel Claeys Bouuaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008

## Resource Sheet D

### Conflict prevention with children and positive discipline<sup>5</sup> for constructive consequences<sup>6</sup>

Before addressing conflicts among children, it is important to consider positive discipline which sets up **rules and constructive consequences** so as to prevent conflicts from happening. Punishments are part of a strategy of failure, a sort of power game, as it relies on threats and fear. The most interesting educational strategies are those which value and reinforce the confidence and self-esteem of the child, and offer new perspectives. We want to build a respectful relationship with the child and acknowledge their worth in order to encourage them to do better. If something is not going well, it is better to sit down and talk about it rather than threaten or punish.

In a **group**, the most important thing is to set up rules for functioning, which, if they are broken, lead to constructive consequences known in advance, as they have been worked out and negotiated beforehand by the animator and the children together. Constructive consequences should be part of an arrangement, as rules are needed for all games and group activities. Too often, not respecting the rules leads to exclusion from the game or the activity, but it is by far better to choose more constructive strategies for the child and the group.

Here is an example of a reaction in three stages:

- Before coming to a punitive measure, it is important to give the child the possibility to reconsider their behaviour by offering to leave the game or the activity for a while in order to think about their behaviour and to allow them to return into the game when they feel ready.
- Any behaviour that breaks the rules should systematically lead to a discussion between the animator and the concerned child or children at the end of the activity.
- If there is a constructive consequence, it should always be acceptable and respectful of the child, its

first aim is to allow the activity to work well, and not to punish or to vent one's anger or to take revenge. According to the behaviour of the child, one can either offer them an exercise to release their extra energy (running a few times around the field, jumping x times with a rope, or any other idea). In other circumstances, a task of common good can be imagined (cleaning, tidying up, repair of equipment, etc.)

This arrangement and the establishment of clear rules and measures demand time at the beginning with a new group, but this time is largely recovered later, as it avoids conflicts resulting from bad behaviour, frustrations, misunderstandings or aggressiveness. Conflict between children often arise from the same need or the same desire (possession of a ball, a particular role in a game, etc.). The animator must be prepared for these reactions and anticipate them with the established rules; for example write on the board who has played which role and plan who will take the role the next time.

<sup>5</sup> Save the Children, Joan E. Durrant, *Positive Discipline: what is it and how to do it*, 2007

<sup>6</sup> Taken and adapted from Michel Claeys Bouuaert, *Pratique de l'éducation émotionnelle: apprentissage de la relation et de la communication justes*, 2008

## Success Strategies

- I try to teach non-violence, politeness, empathy, respect of oneself and of others, in short, life skills
- I react with long-term solutions in mind so that the children may develop their own self-discipline in order to manage difficult situations in their lives
- I clearly communicate my expectations, the rules and the limits
- I look for a solution, not a culprit
- I don't punish because punishments are inefficient power play; I negotiate fair measures in the context of clear agreements
- If a child is systematically aggressive and wasn't before, I will try to understand that behaviour by having a meeting with the child and/or the parents
- If a child is playing or acting on purpose all by himself without taking the others into consideration, I will add a rule of cooperation in the game or the activity

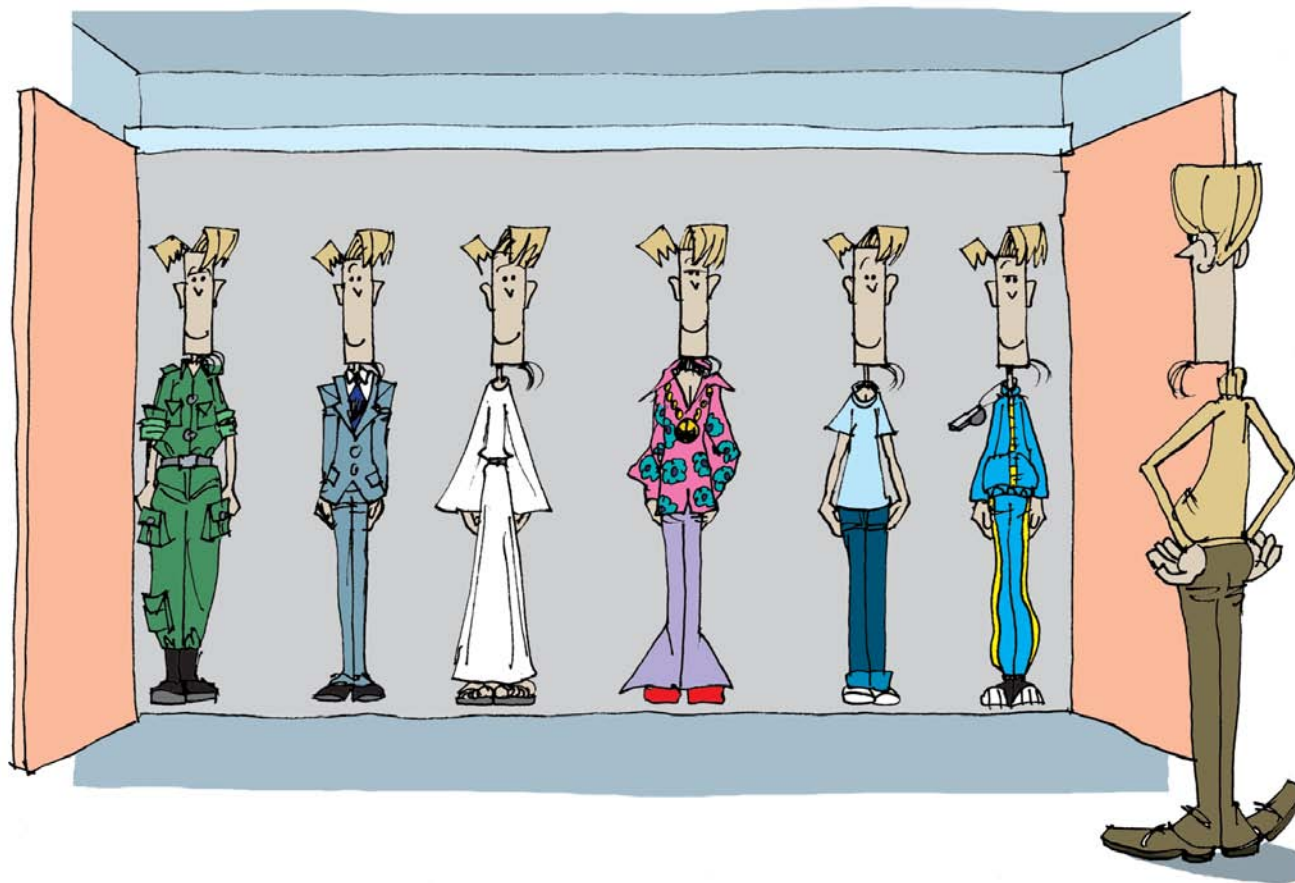
## Failure Strategies

- Looking for a culprit and punishing them
- Thinking that education is a matter of discipline and effort
- Saying that to win, dominate, be the first or the strongest, is the most important thing
- Letting the children do whatever they like
- Not giving clear limits or expectations
- Reacting short-term, on the spot, without thinking about one's action in the long run
- Excluding someone who did not respect the rules of the game
- Depriving someone from their break because they hit their classmate
- Punishing someone who does not want to do their homework, like writing "I am a bad pupil and a lazy bones" 200x





## 3.7 Leadership



### Objectives

- Understand the different roles of an animator and the necessary skills to be an effective animator
- Know what makes good leadership, and how to put it into action
- Identify your own style of leadership and practice different styles

### Key Messages

The role of animator is complex and requires excellent personal skills (self-awareness), social skills (relationships with others), methodological skills (activity methods), and technical skills (knowledge of activities), as well as plenty of experience.

The animator plays the role of a mentor when they accompany the children in their physical and psychosocial development, when they have a strong (affective) bond with the children, and when they provide clear (normative) limits.

The motivated animator with strong leadership qualities has a vision of where to take the group, has appropriate objectives and the skills with which to achieve them, and knows how to create bonds with their group.

A skilled animator should be able to switch between the different styles of leadership (visionary, affiliative, democratic, coach and, only rarely, coercive and pacesetter) according to the group with which they work and the results desired.

A skilled animator should know when to pass leadership responsibilities as an educational goal to some children of the group.



## Presentation

«A real leader has no need to lead; he is content to point the way.» Henry Miller

To support a group is a challenge as complex as it is gratifying, as the task has several aspects. If we consider the animator as an example, their task means having various responsibilities and simultaneous roles such as being a mentor, a teacher and an organizer. As an **mentor**, the animator accompanies children in their development, helps them make good choices, creates bonds with them, comforts them when they are in need, provides clear limits, instils a positive discipline with regard to the consequences of not respecting the rules, and manages conflicts in a constructive way. As a **teacher**, the animator needs to have technical skills and knowledge in order for the content of the games and other activities to be adapted to children according to their age. Finally, as an **organizer**, the animator needs to have the capacity to organize logistics and equipment, and to manage the time and space available, while respecting security norms.

Working with children in difficult situations is an important responsibility. Animators and social workers must have a clear idea of the way in which they should behave. They often think that they should compensate for the losses and difficulties the children have been through by letting children do all kinds of things and by giving lots of affection, or, on the opposite, by being very managing. They forget that a child has a need both for clear limits (normative needs) and for individual attention (affective needs) in order to develop healthily. Any animator or social worker must develop exceptional personal skills (self-awareness), social skills (relationship with others), methodology (activity methods) and technique (knowledge of activities) if they wish to help children to grow, progress, learn and feel well. Flexibility, integrity, decision-making ability, a stable

temper and a pleasant sense of humour are all equally important qualities, which help in facing the many requirements of the profession.

An animator is also the leader of a group. It is important however to note the difference between **being a leader**, in the sense of being the boss, and **showing leadership**, in the sense of having the capacity to influence a group in order that it reaches an objective. To be a leader is a role given to a person who has a recognized authority and who puts it into use. Leadership is a capacity that requires courage and skills, and several people within the same group may take on and transfer the role to one another in order to reach a common goal. A good leader must have leadership!

The animator has the role of leader, group head, guide, and legitimate authority. However, an animator must also develop the qualities of leadership, which means having the capacity to inspire children, encourage and accompany them towards a goal by creating strong and enduring bonds. The animator must have a clear **vision** of the direction to take with the children. If the animator is **motivated** and happy doing their work, and if they have the necessary **skills**, they will be fully involved in their role. Depending on the situation, it is also important to share leadership responsibilities for a short time with children in the group for educational purposes.

We can identify six styles of leadership, or six ways to influence people. The styles used depend on the personality of each animator, and should be applied according to the situation and the result that is aimed for. They include the **visionary**, the **affiliative**, the **democratic**, the **coach**, the **pacesetter**, and the **coercive**. The latter two styles can have negative effects if they are used too often or for too long.

By exploring their role and the different types of leadership which can have a positive influence on children, animators will better understand the psychosocial approach in their everyday work.

### Little tip

Do not confuse being a leader and having leadership. There are plenty of leaders without leadership! Leaders give orders and are feared. If you display leadership, thanks to your intelligence, your heart and your personal qualities, you accompany the children on the road to autonomy, you reinforce their self-confidence, and you become one of their secure bases.



## step by step module (2h)

### 1. Group task *Blind triangle* (60 min)

According to the size of your group, work in two sub-groups with a maximum of eight people, or with a group of maximum ten active participants and six observers. It is important not to exceed this number of active participants, as interactions will become too many and the complexity too large to manage in the debriefing. For more details, look at Resource Sheet A.

### 2. Discussion *Leadership function* (15 min)

Ask the participants the difference between a leader and leadership, and what effective leadership means to them. Describe together the model of leadership and its three components. Share examples of concrete cases.

### 3. Role-playing *Styles of leadership* (45 min)

Ask the group what styles of leadership they know, and what these mean for them. Make a list on the flipchart and end the discussion with the six categories. Then, divide the participants into four sub-groups. Give each sub-group a different situation to act out, adopting the most adequate style of leadership. Do a short feedback after each situation (25 min). Together, discuss the table with the six styles (10 min). Ask volunteers to act out situation B in two or three styles of their choice (depending on the time available) in order to realize that certain styles are more or less adequate according to the situation. Do a feedback after each role-play and discuss each of the styles (10 min).

### 4. Individual reading *Attitudes of the animator* (at home)

Distribute Resource Sheet E with the ten appropriate attitudes of the animator. These should be read at home and discussed the next day, if there are any questions.

Resource Sheet A

Resource Sheet B on the flipchart

Resource Sheet D table on the flipchart

Resource Sheet C situations on small pieces of paper

Resource Sheet E photocopied for each participant

## Resource Sheet A

### Group task *Blind triangle*

#### Duration

30 min for the activity and 2 x 15 min for the debriefing if there are two groups, or 30 min if there is only one group with observers.

#### Equipment

One (or two) ropes of 30 metres, folded over with the ends tied together; one blindfold per person; a watch or stopwatch.

#### Organization

Find a large enough space, ideally outside. According to the size of the group, split it into two sub-groups with a maximum of eight people each. If you have a co-animator, each one manages a group of eight during the mission and the debriefing, with a possible moment of sharing between the two groups at the end. If you are the only animator, you have two choices:

- In the case of two active groups: choose two volunteers and instruct them to observe a group; leave enough space between one group and the other so that communication is not impeded, but close enough to be able to observe everyone at the same time. Each volunteer is also responsible for awarding penalties, if there are any.
- In the case of one active group with observers: work with eight to ten people maximum and ask the others to observe the activity, each with a special task (ex. time-keeping, penalties, leadership, etc.).

#### Instructions

Once the group is standing in line, with the looped rope doubled and arranged on the ground, distribute a blindfold to each participant. Give the instructions only when everyone is blindfolded (if your group is not used to such activity, you can choose to give the instructions when their eyes are not blindfolded; the task is easier that way). Ask them to concentrate and listen. Read out loud and clearly, and only once, the following instructions:

*The objective of this exercise is to form an equilateral triangle. That is, a triangle with three equal sides and three equal angles. One of the angles of the triangle must point towards north. All of the participants must keep contact with the rope at all times. You must use the full length of the rope. You must use the rope in a single length, not doubled. You must not undo the knot. If someone drops the rope, there will be a penalty of three minutes out of the group for that person. You can start once I have put the rope into your hand and placed you in a safe position.*

#### Comments on the facilitator's role

- Do not answer any questions once you have given the instructions. You can, if necessary, briefly read again the instructions.
- After having put the doubled-over rope into the hands of each participant, guide them with the rope into a different space and have them spin around in order to lose their sense of direction.
- When you take someone out of the game for a 3-minute penalty, do not say anything to him and do not give any information to the group. If the penalized person speaks of their own accord, that is fine.
- The game is over once the whole group agrees that the goal has been achieved. They show their agreement by raising their right hand. If the whole group does not raise their right hand together, do not accept the decision and send the group back until there is a common decision. If the group has not finished, the game ends after 30 minutes.
- It is very important that you (and each of the observers, if there are any) observe and note the different phases, the different leadership behaviours, the roles people take, and the helpful and unhelpful behaviours, while giving out penalties if there are any. This requires absolute attention for a constructive debriefing. Take notes. Do not intervene to help the group in its confusion or chaos. Remain neutral.

#### Debriefing

If two groups have worked with one animator simultaneously, use the aquarium method: the first group sits in a circle with the animator and the observer. The members of the second group stand in a circle around the first group and silently observe the discussion. This is intended to make them aware of the group phenomena and witness what is happening on a more global level. At the end of the 15 minute debriefing, ask the external group to give their remarks or observations. Then change the groups, internal and external. Follow the same process again for 15 minutes.

- Give a score of 1 to 10 to define their level of frustration: 1, very low level of frustration; 10, very high level of frustration. It is important to discuss the gap between scores: the greater the gap, the more the discomfort level within the group was a hindrance to completing the task.
- How did you feel during the activity? Your emotions, frustration, enthusiasm, motivation, etc. Ask the two people with the most extreme scores to speak.
- Was the objective of the exercise clear from the beginning? Did you have a common and clear vision before you began?
- Can you identify the person who began to take leadership of the group, and how they did it?
- Which behaviours helped to bring the group towards a solution?
- Which behaviours hindered, disorganized or made the group tense?
- What have you learned about leadership in this exercise, and how could you apply it to your work?
- What would you do differently the next time?

## Resource Sheet B

### Definition and model of leadership

#### Definitions

**Leader (role):** leader of people, guide, person who leads, who orders, who directs. They lead the group in the desired direction.

**Leadership (capacity):** influence on a group towards a goal. Leadership is shared between the members of the group, transferring from one to another; in general to those who have the best skills and the courage at a given moment in a given situation.

The designated leader does not necessarily have leadership capability while a member of the group may have it. All groups have need of leadership, but not all groups need a leader.

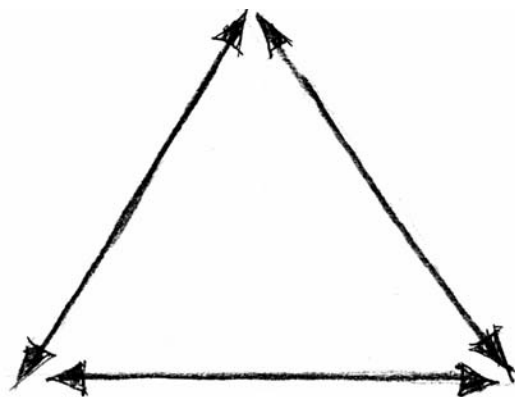
**Thinking:** an animator must reflect on where they want to get to with the children in the time given (single session, trimester or year): what is their vision and their intention? They must find good, interesting, useful and appropriate objectives. **They are capable of giving meaning and direction!**

**Feeling:** an animator works in agreement with their own values and that of the institution. Their enthusiasm and motivation are the drivers of their action. **They are capable of being themselves with passion and energy!**

**Acting:** an animator must have the intrinsic skills necessary to organise activities which allow children to learn while enjoying themselves, and developing their personal and social skills. **They are capable of acting with confidence in their own abilities!**

**Thinking:** to be capable of giving meaning and direction

Vision and Direction



Motivation and Values

Organisation and Effectiveness

**Feeling:** to be capable to feel good, energetic and passionate

**Acting:** to have skills in order to feel confident

The three aspects are linked and cannot function on their own or only in pairs.

- Having enthusiasm but acting without an objective is ineffective.
- Knowing what to do and how to do it but without energy or pleasure is ineffective.
- Being motivated and having a goal without the necessary skills is ineffective and frustrating.



## Resource Sheet C

### Role-playing situations

#### A. Examples of situations to act out by adopting the appropriate style

**Note of Caution:** give the situations to groups, on paper, without revealing which is the appropriate style of leadership. You can imagine other types of situations for each style. Be creative!

##### 1. Democratic style

*Four to five children (10-12 years old) and one adult*

A small group of children comes to the centre for activities, but can't decide on what kind of activities to do: football, painting or reading, during the afternoon. How does the animator react?

##### 2. Affiliative style

*Three children (6-8 years old) and one adult*

During an obstacle race in the hall, the children come in a single line towards a beam they have to cross, keeping their balance. The first one goes over without a problem; the second one is scared and stops the rest of the group by refusing to cross. The third child in line pushes and complains about having to stop. How does the animator react?

##### 3. Coercive style

*Four to five children (8-10 years old) and one adult*

You are on a day trip with a group of children and must cross a bridge over a deep river. The bridge is partly collapsed and a half-hour detour is necessary in order to get around it and cross the river. The children insist on crossing the river anyway. How does the animator react?

##### 4. Coach style

*Four to five children (15-16 years old) and one adult*

A group of teenagers has received a small budget to put together a theatre play at the community's annual party. They cannot come to an agreement on how to proceed. How does the animator react?

#### B. A situation to act out successively in each style (six different ways)

Your group of children (12-14 years old) is playing a game of street ball, three on three. Two older teenagers arrive and want to play as well. One team is in favour, the other is not. The tension rises, as the motivation falls. How do you react?

- visionary
- democratic
- pacesetting
- coach
- affiliative
- coercive

## Resource Sheet D

### Different styles of leadership<sup>1</sup>

	<b>Coercive</b> (constrains)	<b>Pacesetter</b> (goes quickly)	<b>Visionary</b> (sees far)	<b>Affiliative</b> (creates bonds)	<b>Democratic</b> (consults)	<b>Coach</b> (accompanies)
Style of action	Requires the immediate obedience of the child	Sets the standard high to push the children to perform	Mobilises children towards a vision	Creates harmony and constructs emotional bonds with children	Forges consensus with the participation of the children	Develops children for the future, accompanies children in their work
Style in one sentence	"Do what I tell you!"	"Do as I do now!"	"Come with me!"	"The children first"	"What do you think about it?"	"Try this!"
Qualities of the animator	Determination to get the job done, sense of initiative, self-mastery	Intuition, determination to get the job done	Confidence, empathy, a catalyst of change	Empathy, ease in creating bonds, communication	Collaboration, team work, communication	Empathy, self-awareness
Expected results with each style	During a crisis, gives a new start or a new direction	Obtaining rapid results with a very motivated group of children	Encouraging when a situation needs a new vision or a new direction	Reducing disagreement among groups; motivating children in stressful circumstances	Encouraging the children to enter into the game, to own it, to reach a consensus, to obtain the support of older children	Helping children to improve their performance or develop skills over the long term

The six styles described above are all useful, depending on the situation and the desired results. For example, in the case of an urgent situation, the democratic style and its approach of *What do you think we should do now?* will not work. In this particular situation, the coercive style is necessary - *Do what I tell you!*

The coercive and pacesetter styles are widespread and can be very negative if used too often or for too long. The

four other styles, however, are positive and depend on the personality of the animator. The important thing is to be conscious of one's natural tendency and to gradually develop the other styles in order to be as effective as possible given the particular group and situation. Indeed, the animator will be more or less to the fore according to the age of the children, and the autonomy, maturity and links within the group. It is for the animator to decide whether

they need to give strict instructions or to delegate responsibilities appropriately, while keeping their distance. This is not an easy thing to do and requires a lot of sensitivity.

<sup>1</sup> Taken and adapted from Daniel Goleman, *The New Leaders: Transforming the Art of Leadership into the Signs of Results*, 2002

## Resource Sheet E

### Ten adequate attitudes of the animator<sup>2</sup>

These attitudes are valid for any social worker working with children or adults.

#### 1. Be present (physically and mentally)

- Arrive on time and always be present when you have said you would be. The children need to have confidence in the adults who look after them.
- Have time for the children, or set a time to meet them if they ask for it. If you say *I don't have the time for that*, it can be perceived as if other things were more important than them.
- Stay there (don't go away) when the children are taking part in activities, and observe them attentively.

#### 2. Give your full attention and positive feedback

- Greet the children by their first name, give them a smile of welcome. These are signs that you are paying attention.
- Be precise when you are giving a compliment. Make sure the children know when you are congratulating them, and why. Be sincere, your body language (non-verbal) will show your real feelings.

#### 3. Be respectful

- Use words like 'please' and 'thank you'. The children will feel valued.
- Show humility. Don't think you know everything just because you are an adult or an animator.
- Admit mistakes. They are part of life and every human being gets things wrong. Lead by example by saying you are sorry when you have been wrong.
- Delegate responsibilities equally. Show the children that you believe in them.
- Do not speak about others behind their back. Confront problems directly. Encourage the children to do the same.

#### 4. See the positive quality in every child

- Focus on the positive aspects of the children rather than on their negative aspects and their faults.
- Accept individual differences and characteristics. Each one is different and we cannot like everyone. Allow people to be themselves.
- Stay positive with the children. This will encourage positive feelings among them as well.

#### 5. Listen and ask questions

- Listen to the children, they will know that you are interested in them. Their resources will surprise you.
- Listen, and ask questions to better understand the needs of children.

#### 6. Be enthusiastic

- Enthusiasm communicates itself and allows others to feel good. It shows them you are interested and happy to be there. If you are motivated, your group will be too.

#### 7. Be yourself

- Show and talk about what you feel, whether it is positive or negative.
- Be honest about your inner emotions; do not pretend.

#### 8. Fix goals for your group

- Fix attainable objectives with the participation of the children and your colleagues.
- If the children know where they are going and why, they will be motivated and will have a feeling of achievement once they have reached the objective. Children without objectives can feel lost and without value.

#### 9. Be clear about rules

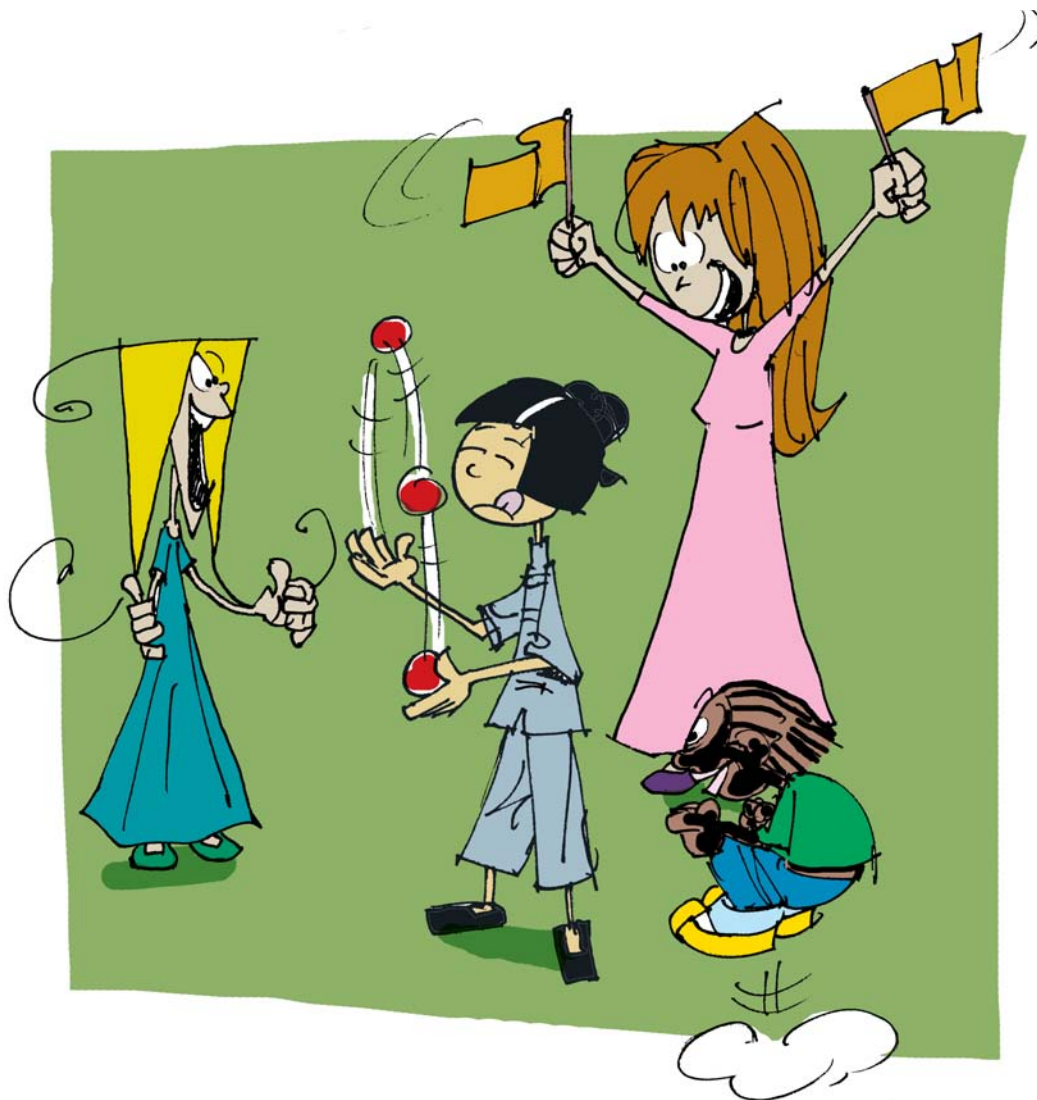
- Set limits. Don't be afraid of saying 'no'. Include children so they can decide on the rules.
- If the rules are broken, there must be clear consequences, which in advance have been discussed and accepted by the children.
- Be just and equitable.

#### 10. Resolve conflicts in a positive way

- Use 'I' rather than 'you' in order to encourage good communication and avoid accusations.
- Encourage the children to share their feelings and opinions.
- If there is a dispute, listen to everyone equally.

<sup>2</sup> Taken and adapted from *Right to Play, Trainer's manual in Thailand*, 2002

## 3.8 Motivation



### Objectives

- Understand the mechanisms of motivation and its traps
- Understand how to interact and behave in order to have a stimulating and positive effect on one's own motivation and the motivation of others

### Key Messages

🔑 Motivation is both internal and external. The two are necessary to achieve an objective. We cannot create motivation within someone else by starting from nothing, but if some degree of motivation exists, then we can influence it in either direction – making it increase or decrease.

🔑 The presence of a caring adult who represents a secure base will greatly help to build up the motivation and self-esteem of a child.

🔑 Positive reinforcements can transform limiting beliefs (*I won't ever make it...*) into positive internal messages (*I can, I'm capable of...*)

🔑 Motivation depends on the perception we have of our ability to complete a task, as well as the importance that we give to that task (*if I think that I can do it, and if the activity interests me, then my motivation is high and I will achieve my goal*).

🔑 The optimal functioning of motivation is global (head-heart-hands); it involves the vision of what we want to achieve (knowledge), the enthusiasm and self-confidence (know-how-to-be), and the capacity to complete a task (know-how).



## Presentation

«There's only one way to fail: to give up before having succeeded!» Olivier Lockert

It seems fundamental to us to devote one module to motivation and its complex mechanisms in order for each person to be aware of the influence they can have both on their own motivation and on that of others. Whether animators, social workers or children, project managers or parents, everyone needs to find the resources that drive motivation, internally and externally, in order to move forward and grow through activities, goals to achieve or projects to develop.

Motivation materializes in the display of energy; an indispensable mobilization force that is to accomplish tasks or to undertake any action. It is an internal state which stimulates and guides behaviours towards a goal. Motivation can be **intrinsic**, meaning it comes from the inside; the person acts voluntarily without any reward. This motivation is determined by pleasure and the feeling of self-determination (deciding for oneself). Motivation can be **extrinsic**, meaning it comes from the outside; the person acts according to material rewards, to behaviours and words of other people, or even to avoid unpleasant consequences. If the two types of motivation are present, it increases the chances of achieving one's objective.

If intrinsic motivation is absent, it cannot be created or replaced by external motivations such as money, compliments or so on. On the other hand, if there is even a minimum of internal motivation, then it can be supported in different ways: for example, with positive reinforcement through encouragement, or through well-constructed activities which aim at raising self-esteem and personal effectiveness in the adult or in the child.

*Motivation can be compared to the **embers of a fire**. We can snuff it out through criticism or judgement, and we can revive it through positive reinforcement. We all know that once the embers have gone out, blowing hard over them will do nothing to relight the flame, the fire must start again from within...*

Motivation depends on the perception we have of our **capacity** to complete a task, as well as the **value** we give to this task. Having bases of security around (caring adults) who support and encourage will favour self-confidence and the ability to perform well. Motivation is then strongly linked to the emotional state of the person and their self-esteem. If anything hinders carrying out a task, the idea is to help gradually transform **limiting beliefs** (*I'm not capable, I'll never manage, I'm not good enough*) into positive and stimulating internal messages. This allows the demotivated person to see the opportunities and the benefits rather than the obstacles. With the help of a caring adult, the children will be able to undertake and explore new behaviours that lead to success rather than failure, to pleasure rather than frustration, and so see the benefits of their actions.

The three following elements are necessary for the best functioning of motivation: a clear vision which allows us to **know** where we are going with a positive spirit; a positive self-esteem, the **know-how-to-be** which allow the person to be enthusiastic and confident; and the **know-how** of the technical skills necessary for effectiveness.

### Little tip

Be aware that your behaviour or words with an adult or a child can have a motivating or demotivating effect, and can build, inhibit or destroy self-esteem. Encourage the children who lack confidence and ease in the activities. Show them that there is no such thing as failure and that everything is experience and learning!



## Step by Step module (2h)

### 1. Teaser Juggling (15 min)

Ask two volunteers to come and juggle in front of the group. Choose someone who can juggle and someone who cannot. Reinforce the one who can juggle, and criticize the one who cannot. Highlight the failure with negative reinforcement and the tension created in front of everyone. Highlight the success with positive reinforcement. If none of the two volunteers can juggle, then reinforce one positively and the other negatively; their emotional state and performances will thus be automatically influenced.

Do that for 3-4 minutes. This is a way to demotivate someone (the one who cannot juggle) and motivate the other (the one who can already juggle). Ask the one who cannot juggle how they felt, and ask them to draw a small diagram with their motivation curve over time. They should describe the sequences through which they passed, starting from the moment when they volunteered. How did they feel? What were their beliefs in their abilities? What did their mind tell them? Do the same with the volunteer who can juggle. Compare and discuss.

### 2. Discussion Function and stimulation of motivation (30 min)

Ask the group how to define motivation and then discuss together the definition written on the flipchart. Explain the terms of positive and negative reinforcement, beliefs, etc. Present the motivation diagram on the flipchart and explain the interaction between the three dimensions referring to the juggling experience. Show the importance of the interrelation between vision (knowledge), self-esteem (know-how-to-be) and efficiency (know-how).

If you have time, you can introduce two other types of theories on motivation that add notions of value and commitment: the first one is the *Vroom Expectancy Theory* described by the formula:  $M = S \times V$  (Motivation = Skills x Value). Give explanations with concrete examples linked either to the value given to an activity, or to the perception of the skills that a person thinks they do or do not have. The second one is called the *Atkinson Curve* and shows the link between the objective (or vision) and the person's commitment. Make a link with the responsibility of the adults, who should know where they want to take the children, with which objectives, and how to accompany them in the action while best supporting their motivation.

### 3. Group task Hanging nails (35 min)

For this group mission you can work with the whole group (12 people max) or with two sub-groups (8 people), each at a table with an explanation sheet for the mission and the necessary equipment. The debriefing reviews what happened through the lens of motivation. See Resource Sheet C for the details. You can also choose the mission suggested in the Appendix 4.1 Lighted candle while focusing on motivation. According to your group's needs you can also go directly to role-playing in order to take more time on real-life case studies.

### 4. Role-playing Motivation among children (40 min)

Go back to the discussion on the different ways one can motivate someone. These are acting on the objective, the vision and so on their commitment to the process, influencing their self-confidence, their value and so their enthusiasm, or working on their competences. Then, in groups of four, discuss a real situation that was particularly delicate in terms of demotivation, and imagine a way to unlock the situation. One group agrees to play a role while the others observe. Then discuss the means used. You can integrate another actor with another solution if the result is not satisfying enough (see method of the Theatre of the Oppressed).

Six juggling (or tennis) balls and two volunteers (one who can juggle, and one who cannot – or two who cannot)

Resource Sheet A

Resource Sheet B

Resource Sheet C

## Resource Sheet A Definitions

### Motivation

A state which induces a person to take on particular behaviours. The conscious and unconscious forces which together determine behaviour. Synonymous with ambition, desire, will, determination.

### Extrinsic motivation<sup>1</sup> (coming from without)

Motivation is extrinsic when it is regulated by external factors and when the subject acts with the intention of obtaining something which they find outside of the activity itself. For example, receiving a reward, avoiding a feeling of guilt, and gaining the approval of others are all extrinsic motivations.

### Positive or negative reinforcement (also called attribution)

The act of attributing certain qualities or characteristics to a person or a thing. Positive reinforcements (encouragement, compliments, support, etc.) are motivating, while negative reinforcements (criticism, judgement, punishment, etc.) are demotivating.

### Intrinsic motivation (coming from within)

A feeling of satisfaction which does not depend on external factors and which results from an action coming from oneself, linked with one's own values. Two important factors of intrinsic motivation are the curiosity to discover and the self-determination of the person who chooses their own behaviour. Anything that is felt as pressure, constraint, or control reduces self-determination and lowers intrinsic motivation. Intrinsic motivation is raised whenever the person has the possibility to choose their tasks and when they know the objectives to be reached.

### Belief (also called inference)

The creation and consolidation of internal messages (what one says to oneself). Beliefs are based on preconceived or logical ideas, or held to be true by one person. Limiting beliefs come from repetitive messages from the past and from negative statements (*I'm not able, I'll never manage it*

*because I don't have enough money, times are hard, etc.*). These are negative beliefs and it is important to identify them in order to work on them and transform them into positive beliefs and resources.

### Thought<sup>2</sup>

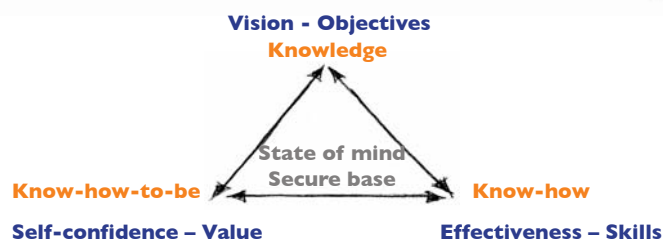
Thoughts are energy, words are energy, sounds are energy. Consequently, thoughts and words have a power and strength. The more you put strength and intention into a word, the more effect it has. If you think in terms of demotivation and inability, you will have trouble completing the task. If you think in terms of motivation and power, you will be successful. Negative thinking is centred on problems and comes from fear (lack of confidence), limitations and judgement. Positive thinking on the other hand is centred on solutions and comes from confidence, openness of spirit, and non-judgement. You are the only one who can make the choice of thinking positively.

<sup>1</sup> Taken from the University Institute of Teachers Training, La Réunion  
<http://www.reunion.iufm.fr/deplisteDep/exposes/motivation2.pdf>

<sup>2</sup> Michel Claeys Bouuaert, *Education émotionnelle: guide de l'animateur*, 2008

## Resource Sheet B

### Function and stimulation of motivation



This diagram illustrates a way of seeing how motivation is working with its three fundamental elements. If one element is missing, it needs stimulation in order for motivation to be optimal.

- Commitment to the vision of what we want to achieve, having clear objectives, knowing why one is committed (knowledge)
- Sharing enthusiasm and self-confidence, giving value to what one is doing (know-how-to-be)
- Having the skills to complete a task (know-how)

These three elements (objectives, self-confidence, skills) are closely linked to two important psychosocial aspects: the state of mind and the secure base.

The **state of mind** (mind's eye) is our internal disposition to doing something or not, our capacity to know, to feel, to think, and to have a clear vision of where it is we want to get to and why: it is what gives a reason to get moving emotionally and physically. If our mind's eye is positive, the result will automatically be positive. But if our mind's eye is negative, the result will also be negative. Just as thoughts are energy, thoughts and words have a power and strength. It is only us who can make the choice to think positively. Our state of mind is linked to our perception of the world and our beliefs – which are often obstacles to our progress. We all have beliefs about ourselves and the world. They are linked to our representations. The brain selects and retains experiences, and a bad experience can remain a reference often building a limiting belief. It first reproduces what it knows, and rejects anything which is

unknown. This is why it is sometimes important to get outside of our comfort zone in order to be motivated to learn, to progress, to evolve. To create the conditions for learning something new, we have to temporarily dare destabilize our known beliefs, see from a different perspective. In order to create a motivated state of mind, one can stimulate one of the three above mentioned elements, or the three simultaneously.

**Secure bases** are fundamental in order to dare and be motivated to step into action. Attachment to and the creation of bonds with one or more reference persons are essential in the development of a child or of an adult. One or more caring persons are necessary to be motivated to walk through life and for the child in order to be able to explore and grow with confidence. Bonds are as fundamental as the need for separation in order to construct one's identity through exploration. The dimensions of self and action, supported by a good secure base, reinforce self-esteem and confidence in one's own ability to undertake new things. Without self-confidence it is difficult to mobilize the energy to do anything, for fear of failure or criticism. This is why the person who accompanies must be able to help set adapted and progressive objectives, in order to help develop skills in everyone following their way and rhythm.

Here are two other **theoretical models of motivation** that seem interesting to complement the model of knowledge, know-how-to-be and know-how.

One is a cognitive theory related to the field of work, developed by Victor Vroom and called the **Expectancy Theory**. Here is a simplified version of this theory, which rests on two concepts: skills and values.

$$M \text{ (motivation)} = S \text{ (skills)} \times V \text{ (value)}$$

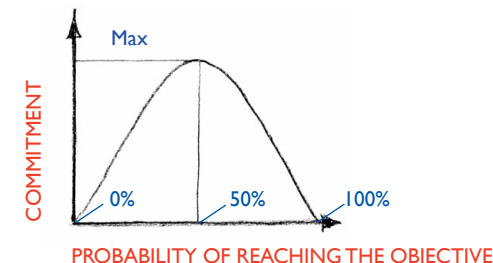
**Motivation (M)** for an objective, an activity, a job, a **task (T)** is calculated according to the perception each person has of their own **skills (S)** in order to achieve T as well as the **value (V)** (importance) given to T.

Example: if I think that knowing how to juggle is important for me because it will enable me to entertain my nieces and nephews, or to earn money in the streets, and if I consider that I have the physical skills to do it, then I will be motivated to learn. On the other hand, if I think that juggling is an activity without importance or value, and even if I feel capable of doing it, I will not mobilize enough energy to learn.

Example: if I think that volunteering for a humanitarian organisation has some value, and if I think I am capable of organising awareness activities, I will be motivated to free up some of my time for it. On the other hand, even if I do have the necessary skills, and even if I know that humanitarian organisations have a need for volunteers, I will not get involved if volunteering or the humanitarian sector have no value in my eyes.

$$\text{Thus, if } S \text{ or } V = 0 \rightarrow M = 0$$

Another theory is that of the **Atkinson curve**, which shows the link between motivation, objective and commitment.



This diagram shows in simple form that we are most motivated when we think that we have one chance out of two to reach our objective. In other words, trying to reach a goal or complete a task that is difficult but possible is much more motivating than having to complete very simple objectives or activities. In this case, motivation drops quickly. Conversely, wanting to reach objectives that are too high diminishes motivation because the likelihood of failure is too high. One must find a happy medium in order to go forward progressively.

<sup>3</sup> Vroom, *Work and motivation*, 1964



## Resource Sheet C

### Group task Hanging nails

#### Duration

20 min for the activity and 15 min for the debriefing

#### Material

For each group, a piece of wood with one long nail (around 20 cm) hammered vertically in the middle; two other nails of the same length in stock (preferably thin) but placed beside the wood; more slightly shorter nails (one for each member of the group).

#### Organisation

The goal of the activity is to place all the participants' nails in careful balance on the single vertical nail hammered into the wood, using the help of the two longer stock nails. These two nails must also be balanced on the central nail.

#### Constraints

- The nails must never touch the wood. They must only have contact with the central nail.
- No other prop must be used (glue, string, magnets, etc.).
- The nails must not be buckled, bent or broken.
- The piece of wood with the central nail must not in any case be moved from its starting position.

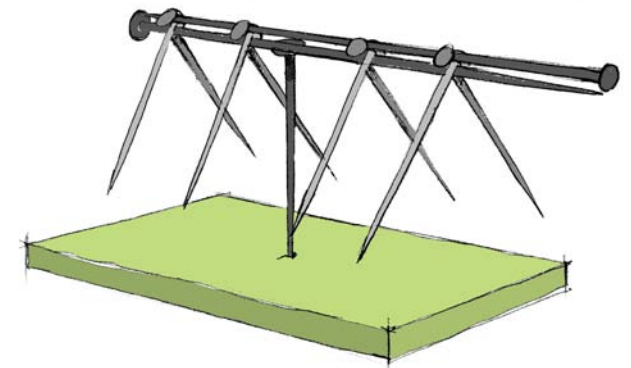
#### Debriefing

Ask each person to take three minutes to draw their motivation curve from the beginning of the activity. Describe then the experience of the game in terms of the three levels ( $M = S \times V$ ) and how each one had a part.

- How do you score your motivation during the exercise – on a scale of 1 to 10?
- Who thought there was a solution to the exercise? Why?
- What is the influence of the belief that this exercise was possible or impossible, and what effect did that have on the motivation?
- What most motivated you, and what most demotivated you?
- How did motivation increase? By who? By what? Through what behaviours?
- How did the group act? How did it get started?
- Can you identify the person(s) who most motivated the group, and how?
- What links do you make with the leadership module? And with the group dynamic?

#### Solution

Take one of the two stock nails and place the participants' nails all along it, alternating on each side, with the heads of the nails resting on the stock nail. When all the nails have been placed side by side, alternating, place the other stock nail above, with its head opposite to the one below. Take this whole structure and balance it on the central nail. In order to achieve the result, it is important to work beside the final location then move the whole structure together.



## 3.9 Community mobilization



### Objectives

- Understand the importance of community mobilization and how the community can support the development and protection of the child
- Identify the stages and the tools for setting up successful community mobilization
- Know the means of integrating the community into the children's activities

### Key Messages

- The psychosocial wellbeing of a child depends on the wellbeing of their community.
- Active involvement of the community is necessary for children's rights to be respected.
- Community mobilization is important because it promotes the right of self-determination and the resilience of each community. It requires participative work.
- Sustainability depends on the level of ownership felt by the local population and on respect for its culture and values.
- In games and sport it is all the more easy to integrate parents, families and communities, because these are attractive activities.

## Presentation

All communities have formal or informal structures around which they organize to respond to collective needs. If we want our interventions to be sustainable, they must be adapted to the local culture. We always have to seek dialogue and support of the community, in order to guarantee better ownership. Ideally, the function of an NGO is not to provide direct services, but to facilitate the creation of support mechanisms to increase the resources available within the community itself.

Terre des hommes encourages a **large community mobilization** in all its projects. It is a **way of working** which implies the participation of communities with the objective of empowering them through their own action. It is important to always begin with an analysis of the community to develop a deeper understanding of the situation and the existing structures, for the best possible integration. From the very beginning, it is essential to present the project to the community parties and to involve them in the process. Experience has shown that when a community is involved from the start, the transfer of the project to the various community organizations is much easier, and frequently leads to success.

An animator who works with children should also **be in touch with the community around them**. This is an important aspect in psychosocial work, which consists of promoting the children's integration into their community, and mobilizing **community resources** to be part of the development and protection of the children. In this framework, we believe it is necessary to understand ways to mobilize the children's community environment.

*A community is a group of people living in a specific geographical area and whose members share activities, common interests, customs, beliefs, values, etc. Groups are heterogeneous and evolving by nature.*

This definition may seem simplistic at first, but in reality it is very complex to inclusively work with all the members of a community without strengthening some groups to the detriment of others. It is important to identify the social interactions that are there for a sense of belonging, common goals, mutual respect, feelings of fellowship or friendship.

To favour social support and community mutual aid requires tact and a critical faculty, as well as proactive commitment, flexibility and patience. However, every social worker, animator or teacher must recognize the **importance of the community in the context of child protection**. This will minimize risk factors and maximize protective factors.

Certain themes recur in sets of community problems, such as basic community health (alcohol or drug abuse, HIV/AIDS, family planning, hygiene), basic human rights (intra-family violence, child education, abuse or child neglect, school withdrawal, early marriage), or anything that touches on life skills (communication, problem solving) and on concepts of assessment, advocacy, and lobbying.

There are several levels of community mobilization, and this module offers courses of action to integrate the community into a project, and to define local resources, needs and means of action. If a project already exists, it is necessary to do everything possible to help the community understand the project particulars, as well as the community's role in the success and sustainability of the project.

### Little tip

take the time, together with the person in charge of the programme, to think about ways of integrating and involving the community: invite the mayor, school directors, parents, etc. to attend and join in children's activities



## step by step module (2h)

### 1. Brainstorming Definition of community (15 min)

Ask the group what 'community' means to them. Ask each person to take three minutes to think about their own community and describe it in three key words to their two neighbours. Write down the words on the flipchart.

General discussion, emphasize on the different ideas of community at several levels (geography, religion, ethnic, gender, age, etc.). Can one person be part of several communities at the same time? What is the importance of the community for child protection? Define together the term 'community'. For example, 'the community in which we are working is a community of orphans in zone X'. Share the definitions and consensus on a common definition.

### 2. Group activity Risks and community resources (30 min)

Divide the group into three or four sub-groups (by community, if possible) and give each group a flipchart sheet and three colour felt-tipped pens.

**Instructions:** draw, in black, a geographical map of the neighbourhood/community where you live, then mark the resources in green (people and places which could protect the children) and the risks in red (people or places with obstacles or dangers).

By making a visual representation of a physical situation, the participants can see, handle and discuss the situation. Often, when working with such a tool, the discussion which takes place during the activity is as significant as the final result itself. It is most important to let each person in a group have their say and to listen to them.

**Carousel:** one at a time, the groups pin their charts onto the wall, one person remaining to give an explanation to visitors while the rest of the group visits the two or three other groups for an exchange of ideas (10 min). General discussion.

### 3. Group activity Needs of the community (15 min)

The groups stay the same.

**Instructions:** define the five main needs of your community and write them down on a flipchart sheet. In order to identify the degree of importance of each need, agree about dividing the 50 pebbles between the five needs. Then choose the most important need to be dealt with.

**Feedback:** was it easy to find five needs? Was it hard to agree about which was the most important? How did you solve the question? Were play and creative activities present? If so, in which place?

### 4. Group activity Strategies for successful community mobilization (60 min)

If you feel that the groups are tired of working together, you can mix the participants according to their interests in themes. If, on the contrary, the work is going well, keep to the same sub-groups.

**Instructions:** in groups of four maximum, work on the 'need' that has been chosen and define the necessary steps to include the various actors identified and establish a clear plan of action (who, what, when, how). Discuss the possible strategies for success and failure.

Each group then gets Resource Sheet A to read, with the steps and strategies for success and failure (30 min).

General presentation of the four action plans and discussion about other community mobilization experiences (30 min).

Four flipchart sheets and three colour felt-tipped pens per group

Large sheet, felt-tipped pens, 50 pebbles (small pieces of paper or similar small objects)

One photocopy per group of Resource Sheet A



## Resource Sheet A

### Steps to mobilize the community

1. Identify the targeted community or population.
2. Discuss the needs, risks and resources, and if necessary, look for external resources.
3. Develop a strategy that responds to the problem by using the community's resources (draw up a plan to strengthen abilities, exchange information, strengthen existing structures, etc.).
4. Support the implementation of the strategy.
5. Evaluate by observing and by asking the community whether the situation has improved.

The action plan or strategy should include detailed activities and measures, the people targeted and the deadline for implementation.

Activity (what)	Means (how)	Targeted persons (why)	Deadline (up to when)

#### Success Strategies

- I take the different sub-groups and structures of the community into consideration to get a complete view of the needs and resources related to the subject to be dealt with (men, women, teachers, community heads, authorities, children, etc.)
- I work in a participatory way to empower the community, and to help define its needs and goals
- I use appropriate tools to collect and transmit information (PRA tools – Participatory Rural Appraisal, discussion groups, event organization, Theatre of the Oppressed, exhibitions, posters, flyers, etc.)
- I support people with their organization, the clarification of their ideas, their objectives and the means to achieve them
- I encourage the community heads and the social structures considered important by the members of the community

- I provide knowledge through trainings or other information sessions
- I support the community's own initiatives by looking for additional resources, if necessary
- I encourage planning and bottom-up decision-making within the community and not top-down modalities
- I consider people, even those labelled 'vulnerable', as full of resources and I try to support them and help them to make the best of themselves

#### Failure Strategies

- I think I know all about the community and its needs (forgetting about perception filters!)
- I believe that as a 'professional' or as a 'member of the community' I know better as to what should be done
- I take the leadership and I take action instead of letting the others do it
- I think that the community does not have resources
- I work only with the head of the community or with a sub-group of the community
- I want to work fast and do things myself, instead of consulting the community and letting it do things

# 3. Training modules

Basic modules: methodological and technical skills for “psychosocial intervention”

Part 2 *Managing activities and games* gives the basic tools to facilitate play, sport and creative activities for groups of children. The same as for the two first levels of competences, there is a logical progression inside each level, but it is highly recommended to alternate modules from all four levels for a better dynamic.

## Methodological skills

### 3.10 Characteristics and aim of activities and games

- Game *Witches and villagers*
- Discussion *Global abilities and characteristics of games*
- Group work *Modifying a known activity*
- Individual reading *Categories of activities and games (at home)*

### 3.11 Planning and implementing activities and games

- Game session *Extraterrestrial football*
- Discussion *Structure and content of a session*
- Group work *Session planning*

### 3.12 Methodological principles of activities and games

- Game *Dragon's tail*
- Discussion *Six methodological principles*
- Group work *Putting the six principles into practice*
- Individual reading *Managing different types of groups of children (at home)*

### 3.13 Competition and cooperation

- Games *From competition to cooperation*
- Group work *Analysis of advantages and disadvantages*
- Discussion *Principles of competition and cooperation*
- Group work *Creating cooperative games*

## Part 2 Managing activities and games

## Technical skills

### 3.14 Activities and games for small children

- Game *The Jungle*
- Discussion *Psychomotor elements and aims of the activities and games for small children*
- Group work *My game for the 4 to 6 year olds*

### 3.15 Activities and games for teenagers

- Visualization *When I was a teenager*
- Discussion *What is a teenager?*
- Game session *Burnt ball*
- Discussion *Notion of responsibility in activities*
- Group work *Success and failure strategies with teenagers*

### 3.16 Traditional games

- Game *Hopscotch*
- Discussion *Contributions of traditional games*
- Group work *From traditional to psychosocial*

### 3.17 Intergenerational activities

- Teaser *Parent-child*
- Discussion *Objectives and types of intergenerational activities*
- Parlour game *Share your memories*
- Discussion *Benefits of intergenerational activities and ideas for parents-children activities*
- Group work *Advice on setting up intergenerational activities*

### 3.18 Creative activities

- Visualization *My most beautiful memory*
- Group creation *Our memory mandala*
- Discussion *Functions and setting up of creative activities*
- Individual reading *Ideas for collective creative activities (at home)*

**Note of Caution:** once again, it is important to remember that all modules presented in this manual are an introduction to broad themes and that the timing between brackets are only an indication; you have to estimate how much time you want to dedicate to each theme and if you need to add role-playing, case studies, etc.



## 3.10 Characteristics and aim of activities and games



### Objectives

- Be aware of the overall skills developed through play and creative activities
- Understand how to set measurable objectives starting from abilities
- Know and understand the characteristics of games and activities in order to adapt them

### Key Messages

**Key** The universe of a child is made up of games and activities in diverse categories. Those we offer are part of rule-based games, collective games, physical and creative activities.

**Key** Games, sports and creativity aim to develop the abilities of children globally (mentally, psychosocially, and physically), in order to modify their attitudes and behaviours in the long term.

**Key** In order to develop abilities, we must transpose them into objectives, and into observable and measurable behaviour. Ex. Fair play: during a game the child admits when he has broken a rule. Or cooperation: children are able to collaborate in order to reach a common result, etc.

**Key** Every game or activity is made up of four elements: the goal, the rules, the roles, and the set-up. It is possible to add variation by modifying one of these elements, in order to make it more difficult, more creative, more individual, more cooperative, etc.

**Key** It is important to distinguish between the goal of the game or activity (what the children aim for) and the objective of the game (what the animator would like the children to learn).



## Presentation

«Maturity consists in having rediscovered the seriousness one had as a child at play.» Friedrich Nietzsche

Anyone in charge of children's activities understands that play and creative activities (drawing) are at the centre of their life and are fundamental tools for their physical, mental, emotional, social and cultural development. Children learn many things through play and drawing which give a sense to their existence. It is important for the animator to know the different categories of games, as well as different types of creative activities in order to be able to respond appropriately to the specific needs of children according to their age.

For the youngest, first come sensory and simple motor games known as **exercise** games, followed by the **symbolic** games of make-believe, then **assembly** games of construction, and finally **rule-based** games with instructions to follow (the games we are concerned with here). These categories match particular age groups and can overlap. Nevertheless, from four years of age we can introduce simple rule-based games which teach the children to follow instructions and, little by little develop more complex strategies. Beyond this categorisation, there are multiple activities which can be offered children and adolescents, from **free play** to directed **collective games** – large-scale games – and including **creative activities** as well as **games and sports activities**.

Often people imagine that physical activities will develop so-called physical abilities and creative activities will foster creativity and imagination. This makes sense – but if we take a little time to analyse a game or a creative activity, we soon realize the depth of learning they can bring. The child is seen globally, developing as much their **mental skills** (memory, strategy, observation, etc.), as their **psychosocial**

**skills** (respect, trust, responsibility, cooperation, etc.) and their **physical skills** (precision, speed, reaction, coordination, etc.).

If an animator keeps in mind these three levels, they will be able to help the child's global development. Of course this all depends on how the activities are put in place and ensure methodological principles are respected. The important thing is to know how to transpose a skill into a specific and measurable objective, that is to make it an observable behaviour within the context of the game.

In order to allow the animator to vary games almost without limit, we will analyse below the components of games, whether they are physical or not, and see how we can change particular characteristics in order to broaden the range of learning. Whatever the **goal**, the **set-up**, the **rules** or the **roles**, just one component needs to be modified for the game to be different, and this can bring with it new psychosocial, mental or physical learning possibilities.

### Little tip

Use your creativity and knowledge to reshape games or creative activities by changing one or more of its characteristics. You will then be able to bring a constant renewal to children's experience and learning!



## step by step module (2h)

### 1. Game *Witches and villagers* (30 min)

Play the game *Witches and villagers* in several stages, following the instructions given in Resource Sheet A. Choose two abilities (a psychosocial ability and a mental or physical ability) you wish to see the participants work on. Give a feedback at the end.

### 2. Discussion *Global abilities and characteristics of games* (30 min)

In small groups of three or four analyse and write down what they have learnt during the game, which abilities they have worked on. Then reflect on the game's construction: what was included? Which elements are part of a game, and why? (10 min) Each sub-group presents their reflections to the others (one-half on what was learned in the games or creative activities, the other half on the characteristics of the games). Explain the 3H model, as well as the characteristics of an activity and the possible variations.

### 3. Group work *Modifying a known activity* (60 min)

With the same sub-groups choose a game or a creative activity they can use with groups of children and analyse what children can learn (abilities). The groups then change one or two characteristics of the game in order to vary it and, if possible, introduce a psychosocial aspect (15 min). Each sub-group shows their activity to the rest of the group, followed by a feedback session focusing on the advantages and the changes (10 min per game). Did the changes bring about anything positive? Were the 3H there?

### 4. Individual reading *Categories of activities and games* (at home)

Distribute Resource Sheet D listing the categories of games. This helps to see what the games provided in the manual bring to children, and how they are located within the range of activities necessary for the harmonious development of the child. To be discussed the next day if there are any questions.

Resource Sheet A

Resource Sheets B and C

Photocopies of  
Resource Sheet D

## Resource Sheet A

### Game Witches and villagers

#### Organization

Number of children: 8 to 20. Ages: 6 to 12. This game requires a fairly large space, with boundaries set and agreed by the players. The game begins with the players standing in a circle.

There are witches and villagers in the game. The witches' objective is to bewitch all the villagers simply by touching them. The bewitched villagers must stand still. The objective of the villagers is to escape from the witches and to free the bewitched victims by hugging them. The game does not stop until all the villagers are bewitched. There is no running and no speaking during the game, everything takes place in silence. Before starting, the group is standing in a circle, all eyes closed, and the animator indicates who the witches are (1 for around every 5 players) by touching them discreetly on the back. Everyone opens their eyes and the game begins.

#### Skills to develop

- On the psychosocial level, this simple game is very complete. Having to get into physical contact helps to build **trust** and **respect** of the other; **fair play** and **responsibility** are very important for playing by the rules. Having to free fellow group members develops **empathy** and **cooperation**, and without them the game loses its point.
- On the mental level, **observation** and **concentration** skills are exercised when trying to spot the witches as well as **strategic thinking** among witches while working together on bewitching all the villagers, and among villagers to protect themselves and free each other.
- On the physical level, everything happens quickly, in a fast walking pace, and to avoid witches requires capacities of **reaction** and of **coordination, agility** during quick changes of direction.

Choose two skills that you would like the children to improve and turn them into objectives (observable behaviours).

#### Tips

The animator must ensure the game's set-up, the playing boundaries, and the rules respected: no running, no speaking. Children have a tendency to accuse others of having run or spoken, instead of being responsible for their own fair play in the game. The animator is there to remind everyone of their own responsibility to follow the rules. For example: the child who is hit must stop; one who goes out of the area or who starts to run is automatically bewitched and has to stand still without needing anyone telling them to do so.

It is not easy for children not to run, but this is what gives the game its special dynamic in comparison to usual chasing games. Having to walk allows more time to observe and develop group strategies (for villagers or witches) by communicating non-verbally.

It is helpful to stop the game in order to ask the children which strategies they are using, and whether they are playing individually (avoiding being touched) or as a group (freeing others). Emphasize the necessity of cooperation for the game's success.

**Note of Caution:** physical contact can be difficult for some children (hugging someone is not always easy, especially among pre-teens). In this case, you can ask the children to find another creative way to free the victims (ex. go between their legs, or something else). But the idea behind a hug is to build bonds and trust. The freed victim could also thank the person who hugged them.

#### Feedback

- How was it not to run or speak? Why?
- Was it easy to always play fair? Why?
- What were the witches' strategies? And the villagers'?
- How was it to hug others in order to free them? Was the physical contact enjoyable or not? Why?
- Did you choose whom to free? Why?
- Etc.

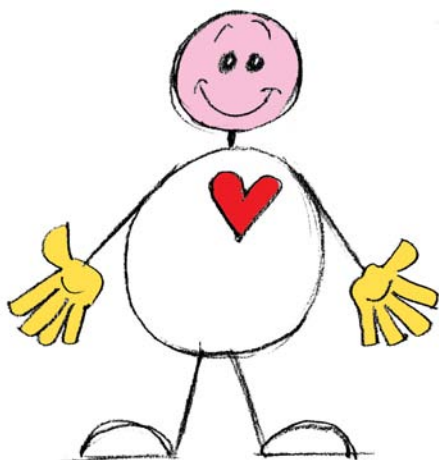
## Resource Sheet B

### Global abilities<sup>1</sup> developed in activities and games (3H)

Games, sports and creative activities help develop abilities (skills) in a global way - mental, psychosocial and physical abilities. The aim is to modify attitudes and behaviours, reach long-term objectives such as better **self-confidence** and **self-esteem**, a feeling of security, and unity in a group,

While preparing your session of activities, choose a psychosocial skill you would like to develop in children and a second skill (mental or physical). You will focus on these two abilities during the activities and feedback in order to get an improvement. Other skills are likely to be worked on as well, but you will not focus on them directly. Keep in mind the three categories in order to observe and emphasize one or the other according to the situation and the group's needs.

A tip to remember: **3H**  
**Head** = mental  
**Heart** = psychosocial  
**Hands** = physical



I THINK

#### Mental abilities

1. **self-knowledge**: knowing oneself, what is liked or not, ones' values, strong points, and resources, etc.
  2. **concentration, observation**: paying attention, not dividing one's attention, seeing what's going on around oneself, etc.
  3. **learning, memory**: integrating new knowledge, understanding instructions, applying what has been learned, etc.
  4. **analysis, strategic thinking**: reasoning in a logical way, questioning things, thinking before acting, finding solutions and strategic ways to act, etc.
  5. **creative thinking, imagination**: being inventive, having ideas, going into an imaginary world, etc.
  6. **relaxation, letting go**: not being stressed, releasing one's mind and body, etc.
- etc.



I FEEL ABOUT MYSELF AND TOWARDS OTHERS

#### Psychosocial abilities

1. **adaptation, flexibility**: being receptive, showing curiosity, not remaining stuck with an idea or an action, adapting to what is new, etc.
2. **expression of emotions**: managing one's sadness or anger when difficult situations arise, sharing the joy of others, being a 'good loser', expressing one's feelings, etc.
3. **responsibility**: being disciplined, committing oneself, being accountable, doing things alone, etc.
4. **trust**: daring to do things with others, counting on them, etc.
5. **respect**: making sure my own and the other people's security, and physical and psychological wellbeing are protected; not being brutal or violent verbally or physically towards oneself and the others, etc.
6. **fair play**: respecting the rules, no cheating, being honest, etc.
7. **communication**: saying things in a constructive way, expressing oneself in front of the others, etc.

8. **empathy**: listening and understanding, helping the other person, putting oneself in the shoes of others, etc.
  9. **cooperation**: acting, playing, creating together; integrating everybody, showing solidarity, negotiating, making group decisions, etc.
  10. **managing problems and conflicts**: knowing how to talk rather than shout or hit others, look for solutions together, etc.
- etc.



I DO

#### Physical abilities

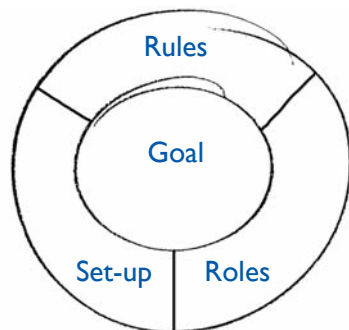
1. **coordination, agility**: having well-coordinated body movements, alone or with someone else, etc.
  2. **speed**: moving fast, running fast, etc.
  3. **strength**: moving, carrying heavy loads, etc.
  4. **resistance, endurance**: keeping a steady intense effort during a relatively short time; keeping a steady effort of low or medium intensity for a long time, etc.
  5. **flexibility**: having a flexible body, etc.
  6. **reaction**: responding immediately to a stimuli/situation, etc.
  7. **rhythm**: following a tempo that is given by an external rhythm with one's body, etc.
  8. **balance**: keeping a stable position while staying still or moving, etc.
  9. **precision**: being precise in one's gestures, developing fine motor skills, etc.
  10. **body awareness**: knowing one's body, its possibilities and weaknesses, knowing how to have a tense or relaxed body when needed, etc.
- etc.

<sup>1</sup> UNICEF, UNESCO and WHO list the ten core life skills as: problem solving, critical thinking, effective communication skills, decision-making, creative thinking, interpersonal relationship skills, self-awareness building skills, empathy, and coping with stress and emotions



## Resource Sheet C

### Characteristics of games



You can choose either a game or a creative activity. If you choose the collage activity, please refer to module 3.18 *Creative activities*, and its Resource Sheet C “Other ideas of creative activities”.

#### Basic activities

##### *Witches and villagers*

**Goal:** the witches must bewitch all the villagers by simply touching them; the villagers must free those who are bewitched by hugging them.

**Rules:** fast walking is possible, but no running and no speaking.

**Roles:** one witch for every five players.

**Set-up:** game field with boundaries; no equipment needed.

##### *Collage*

**Goal:** everyone must introduce themselves and express who they are through a collage.

**Rules:** 45 min to do this work in silence and individually.

**Roles:** done individually, and everyone receives the same instructions but expresses themselves freely.

**Set-up:** the basic material consists of anything that can be glued (magazines, newspapers, fabric, etc.).

#### Possible variations

##### *Witches and villagers*

**Goal:** the witches must bewitch the villagers by touching them. The villagers continue to free each other, but must also put the witches into a magic cauldron in order to turn them into villagers – by circling them with hands together (minimum four villagers for every witch).

**Rules:** running is allowed, or hopping, etc., passing between a victim's legs to free them or shaking hands.

**Roles:** a third character can be included: a fairy who is able to bewitch the witches by gently touching them on the head.

**Set-up:** the playing field can be enlarged to make the game longer or more difficult, or be made smaller in order to finish more quickly.

##### *Collage*

**Goal:** in a second stage the work becomes collective and ends up in changing media (intermodality), and each sub-group of three writes a text on their three creations brought together; then read it to the others with movement, music, etc.

**Rules:** no more working alone, but this time work together; each person has to find two partners with whom they get along well while creating (whether on theme, in aesthetic, in feeling, etc.).

**Roles:** three people in each sub-group have the same role and they must work together or distribute the roles (one who writes, one who sings, one who recites, etc.).

**Set-up:** the range of material to be used can be extended to include paints, pencils, etc.

**Many other variations are possible!**

## Resource Sheet D

### Categories of activities and games<sup>2</sup>

Games and creative activities are at the centre of children's life and they are fundamental tools for their physical, mental, affective, social and cultural life. They make the learning of many things possible and give meaning to life.

"The spontaneous response of the children to their own needs is expressed in the game, which provides the opportunities for that expression. The more diverse the opportunities (space, time, relationships), the more the children will find answers to satisfy their needs, and the more balanced their development. (...) The game is intimately linked to each developmental stage of the child. The different categories of games are reflected in the life of every child, in the same order, and in very similar ways. (...) It is necessary to classify the principal forms of playing activities in order to understand what each of them brings and to organize the playing space. The classification that comes from the genetic psychology model is not the only important one, but it is one of the least culturally 'marked': it puts forward a distinction between the following four categories."<sup>3</sup>

**Exercise games:** the first sensory and simple motor games (rattles, objects to manipulate, etc.)

**Symbolic games:** make-believe games, imitations, playing house or doctor, with dolls or with other objects

**Assembly games:** combining, assembling, building, putting together several elements with a precise goal

**Rule-based games:** the child learns about rules by respecting an instruction. Rules give children the possibility to use logical reason and to develop ever-more complex strategies.

Games that are suggested in this manual are rule-based games with different levels of difficulty. Nonetheless, there is a range of activities that we can offer children and teenagers, which include several types of activities that should, ideally, be mixed.

**Free games:** the children have access to a room with different spaces and different types of toys adapted to their ages. They can move them around freely and use them for as long as they want. It can be individual play or in interaction with other children. The animator stays outside, observes and only intervenes if there is a real need.

**Collective, directed games:** organized by animators who participates actively either as referee or as observer. These games can take place outdoors or indoors, and for small or large groups. They can be cooperative or competitive, and may or may not require special equipment. They respond to all of the children's physical, intellectual, affective, social and cultural needs. It is important to transmit the patrimony of team games that are unique to a culture, particularly during periods of crisis.

**Physical activities and sports:** particularly important for the children's physical development and health, and for the pleasure they provide, these activities should be planned regularly and be diversified. They require the animator's active presence – not just in supervision. They need to be planned and thought through according to the needs of each group of children.

**Expression activities:** they include **creative activities** such as drawing, painting, collage, sculpting, music, singing, theatre, dance, Landart, circus, writing, photography, video, and **artistic and manual activities** such as making decorative

or useful objects or toys, sewing, weaving, pottery and gardening. Creative activities are more introspective by nature and answer children's needs to create and fulfil themselves. This is why they are an excellent complement to games and sports activities.

All these types of activities are adapted to children aged 6 to 12. They help children grow within their community and cultural group, and develop their overall skills. For teenagers between 13 and 18, these activities should be adapted and developed according to their needs. Give them a space and a time to meet as a group through cultural and sports activities (tournaments), as well as festive occasions, all under a supervision of an animator. They can also have co-responsibility for a younger group of children in the role of 'assistant' for the animator.

<sup>2</sup> *Enfants réfugiés du monde*, P.Valls, Lignes directrices de l'intervention psychosociale auprès des enfants dans les situations extrêmes et de grande précarité, le centre d'animation et le jeu: un dispositif, une pratique, 2003

<sup>3</sup> *Ibid*





## 3.11 Planning and implementing activities and Games

### Objectives

- Know how to plan an activity in three logical parts, with precise objectives and a final assessment
- Understand the three stages of an intervention: planning, implementation and assessment

### Key Messages

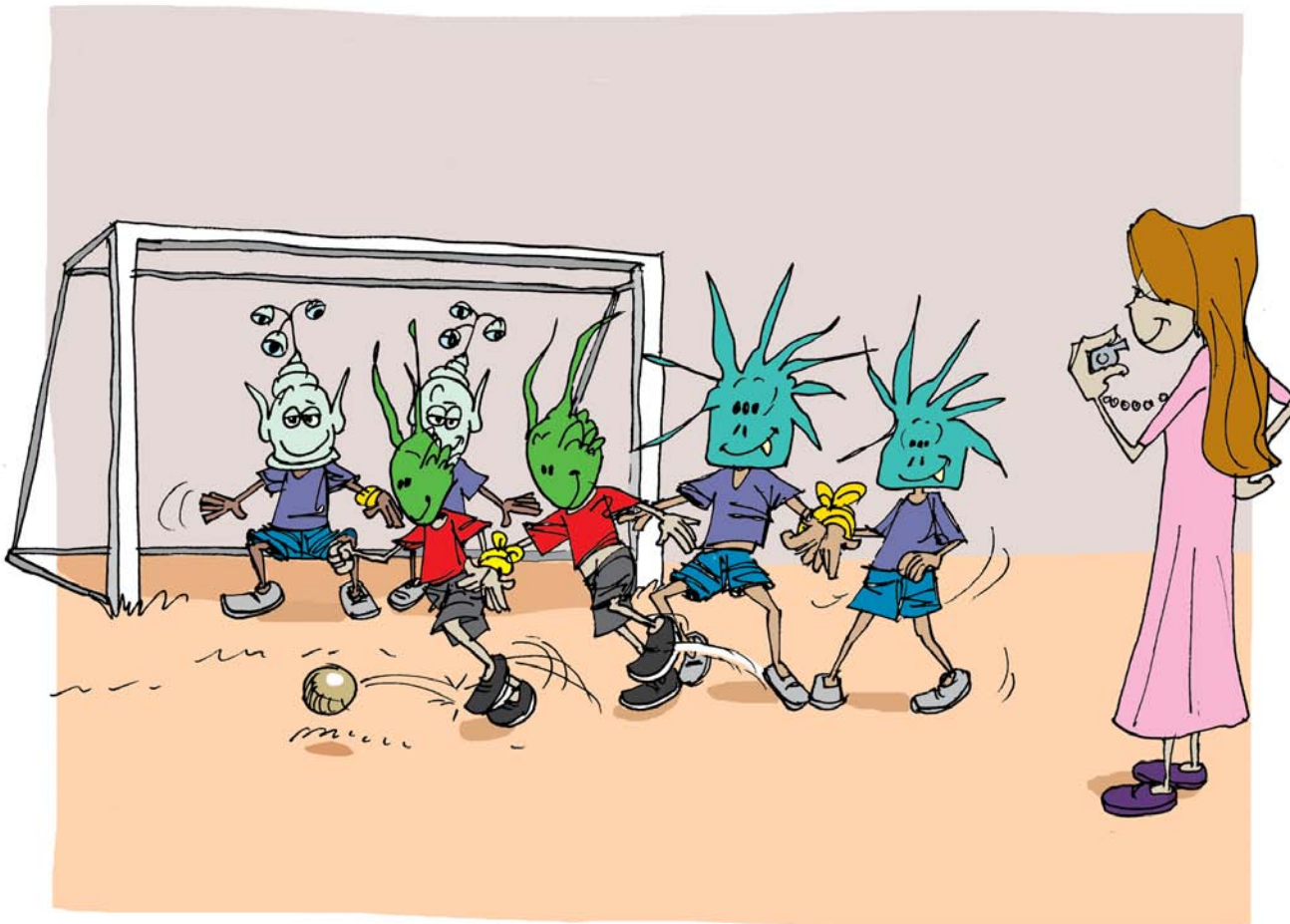
● A plan that is thought out and written down, as well as the final assessment, increase the quality of the intervention with children, for better psychosocial learning and an improved wellbeing.

● Each session of activity should be divided into three parts:

1. a warm-up or introduction with a welcome ritual, the sharing of goals, a little game or activity to introduce the coming topic
2. a main part with exercises, games or creative activities leading to learning or to personal reflection
3. after games and sports, a cool-down with stretching exercises, breathing and a feedback session. In the context of creative activities, a sharing of the important elements of the things created and a feedback session.

● It is important to keep to the intensity curve during these three steps, starting quietly and working up to something more intense, then returning to a calm state suggesting logical links and/or themes between each part is also useful.

● The participants' feedback and a self-assessment can help to adapt some exercises for the next time.





## Presentation

This module is particularly important for anyone in charge of carrying out relatively short-term activities with any age group, that has to reach measurable results. It is useful to plan all activities or projects on two levels:

- on the overall level, taking the three main stages into account: **planning** (before), **implementation** (during), **follow-up and assessment** (after)
- on the implementation level, whether running a play session, a creative activity or any other psychosocial activity, or whether working out a project, it is important to keep a three-part development (first contact, progress, recess), allowing people to get the best out of the intervention.

In the context of a play session, we talk of the **warm-up** (getting started), the **main part** (activities, games), the **cool-down** (recovery, feedback). In the case of a session of creative activities we prefer the terms **introduction** (to the topic or the media), **main part** (creation) and **back to the group** (sharing, feedback). The content of a session is determined by the target group, the objectives, the time and the equipment available.

Planning is a central tool for considering the goals one wishes to reach, how one can reach them, with which activities and how to evaluate the result intended.

In the case of regular activities with a group of children, the animators must be clear about whether their aim is psychosocial or recreational. If they decide not to set particular goals and want to let the children play or create 'just for fun', then they should be aware that they are not talking of activities with a psychosocial aim, even if we know that pleasure and delight have in themselves a beneficial impact on a child's wellbeing.

However, if the objectives are to be psychosocial, the animators have to take time to think about the following

points: where do they want to take their group; which skills and behaviour do they want to see developed in the children according to their specific needs; which lessons do they want the group to learn? In short, to set medium-term goals for themselves. It is useful to write these elements down to not lose the way and to be able to follow the development of the group.

A planning sheet is a roadmap containing the essential elements, the objectives of the session, the exact activities which will lead the children to achieve the goals, the equipment needed and the time set for each activity. It is recommended to perform an assessment at the end of the session, in order to be able to incorporate these elements in the planning of the next session. The preparation time is invaluable for guaranteeing the quality of the work done with the children. A written paper enables one to have a useful tracking tool during the activities in order to not forget anything, and during the assessment, to be able to correct and improve any points if the session is to be repeated with another group. Written planning can also serve to pass the information on to other animators, and ensure a specific follow-up of the children.

It is clear that a plan may have to undergo adjustments during a session. The animators' ability to adapt, adjust and modify according to what they see and feel is as important as anticipating and planning. These are two fundamental abilities the animators must have: to know how to pursue their objectives according to a plan, and to adapt on the spot the content according to the real-life experience of the group. Knowing how to improvise can also be very useful in case of unforeseen weather conditions or missing equipment, or when the size of the group varies unexpectedly. The animators' experience is the guarantee of good activities.

### Little tip

Do not underestimate the usefulness of planning one or more sessions, but know how to pay attention to what is happening so as to adjust, without having to agree to every single wish of the children. The quality of the time spent with them also depends on respecting the three stages.



## Step by Step module (2h)

### 1. Game session *Extraterrestrial football* (1 h)

On the field, form two teams and play a game of *Extraterrestrial football* (10 min.) Get feedback from it: would they have liked to play longer? If so, why? If not, why? Who performed well, who less so? Did they learn anything? (5 min.)

Do the activity again starting at zero according to Resource Sheet A. Complete the session with three separate games (45 min.).

If you do not feel comfortable with sports activities, you can suggest a creative activity such as a collage on the theme of 'presenting oneself, saying who one is'. For more details, see module 3.18 *Creative activities* and Resource Sheet C "Other ideas for creative activities".

### 2. Discussion *Structure and content of a session* (30 min))

Initiate a discussion about what in particular struck with them in this session, what was the structure, etc. Write all the important elements on the flipchart. Go back to the diagram of the intensity curve, as well as the key elements of each part. Ask how they usually plan their sessions? Show them an example of a blank session preparation sheet, and discuss the main elements of efficient planning. Share experiences. Finally, quickly go over macro planning, emphasizing the three stages with an assessment at the end. How do they evaluate this specific session? Give your own assessment and your recommendations for improvement as an example.

### 3. Group work *Session planning* (30 min)

Form small groups of four and give each a subject to choose for a game or creative activity session. They prepare one session in three distinct parts on a flipchart sheet, with the planned activities (15 min). Briefly, each group orally presents its work to the others (15 min).

Resource Sheet A

Resource Sheet B  
Resource Sheet C  
Resource Sheet D  
Resource Sheet E

## Resource Sheet A

### Preparation Sheet for a game session of Extraterrestrial football

#### Date and duration

dd/mm/yy, 45 min

#### Number and ages of the children

16 children over 10 years

#### Theme of the session

Cooperative football or extraterrestrial football (because it has 2 heads, 4 legs and 4 hands!)

#### Equipment needed

8 balls (1 ball per 2 children), cones or blocks, bands, scarves or strips of material to tie their wrists together (**Note of Caution:** use strips of material wide enough so not to hurt, not a rope or a string; bind them about 5 to 10 cm apart)

**Skills** (to be developed in the session - underline two with at least one from the first category)

- **Psychosocial** skills: trust / respect / responsibility / expression of emotions / adaptation, flexibility / management of problems and conflicts / fair play / cooperation / communication / empathy
- **Mental** abilities: observation, concentration / analysis, strategic thinking / creative thinking, imagination / learning, memory / relaxation, letting go / self-knowledge
- **Physical** skills: speed / strength / resistance, endurance / flexibility / coordination, agility / reaction / rhythm / balance / precision / body awareness

**Objectives** (observable behaviours)

- To be able to reach an agreement on which direction to take (not tugging, going one to the right, the other to the left); and to be able to see where the other partner pairs are and pass the ball to them (cooperation)
- To be able to stay together during the action, so that nobody falls down (coordination, agility)

ACTIVITIES (exercises, games, sports, creativity)		ORGANIZATION (equipment, set-up)
WARM-UP (welcome, objectives, short games, exercises)	<p>1. Welcome circle and goals sharing (5 min)</p> <p>Work towards coordination, agility (learn how to move around in pairs without falling down, handle the ball well), and cooperation (conferring and agreeing on the direction to take and being careful of the other pairs on the field).</p> <p>2. Leg-work in pairs (10 min)</p> <p>Pairs with one ball, moving around a large space and passing the ball. Three instructions:</p> <p><b>Mars:</b> the players try for 10 seconds to take the ball to the other and vice versa (dribbling); then doing passing again;</p> <p><b>Venus:</b> the players hold one another by one arm like dancing together side by side, but facing away from one another; one takes the ball and should keep it for one round, then the other does the same; then doing passing again.</p> <p><b>Jupiter:</b> change partners!</p>	<p>1 ball for 2</p> <p>Cones to define the field</p>
	<p>3. Extraterrestrial football match (20 min)</p> <p>Form 4 teams of 2 or 3 pairs (take the name of planets, for example) and organize six 5-minute matches on two small parallel fields (1. A-B, C-D; 2. A-C, B-D; 3. A-D, B-C).</p> <p>Between each match, get feedback on the things learned, special moments, difficulties, how cooperation work and which strategies were used to overcome the restraints of the ties. If you see that the teams are tiring, enlarge the field and regroup teams A and B together, and teams C with D, giving a match with more people.</p>	<p>Pieces of material, scarves, tunics</p> <p>2 fields, approx. 18 x 10 m</p> <p>(to be adapted as space permits)</p>
COLL-DOWN (stretching, relaxation, feedback)	<p>4. Stretching exercises in twos (5 min)</p> <p>a. Stretching the thighs (quadriceps): put your left hand on your partner's left shoulder (facing one another) and, with a straight back, hold your own right foot, bending the knee as far as possible. Change position for bending the left leg.</p> <p>b. Stretching the inner side of the leg (adductors): sitting face to face, legs apart, hold the partner's hands and pull him gently forwards with a deep breath; then he does the same for you.</p> <p><b>Note of Caution:</b> respect your partner's limits; hold each position for about 10 seconds and do each position twice. Correct everyone's posture individually.</p> <p>5. Feedback (5 min)</p> <p>The pairs can talk about the most helpful/efficient behaviour and the one that was the least helpful in collaboration/understanding in the matches. Recall the things learned with questions like these:</p> <ul style="list-style-type: none"> <li>- How did your pair function? How did you communicate? Who made the decisions?</li> <li>- What did you say to each other about coordination, your strategy?</li> <li>- How did being tied to another player make you see the team or the game differently?</li> <li>- What did you find the most difficult?</li> <li>- What did you learn from this session?</li> <li>- Etc.</li> </ul>	<p>Or alone if the context does not allow physical contact</p>
Feedback from the children		Self-assessment by the animator and improvements to be made

## Resource sheet B

### Session planning sheet

Date and duration

Number and ages of the children

Theme of the session

Equipment needed

**Skills** (to be developed in the session - underline two, including at least one from the first category)

- **Psychosocial** skills: trust / respect / responsibility / expression of emotions / adaptation, flexibility / management of problems and conflicts / fair play / cooperation / communication / empathy
- **Mental** abilities: observation, concentration / analysis, strategic thinking / creative thinking, imagination / learning, memory / relaxation, letting go / self-awareness
- **Physical** skills: speed / strength / resistance, endurance / flexibility / coordination, agility / reaction / rhythm / balance / precision / body awareness

**Objectives** (observable behaviours)

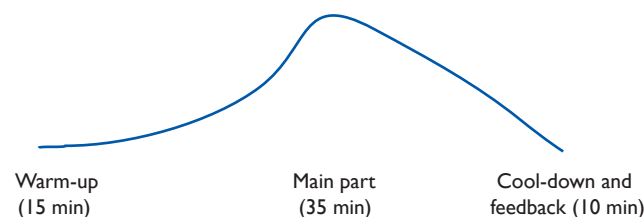
ACTIVITIES (exercises, games, sports, creativity)		ORGANIZATION (equipment, set-up)
WARM-UP (welcome, objectives, short games, exercises)		
MAIN PART (activities, games)		
COOL-DOWN (stretching, relaxation, feedback)		
Feedback from the children		Self-assessment by the animator and improvements to be made



## Resource Sheet C

### Structure and content of a session

#### Level of intensity (60 min)



With planning, you can carefully reflection the different phases of a session: how you are going to get started, how you are going to accompany the children in their learning experiences and thinking, and how you are going to end the session so that it is 'understood' and that everyone wants to come back and continue together.

A session should be conceived in three stages. The following instructions are valid for one 60-minute session, and can be adapted, always keeping the same proportions for longer sessions (approx. 25% - 55% - 20%).

#### 1. Introduction, getting started, warm-up (15 min)

This is the beginning. The children are often very excited when they arrive. Getting started helps to focus the group and prepare their minds and bodies for the activity, be it physical, creative or mental. In the context of physical activities, it is important to begin with gentle exercises, as over-energetic warm-up can be bad for cold muscles and hearts that do not have time to adapt their rhythm to the effort. For creative activities, it is advised to prepare the mind and the heart to the topic that will be addressed during creation (oneself, the family, an important event, a difficult event)

#### Success Strategies

- I plan the warm-up or introduction to last 10 to 20 minutes during the session
- I get the children into a circle for a welcoming ritual and to explain the objective and what I expect they will learn from it
- I suggest warm-up exercises to prepare their bodies and minds through movement and short games
- I suggest a game where the children have fun and are enthusiastic
- I do some more specific exercises if I have planned sport in the main part, for example football (ankles, adductors, etc.) or volleyball (wrists, shoulders, etc.)
- I am imaginative and find a link with the main part by telling a story about the same people or animals
- I use visualization, music or something else to enter smoothly into the coming theme

#### Failure Strategies

- Suggest individual repetition of movements without interaction with the others, or static exercises
- Make the children run round the field without a goal or without pleasure
- Have stretching exercises without taking time to correct their posture
- Make a race or a relay with great effort and competition before bodies are ready.
- Start directly with a long creative activity without setting a minimum frame to work in

#### 2. Main part (35 min)

The main part is frequently made up of various activities or progressive games that go into the theme in greater depth. Be conscious of the objectives that have been set, as it is then that you can check if the lessons are being learned right, and you can adjust the level if necessary. When doing creative activities, it often means going deep into oneself and starting a reflection.

#### Success Strategies

- I adapt the activity to the needs and abilities of the children; I always ask myself if what I am offering is interesting, is it a challenge, and are the children going to have fun, discover and learn something new
- I explain what I expect from the children and what they are supposed to be able to do by the end of the activity
- I show the exercises or I demonstrate with a small group rather than explaining for too long
- I divide the group into small teams so that each has more chance of playing and so learning (being active, participating)
- I apply the three stages of learning by allowing the group to experience the game, to talk about it, then to experience it again
- I make sure that each child can play different roles during the activity or the next time
- I give constructive feedback to each child (and not only to the best ones)
- I put the children in a success, not a failure position, and adapt the rules to suit the children and what I see happening
- I suggest situations where the children have to cooperate to reach a goal, rather than to confront or beat the others
- I suggest creative activities that regularly alternate between individual creations and collective creations
- I use various ways to form the groups or the teams (see Resource Sheet B from module 3.12 *Methodological principles of activities and games*)

### Failure Strategies

- Play with teams that are too big (8 to 10 children per team) and with only one ball
- Continue with the same activity even when it is too difficult or too easy; do the same activities for too long and the children start to be bored and quarrel
- Not intervening when the children ignore the rules, cheat or are unfair
- Offer games that are too easy for adolescents
- Offer to play a new game straight away in its final version, thinking 'the children will just have to get it!'
- Count the points aloud, congratulating the winning team and lecturing the losers
- Have only competitive games "because that is what children like!"
- Suggest only artistic activities with a result to achieve, forgetting about creative activities where children are free to express themselves in a process with fun and no judgement

### 3. Cool-down, back to the group, and feedback (10 min)

It is the end of the session, and in the context of games and sports, you suggest an activity to let everyone cool down after the excitement and activity in the main part. There are simple activities for cooling down (relaxation, breathing, with closed eyes visualization of places where one feels good, soft massage with balls or scarves, laying on the floor in twos, and so on). There are also simple little games, non-verbal, to help the children cool down.

#### *The king of silence*

*A farmer sits in the centre of the circle, asleep by the side of his basket of apples or cherries (small pebbles). The other children seated in a circle around him take turns to steal his fruit without him hearing anything. If the farmer hears steps, without a word he points in that direction. If that is where the other child is, he has to go back silently and try again later. Otherwise, the child lies down with his stolen fruit. The game is over when all the children are lying 'asleep'.*

This is also a moment for feedback, when the participants can share their impressions or feelings, and when the animator recalls the objectives and learning, the things to be improved for the next time, the suggestions, and the compliments.

In the case of creative activities, there is a movement of 'back to the group' after a deep moment spent within oneself, a moment of sharing when each person says something about their creation. Plan enough time, for the children or adults enjoy it and learn things about themselves or the others when they take the time to talk about one or two aspects of their creation, or about how they would like to continue their work. Make sure you think of the sharing time, or tell people at the beginning of the activity that this time there will be none at the end. Nevertheless, there should always be a feedback moment with questions about the activity in general, how they liked it, how they felt during the process, and what they discovered.

### Failure Strategies

- Run late and skip the cool-down period, letting the children go back at the end of the main game, still excited or even out of breath
- Stand with your back to the sun and let the group stand facing it
- Offer a game that excites instead of calms (clapping hands, shouting, or laughing out loud, etc.)
- Offer exercises where the muscles are active instead of relaxed
- Reprimand, criticize, ignore positive points
- Forget to ask the children's opinion, their difficulties and their needs
- Be satisfied with replies like "Yes, I liked it" instead of proper feedback
- Judge, criticize, comment, interpret a creation
- Insist on what is 'pretty, beautiful'
- Do as if everything has been perfect, not daring to stand as an authority
- Forget to say goodbye until next time

### Success Strategies

- I find a quiet place in the shade if the sun is hot
- I suggest a short, easy and non-verbal game for the small children
- I have the children stand in a circle with enough space between each and I show some light stretching exercises (at least 20 seconds in each position), correcting when necessary
- I get the children to sit in a circle and suggest a relaxing activity (respiration, visualization, massage, etc.)
- I remind them of the objectives and ask them whether if these have been achieved
- I initiate feedback with the following questions: How was this session for each of you? What did you find difficult? What have you learned? Could anything be improved?
- I listen properly to their feedback and look for real information on the basis of what I have observed
- I give my own feedback on their performance: what worked well and what I would like them to do better the next time
- In the creative activities I avoid any comment or judgement, be it positive or negative; I leave everyone free to share or not to<sup>1</sup>
- I suggest a short concluding ritual (all hold hands and walk towards the centre while saying goodbye, or else)
- I thank them and tell them that I am looking forward to seeing them all again on such-and-such a day at such-and-such a time

<sup>1</sup> See module 3.18 Creative activities, Resource Sheet B for principles to respect

## Resource Sheet D

### Main elements of planning

There are external elements which do not depend on the animator and which must be taken into account when planning a session with a group of children: their age, the number of participants, possibly the time or the equipment available. There are also inner elements which are under the responsibility of the animator, such as setting objectives and the choice of activities.

#### Age of the participants

For a session with children, it is fundamental that the activities are adapted to the age of the group. It is the first thing to determine before planning a session: how is the target composed, in terms of age, physical level and understanding. Neither the games nor the way of handling the group are the same for adolescents and eight-year-olds.

#### Number of participants

This is good to know to best organize the games and activities, the number of teams, and the playing areas needed. To work with 'learning by doing', for adults or children, the number of participants can vary between 12 and 18, if we want real participation to be possible.

#### Length of a session

This is the time available and/or necessary for the whole session. The objectives should be achievable in this length of time. In general, for a physical or creative activity with children a good length is between 45 and 90 minutes. Evaluating the necessary time for each activity enables the animator to master the duration of the session to avoid having too many or too few exercises planned. The general tendency is to plan too much for too little time.

#### Objectives

To keep motivation high, objectives are adapted to the level of the participants, neither too easy nor too difficult. Objectives define what the participants should have learned

by the end of the session. Ideally, there should not be more than two or three objectives in a single session. They are described as observable or measurable performances, and one should be able to know whether or not they have been achieved by the end of the session. Objectives are exact and do not describe something vague or impossible to observe. They can be realized in the time at hand. Ex: "the participants should pass the ball ten times without dropping it" or "the participants use the reformulation when they listen to their colleagues" or "children are able to introduce themselves through a collage".

#### Activities

The activities result from the objectives and not the other way around. They allow for the practical achievement of these objectives. Activities follow the sequence of the step-by-step stages of the session. They should be progressive in their levels of difficulty, and should allow the participants to be active, cooperative and creative, to express themselves, and learn at the same time. Use different methods and ways of working to vary your activities, for example individual activities, in pairs, in smaller or larger groups.

#### Equipment

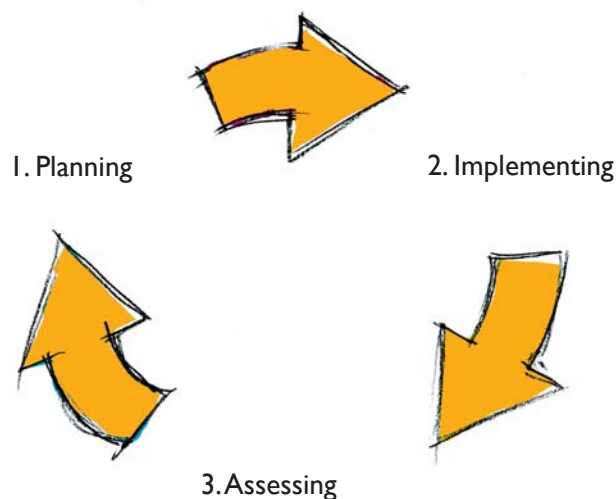
The equipment required depends on the activities planned. Anticipating and planning one's activities helps to avoid being without the necessary items. It is essential to get the equipment and things ready in advance so it is accessible when needed. It can be frustrating for the participants if something is missing. It may lead to the loss of concentration and make it difficult to recapture their attention again, especially when dealing with children. For creative activities, it is important to have as much available materials as possible: from newspapers and magazines, to recycled objects, as well as paint, pencils, colour pens, and so on.

#### Assessment and feedback

Assessment is fuelled by the feedback at the end of the session. It is important to differentiate between the animators' self-assessment of their own work and the feedback of the participants on what they have experienced and the lessons learned. These two sources of information on the sequence of the session, in writing, are essential for making changes and improving practical experience.

## Resource Sheet E

### Project or activity session management process



#### 1. Planning

Planning is everything concerning reflection and that helps to prepare a session of activities, or a larger project. As well, conceived plan sets goals, chooses precise activities, and defines their length. The quality of the activity depends on taking time for this important task.

#### 2. Implementing

Implementation of group activities has three stages: first contact with an introduction and start up, progress or main part, recess or cool-down. How to assign the activities and games as well as the attitude during the activity are as important as the content itself. Keeping to the plan helps reach the goals set, even though flexibility is often required to act on the observations made as the event unfolds, and according to the needs of the group.

#### 3. Assessing

There are several ways to evaluate a project or session of activities: self-assessment, where one reviews the progress of the session with a critical eye, and directly noting possibility for improvement; the children's feedback and, if possible, a colleague's visit to observe the session to promise an input.

#### Possible questions for a self-assessment

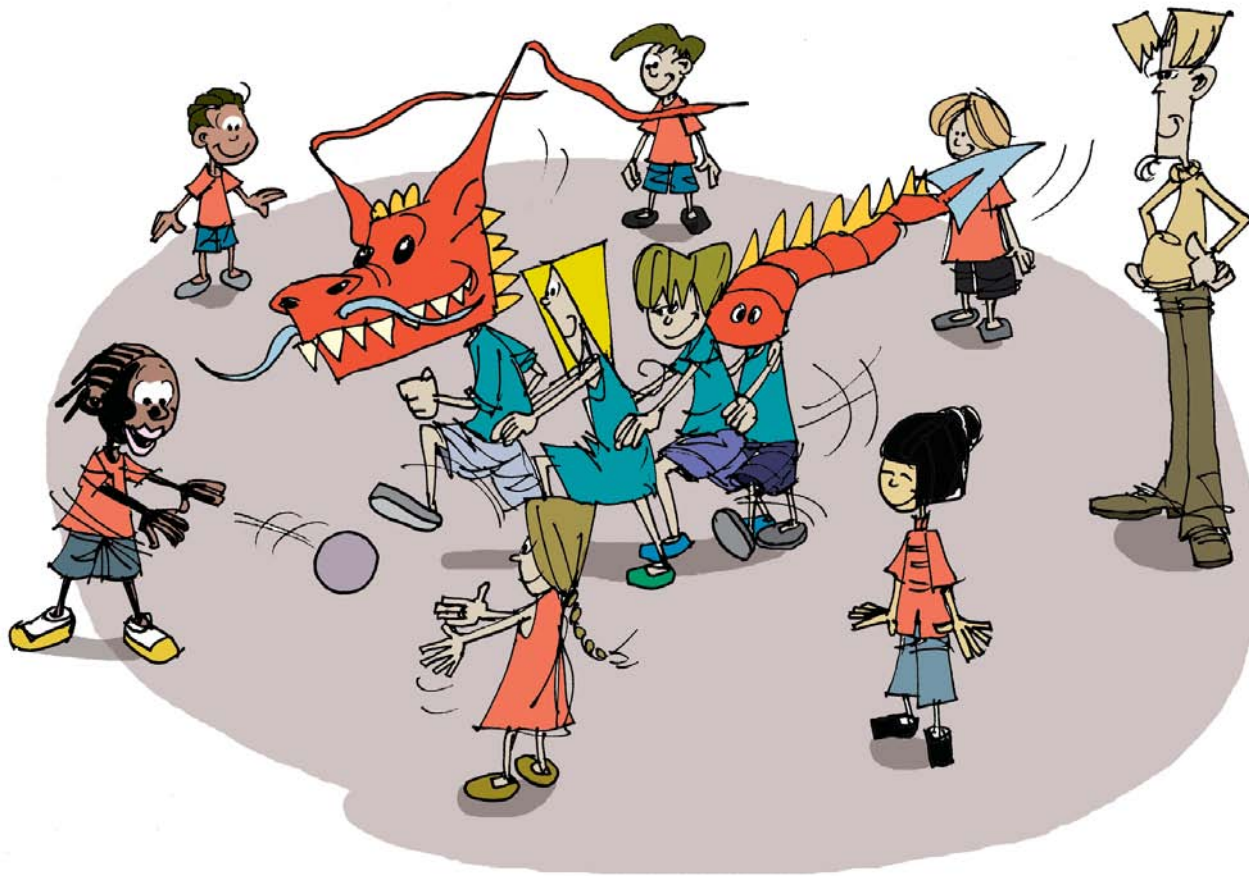
- Did I carry out all the activities as planned? If not, why not?
- Did I respect the length of time for all three parts of the session? If not, why not?
- Was all the equipment needed available and at hand? Was it enough? If not, why not?
- Were there any unforeseen events or changes in what I had planned? If so, which ones and how did I cope with them?
- Did I reach the goals I set for the group? If not, why not?
- Did the children have fun? If not, why not?
- Did the children learn anything new? If not, why not?
- Is there anything to be improved for the next time? If so, what and how?







## 3.12 Methodological principles of activities and Games



### Objectives

- Experience and identify the six methodological principles which give a psychosocial aspect to sports, games or creative activities
- Plan and put into practice an activity which includes the six methodological principles
- Know how to define specific and measurable objectives

### Key Messages

- Set global objectives (mental, psychosocial and physical), adapted to the children's needs and skills, neither too easy nor too difficult (a motivating challenge).
- Enable children to play the game, stop to give their impressions and receive feedback, play again having taken in the points of improvement, and finally have a common reflection on how the group played together; what was learned, the positive points and the areas to improve.
- Put children into situations with no exclusion, but with specific rules for cooperation.
- The children take part, play and are active (maximum action for a minimum of waiting).
- The activities are progressive, from the easiest to the most difficult, with a logic between each step.
- The activities are varied, original and creative in order to motivate children, and diversify experiences and learning; activities are neither too long (boring) nor too short (not enough time to understand and learn).

## Presentation

This is a central theme for anyone with a mandate to organize and conduct physical or creative activities with children. If structured time with children is to have a benefit on the psychosocial level, animators must not only know which activities and games are adapted to their audience – and it is certainly a question of content (what) – but above all they must also know how to apply methodological principles which allow them to achieve their objectives. This is the question of method (how).

We can easily entertain a group of children with a game, a football match or any other activity. It is however much more difficult to orchestrate a time of playing that is beneficial in terms of mental, physical and psychosocial learning. This requires specific skills and significant experience on the part of the animator.

This is why we emphasize **six methodological principles** when putting together activities, whether physical, playful or creative<sup>1</sup>:

- set **objectives** which aim for the development of abilities on at least two of the three levels (mental, psychosocial and physical)
- use the **three steps of learning** – that is, play the game, feedback with emotional and cognitive approaches, and play the game again
- put together games based on **cooperation** and integration rather than on competition and exclusion
- favour **progression** during the session, from the easiest to the most difficult
- favour the active and constant **participation** of the children in the games and during feedbacks
- introduce **variety** and **imagination** into the games, with a way to present the activities which works on **imagination**

**Note of Caution:** It is not enough to appreciate these six principles intellectually. Putting them to work requires a lot of repetition and experience – having the opportunity to put the activities into practice with groups of children, ideally in the presence of an experienced person (a coach) to give feedback. Largely this is the objective of individual coaching sessions after basic training.

The aim of the methodology is to understand which conditions the animator can set up so that children learn and develop their personal and social skills while they are having fun.

### Little tip

Develop the habit of preparing and evaluating your session with these six principles in mind: have I achieved my objectives, and has the group progressed in at least two abilities (psychosocial, mental or physical)? Did I stop the game for a feedback and did I then notice an improvement the second time it was played? Has there been more cooperation than competition? Have the activities been built progressively, or was the game immediately complicated? Were the children active, or were there long moments of inaction? Did they express themselves during feedback times? Were the games varied, new, exciting? If you can answer 'yes' to all of these questions, then your session has been a recreational and a psychosocial success!



<sup>1</sup> For creative activities, please see module 3.18, Resource Sheet B with some additional principles

## step by step module (2h)

### 1. Game *Dragon's tail* (40 min)

Bring your group out to the playing field and ask for six volunteers to help demonstrate the game. Three hunters and one dragon made up of three members. See rules in Resource Sheet A. Then take the whole group to play the game once, without including any of the six methodological principles. Have a feedback at the end of the game. Then have them play the game a second time, taking in the improvements and applying the six principles. Feedback with the same questions.

You can also choose a creative activity, first without applying the methodological principles, then applying them. Please refer to module 3.18, Resource Sheet B for more specific principles related to creative activities.

### 2. Discussion *Six methodological principles* (20 min)

Debate within the group about what changed in the second round of the game while applying the six principles (objectives, three steps of learning, cooperation, progression, participation, variety).

### 3. Group work *Putting the six principles into practice* (1 h)

Make sub-groups of four people. Each sub-group has to choose a known game or a creative activity and adapt it, carefully applying the six principles (10 min). One sub-group volunteers to act out their game in front of the rest of the participants (10 min). Feedback and analysis of the six principles (10 min). If you have time, try with another game.

### 4. Individual reading *Managing different types of groups of children (at home)*

If you want to know more about how to manage open groups, large or mixed groups, read Resource Sheet C, with an example of a game for large groups in the outdoors called Hens, foxes, vipers which is presented in Appendix 4.9.

Resource Sheet A

Resource Sheet B  
Summary of the six principles  
on the flipchart

Resource Sheet C



## Resource Sheet A

### Game Dragon's tail

#### Organization

10 to 20 children aged 8-14 years old. Some children are 'the dragon', the others are the 'hunters'. The objective of the hunters is to 'neutralize' the dragon by hitting all of its members with a ball, beginning with the last one – the tail. The dragon's objective is to survive and so move around fast enough so that the ball does not hit its tail. Put the group into a circle. Ask 4 to 6 children (around 1/3 of the total) to volunteer for the role of the dragon. They stand one behind the other, holding on to each other at the hips or the shoulders. The first member represents the head of the dragon and can only be hit last. The others are the elements of the body and of the tail. Their goal is to avoid being hit by the ball. Only the head has free hands to intercept the ball and send it back to the hunters. The other children, the hunters, stand in a circle around the dragon. Their goal is to hit the tail of the dragon, and when they do, the dragon member becomes a hunter too, and the one before him or her in the dragon becomes its new tail. For greater effectiveness, the hunters should make quick passes with the ball in order to be in the best possible position to aim at the tail.

#### Skills to develop

- On the psychosocial level, this game works on aspects of **cooperation** between hunters (not keeping the ball to oneself) as well as on **respect** and **trust** between members of the dragon.
- On the mental level, **concentration** and **observation** of the moving ball are worked on, as well as **strategic thinking**.
- On the physical level, **resistance** is worked on above all for the dragon, as the members need to move very quickly and for a rather long time sometimes. The speed of **reaction** is fundamental. For the hunters, the **precision** in passing and throwing the ball is important.

Choose two skills that you would like the children to improve and turn them into objectives (observable behaviours).

#### Version 1: without methodological principles (10 min)

- Do not announce what is going to be worked on and do not check if there is progress during the game (no setting of objectives)
- Start the game immediately, without real warm-up except for a few rounds of running; the whole group plays together with a long dragon of six to eight people (no progression)
- Do not stop the game to hear what participants have to say and give no advice about what to improve (no steps of learning)
- There are not enough passes of the ball between hunters, and it is always the same ones who take a shot (no cooperation)
- There are too many hunters for one ball; when children playing the dragon are hit they are eliminated one by one, being excluded instead of integrated (no participation)
- Children have to wait to return to the game with the next dragon, without any role change. The dragon is always made of the same people and the hunters stay the same (no variety)

#### Feedback (10 min)

- How did you feel? As dragons, as hunters?
- What did you like? What did you not like?
- What was difficult?
- What have you learnt?
- What would you like to change in the game?

#### Version 2: with methodological principles (15 min)

- Announce your objectives to the dragon children and the hunter children and check them at the first feedback stop, and again at the end (**setting objectives**)
- Start with a warm-up that prepares the players to the different game situations, like receiving the ball, passing and or throwing at a moving target for the hunters; for the dragon, it is important to train the

position where people in the group are holding each other and move around, as well as the reflexes to avoid being hit. First do small games training these skills (ex. *Snake biting its tail*<sup>2</sup>) (**progression**)

- Start the game in two groups – less hunters and smaller dragons, allowing for an increasing learning of the game and a better participation, reduced distances and a faster rotation between the different roles (**progression and participation**)
- After a first trial, the children should be brought together for a feedback on their experience of the activity, their feelings and difficulties. The objective here is to have the children express their emotions and make their strategy explicit in order to develop their effectiveness in passing, receiving and throwing as hunters, and their reactions, reading of passes and coordination of the group as the dragon. The second time the game is played, there is generally an overall improvement in their effectiveness as individuals and as a group (**steps of learning**)
- Eliminated players must be 'transformed' into hunters so that they are not left out of the game, but return to it as hunters (**participation**)
- Encourage the hunters to work out an efficient strategy together to pass the ball, integrating everyone and not only the best players (**cooperation**)
- Invent a context to this dragon hunt, a fantastical animal, in order to give a more playful and psychosocial dimension to the game: a story (a tale) will make it possible to get over the physical nature of the game. A lesson based on imagination is creative, and a source of pleasure and more attention. Nevertheless it is important to use the story in the last phase of the session also, the cool-down moment (**variety and imagination**)

<sup>2</sup> Terre des hommes, Handbook Laugh, run and move to develop together better: games with a psychosocial aim, 2007

Once the basic game is understood and known by the children, it is important to introduce **variety and progression** into it, in order to increase motivation and develop new learning and experiences. For example:

- Make the task more complex by increasing the distances (larger circle), by offering to make a longer dragon, or adding a second ball.
- The children at the dragon's tail are not eliminated but take the position at the head. When each person has been 'head' of the dragon, another dragon replaces them.
- For more experienced players, the circle of hunters takes sidesteps to move sideways in one direction, then the next, in order to destabilize the dragon.
- If the dragon proves very difficult to eliminate, a second ball can be introduced to make the task easier for the hunters.
- The size of the circle can vary, as can the spacing between the hunters, their position (seated, kneeling) or using their wrong hand (for older children).
- The size of the ball can vary (tennis ball, volleyball, larger ball).
- The name can be changed (sea serpents, space snakes...) in order to vary the imaginary world of the game. Instead of becoming hunters, the members of the dragon who have been hit become the dragon's guardian angels and can distract the hunters by intercepting the ball.

**Any further suggestion is welcome!**

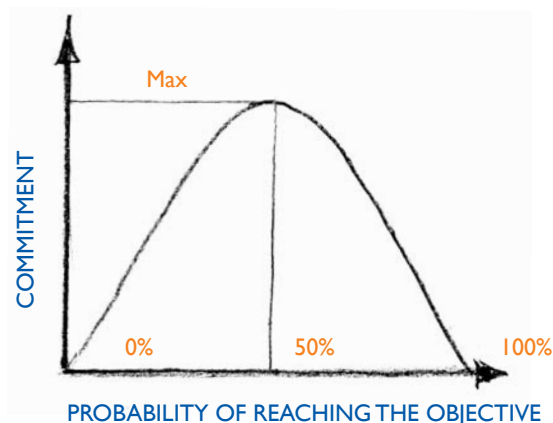
## Resource Sheet B

### Six methodological principles

#### 1. Objectives

- Reflect ahead of time on the skills you would like to see developed in the children (3H = psychosocial, mental and physical) and choose at least one psychosocial skill and one mental or physical skill.
- Adapt the objectives to the age and abilities of the group (not too simple, not too complicated) in order to keep motivation high\*.
- Turn these two skills into objectives that are observable behaviours.
- Tell the children at the beginning of the activity what it is you would like them to be able to do at the end of the session.
- Check back with the children at the end of the session to see if the objectives have been reached.

\*The *Atkinson curve*: the link between objectives and motivation



This graph shows that the children's commitment to the activity will be maximized if they think that there is one chance out of two to reach the objective. Motivation will decrease, however, if the children think that they have no chance of succeeding (too difficult) or – on the contrary – if there is a 100% chance of succeeding (too easy). So it is fundamental for an animator to know how to estimate the children's skills in order to organize interesting activities at their level.

#### Example *Dragon's tail*

- Mental objective (strategic thinking / observation and concentration). The hunter children are able to put together a strategy for passing the ball which increases the number of hits on dragon children. The dragon children do not lose sight of the ball.
- Psychosocial objective (cooperation / respect). The hunter children pass the ball to all the members of the hunter group, without excluding anyone. The dragon children hold on to each other in a respectful way, without hurting each other.
- Physical objective (speed of passing / coordination and agility). The hunter children are able to make five well-aimed passes in less than 10 seconds. The dragon children are able to move around without losing one of their members (never letting go).

#### 2. Progression

- Plan a warm-up that is ideally connected to what is coming.
- Plan exercises that increase in difficulty during the lesson (not too difficult at the beginning, as it is discouraging).
- Break down the different stages of the game so that the children can learn the rules and movements little by little, one after another.
- Do not make up all the rules at the beginning, but add them as you go along to make the game progressively more complex.
- Plan logical links between exercises and activities.

#### 3. Three steps of learning (learning by experience)

- Use the three steps of learning, especially during the first part: first time playing the game / feedback / second time playing. This cycle can be repeated until the objectives have been reached.
- Do not use the feedback session as a pretext for adding or modifying a rule. The feedback session is the moment when you review the objectives of the

game and where you make corrections and suggestions.

- Feedback is also used to review feelings and emotions, and for the children to enumerate the difficulties in the game and to offer ideas for a better strategy.
- Give individual and collective appreciation during and after the activity (feedback, encouragement, correction).
- Observe the moments of difficulty or when emotions run high. Mention them during the feedback session and talk about them together – then adjust the activity if necessary.
- Be demanding in regards to the quality of the play and the rules of the game: do not allow rules to be broken without applying the penalty decided at the beginning of the game.
- Give the children time to repeat and improve their movements, the exercises or the games.

#### 4. Cooperation

- Plan games with no exclusion, elimination or potential discrimination of any participant.
- Create activities with different roles (ex. witches and villagers, dragons and hunters, etc.).
- Rather than having two teams playing against each other, every once in a while plan for an activity where a single group must resolve a task together (ex. *Animal imitation*, *Standing in order*<sup>3</sup> or treasure hunts where children collect clues which, once assembled, give the solution).
- Always remind children of the value of mutual help and fair play in their games.
- Think of the gender aspect to ensure that girls and boys are equally integrated.

<sup>3</sup> *Terre des hommes, Handbook Laugh run and move to develop together better: games with a psychosocial aim, 2007*

## 5. Participation

- Divide the larger group into several small groups to allow the children to be active all the time.
- Avoid large groups where members have to wait to participate (no long waiting lines for a relay). Work either in different groups to avoid long waits, or in several teams on different playing fields.
- Allow the children to speak to a maximum during the feedback times. Encourage them to express themselves and give their opinion.
- Give the children the opportunity to play every role (if time allows) in a game (ex. dragons, hunters, the chaser and the chased, the referee).

## 6. Variety and creativity

- Keep a balance between learning and purely recreational times.
- Vary the organization of activities between individual work, work in pairs, small groups and all together
- Plan varied, imaginative and original games (not always the same games, but no zapping either).
- Know when to stop, or – on the contrary – how to make an activity last so that the children do not become bored while continuing to learn. Constantly check the children's motivation and level of attention throughout the activity.
- During feedbacks, let children make suggestions to adapt the games and use their creativity.
- Use your imagination to create stories with characters or animals – especially for the youngest children.
- Invent new ways of forming teams or groups.

## How to form teams in a 'psychosocial' way

Problems or tensions are often felt when the classical method is used, where two players (usually the leaders or the sportiest...) choose the teams. Indeed, they often pick their teammates according to friendship or physical skills, and that always puts the same children at a disadvantage – the weaker ones, the least popular –, leaving them with a strong feeling of frustration and discrimination. This way of doing things does not promote self-esteem, trust in oneself and in others, or respect. These are precisely all the psychosocial skills that we are trying to develop.

Some examples for forming teams

- **Reflex:** everyone walks around in a small area; at the animator's signal, they say hello, then their first name, then get into pairs, threes or fours, arm in arm, until the number of teams is reached. Same principle, but faster: One person (not the animator) plays 'Simon says': I want groups of 5, of 3, and so on until the required number of teams is reached.
- **Nicknames:** a fast way, using the names of animals, flowers, colours, instead of numbers (1,2,3,4). Everyone is standing in a circle and the animator gives a different animal name to the first four (ex. lion, horse, monkey, cat), which the following people repeat in the same order. This enables you to give a bit of creativity and motivation to the children, and ideally it should be linked to the theme of the main part.
- **Hoops:** put everyone into a line at the beginning of the field, having first placed eight hoops in a line ahead of them, four hoops a little farther away and finally, at the end of the field, two hoops. At a signal by the animator, everyone runs to get inside the first lot of hoops. All the hoops should be occupied. At the next signal they all run to get into the next four hoops, and finally they are all in two crowded groups

in the last two hoops, with not one single foot outside. The final number of hoops should correspond to the number of teams wanted.

**Note of Caution:** this random method can give you rather unbalanced teams, in which case you can readjust them or restart the procedure so as not to treat some teams unfairly.

Any other method is welcome!



## Resource Sheet C

### Managing different types of children's groups

Managing groups is a complex task, requiring various skills. It is a reality in Terre des hommes projects that animators have to cope with groups that are smaller or larger; open, closed, regular, irregular; homogenous, mixed, with longer or shorter times for the activities or in areas that are more or less closed in. Organization and flexibility are two key skills for coping with an active group of children. Whether the group is large (more than 30 children), mixed (the question of gender in sports is sensitive and the animator should take them into account in the activities), fluctuating (the children come and go, which makes planning of activities with specific objectives and clear limits difficult) or in an open area (ensure safety), all this requires many skills from the animator. Below you will find advice and suggestions for the animators who may be working with specific groups.

#### Large groups

By large groups we mean those with more than 30 children per animator; and which can even extend to 50 children per animator. This situation is not advisable, and beyond that number no activity should be contemplated for reasons of safety. If one knows in advance that there will be a large group, according to the available space several possibilities present themselves. However, it requires serious planning, with precise ideas of what can be done, having enough equipment so that everyone can take part, and considering co-responsibility with some of the more mature children. If the group is mixed in age, it is recommended to give responsibility to the older children as helpers to the animator or as helpers to handle the younger ones.

Here is a non-exhaustive list of advice:

- At the beginning of the activity, it is always good to start straight away with a ritual that creates bonds within the whole group (ex. big circle and clapping hands with neighbours or singing with gestures, getting one behind another, hands on shoulders and jogging along). The same thing goes for the ritual at the end, when the group reassembles and says goodbye.
- Afterwards, you can split the group into several sub-groups of 10 to 15 children, trying to make homogenous sub-groups and organize the same activity in parallel (ex. two Dragon's tail simultaneously) that you handle with a co-animator chosen from each team.
- You can also plan various activity fields going by the same principle of co-organization, with two or three different games side by side (ex. Postman, Five-ball throws or Ball to prisoner, or again, Fair play football, Burnt ball and Five-ball throws). Watch out for complementarity of the activities (not too alike). In order for this version to work, the children must already know the games.
- A Fair play Football tournament<sup>4</sup>, for example, can be organized with new rules and by mixing the children to balance out the teams.
- In some cases, it is better to plan having turns for 20 children (players-spectators) in any healthy activity for 20 minutes, rather than have a chaotic activity going for one hour, on the pretext of keeping every one together.

#### Open groups

A group is called 'open' when the number of children varies because they do not come regularly or because they come and go during the activities (ex. in two hours or in an afternoon of activities, the number of children increases or decreases). In such cases, it is necessary to show both flexibility and authority. Here are some tips:

- It is desirable that when the children decide to participate in a game, they are involved for its whole duration (it is the job of the animator to tell them about the content and length of the game, so that the commitment is mutual). An open group does not mean that the children can fool around, play if they feel like it and walk out of the game if they do not.
- If a child arrives in the middle of the activity, give them first of all a moment to look at the game that is taking place. Then stop the game, introduce the child to the group and that way allow him or her to be come part of the game (or even part of a team).
- If the team is already complete, integrate the child as above, but as a substitute, instead, with the chance of taking a turn after a point has been won (does not work with football, though, as there would be too much waiting around), or every three minutes, or even freely, when a player voluntarily comes out to let the replacement go in.
- If a small group of children arrives at the same time, proceed in the same way: observation and stopping the game to introduce them, then integration as an additional team taking turns with the two others.
- It is most suitable to plan games that do not need an exact number of participants (of the *Witches and villagers* type, for example), so as not to have to adjust the numbers all the time.

### Mixed-gender groups (girls and boys)

It is very important to mind the gender question, in particular in certain religious contexts, because in lots of activities physical contact is possible at any time. It is the animator's job to find out from the community and from members of the local team to be sure of not making a faux pas. It can also be useful to talk to the children to know what is acceptable or not, and to try to find a solution for when they are playing together.

Here are some ideas:

- There are plenty of games and sports which involve movement, but not contact (ex. *Postman*, *Ball to prisoner*, volleyball, etc.), with the advantage that there is no need to separate the boys from the girls.
- You can start two games in parallel, with one group of girls and one of boys, if the numbers are more or less equal (ex. two lots of *Musical chairs*, two *Burnt balls*).
- You can also try to modify the rules to avoid physical contact while still keeping the fun of the game (ex. for *Musical chairs*, they do not sit on one another's lap, but girls on girls', boys on boys', or other appropriate solutions).
- If you have the possibility of playing with a mixed-gender group, encourage the children to really play together and not just in parallel in the same team. Sometimes girls have the habit of watching the boys play, and this makes them non-participants in the game. It is your job to watch out for this and to suggest solutions, adding rules of cooperation to the game. Or perhaps starting up progressively with simple, individual games, and then gradually increasing the focus on team strategy and cooperation.
- Think about setting up rules for highlighting the girls in a boys' game, especially football<sup>4</sup>. This type of obligatory modification encourages boy/girl interactions. Always try to consider everyone's tastes, which may be different for girls and boys.

- Always think of the tastes they may have, different in boys and girls. Have alternating activities to encourage them to play together 'the others' game' for a more open mind. The most important thing is to carry out the programme all together, with the agreement of the group, especially when dealing with teenagers.
- Should the case occur where it is not even possible to have boys and girls together in the same place for physical activities, organize two well-separated locations with a co-animator.

### Groups for bigger games in the open

This section is interesting for the animators who are in charge of groups of children for a longer time (3 to 4 hours) and in larger areas (beach, village, woods, fields, etc.) or in an open space. Here you can organize both simple games requiring little organization and equipment, and also larger games (treasure hunt, *Snakes and ladders*, *Hens*, *foxes*, *vipers*<sup>6</sup> etc) that take good advance planning into the smallest details. When the available space is large or open, ensuring for general safety is all the more important. Keep the following points in mind:

- Check out the location in advance for potential risks.
- Clearly define the space limits of the game where the children can play (flags, balls, stones).
- Choose a place with shade where the children can rest if the activity occurs in the sunshine (especially for the cool-down period).
- If you have several groups on the same large outdoor field, outdoors, be careful with your choice of activities for the best use of the space (ex. with baseball, make sure that a ball hit or thrown far cannot hurt a child playing in the distance).
- Anticipate any items that may be needed for sun protection (caps, sun cream), drinking water, and do not forget the indispensable first-aid kit.

<sup>4-5</sup> See Appendix 4.8 Organization of a Fair play Football tournament

<sup>6</sup> See Appendix 4.9 Outdoor game for large group *Hens*, *foxes* and *vipers*





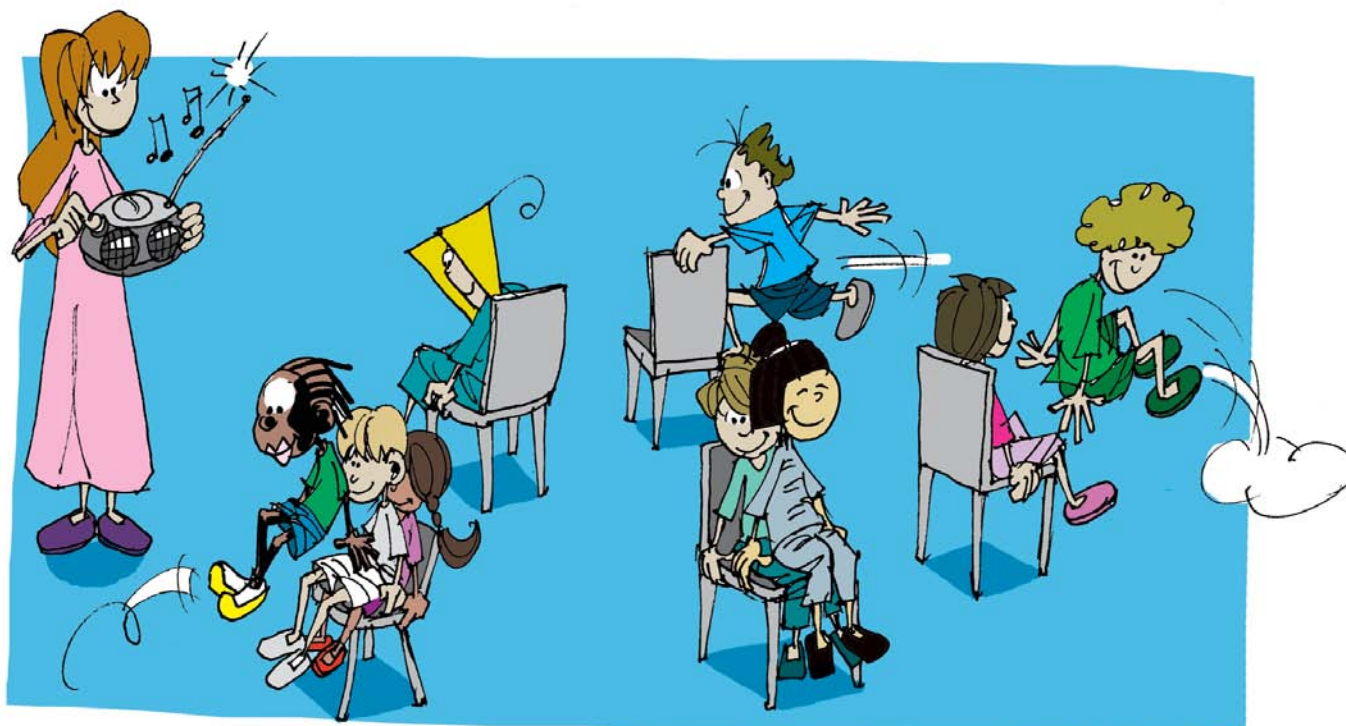
## 3.13 Competition and Cooperation

### Objectives

- Know how to explain the difference between competitive games and cooperative games, as well as the advantages and disadvantages of each
- Know how to transform a competitive game into a cooperative game, and try out the difference

### Key Messages

- Competition can be healthy if it is focused on a task (perform one's best, challenge one's limits) and unhealthy if it is focused on a person (use any means to beat an opponent).
- A cooperative game is fun for everyone. A cooperative game is a collective task that integrates all the players at their own level and promotes a common success.
- A cooperative activity helps to develop skills such as positive communication, leadership, fair-play, negotiation, decision-making and the ability to give and receive feedback.
- A competitive game can become a cooperative one, passing from the exclusion of some to the integration of all, going from 'winner versus loser' to the success of the group with a collective goal, or integrating the rules of cooperation (ex. making x passes before scoring a goal, passing the ball to a girl before finishing an action, playing while being tied to another player).





## Presentation

«The greatest pleasure of mankind is probably a difficult task freely done in cooperation, as one can see with games» Emile-Auguste Chartier

This module explores models of cooperation and competition related to games and sports activities (or the lack of them) in the context of psychosocial wellbeing of children. When doing this kind of activity with children, it is extremely important to take the time to understand the **advantages and disadvantages of competition** and to know the principles of cooperation.

In most societies, children are exposed to a model of competition, as a function of their socialization. Whether at school or during play, children strive to be their individual best or, if in a collective, to beat the other team. All human beings have an innate force which naturally pushes them to develop. In this sense, it is quite healthy to place children in competitive situations where they have to achieve goals and make an effort to stretch beyond their limits. Competition teaches us how to win or lose, an essential concept in daily life.

"It is legitimate for one's progress and wellbeing to always want to improve. There is no necessity to want to be the best. It is fundamental to treat participants as partners rather than adversaries."

However, there can be negative consequences when the focus is on the **people** instead of on the **action**. If the need to be the best and the strongest is greater than having respect for the others, then there is a risk of aggression and violence. That is why it is important for children to learn to respect the opponent, to not use aggressive tactics and be afraid of defeat. It is the animator's task to instil reflexes of cooperation from the youngest age, and this needs training.

Activities of cooperation have multiple advantages: positive interdependence between the players, acceptance of others without judging them, the stimulation of pleasure, and the development of responsibility and collective involvement. Each person should take an active part, have fun and reach a goal; they should 'win' in one way or another. The aim of a cooperative activity or game is to stimulate and challenge all the participants to reach a common objective.

Scientific research on the concept of cooperation shows that children learn better in a group than they do individually. Cooperation to reach a goal together is fundamental for a child's development. This is why we believe the role of adults is to put children in collaborative situations rather than competitive situations, so as to widen the range of possibilities for participating in a group and for psychosocial learning.

Hence these questions arise: is it better to have two teams, one against the other, with winners and losers, or rather play as a single group with a common mission to accomplish? Is it better to play with elimination and exclusion from the game, or play with integration and everybody's participation? Is it better to beat the other team by any means, or rather set up rules to encourage better team cooperation and a higher level of play?

<sup>1</sup> Frédéric Roth, member of the NGO Graines de Paix (Geneva)  
[www.graines-de-paix.org](http://www.graines-de-paix.org)

### Little tip

Before setting up an activity with children, check whether cooperation is promoted by specific rules and whether no one is eliminated during the game. During the activity, do not stress the points won or lost, but rather insist on the quality of the playing and personal efforts! When these points are respected, you add a psychosocial quality to the game!



## step by step module (2h)

### 1. Games *From competition to cooperation* (45 min)

You have the choice of suggesting the first game *Musical Chairs* (10 min) in two versions. Otherwise, you can start with *5-ball throw* (15 min) then *Dodgeball* (15 min). Have a short feedback after each game. See Resource Sheet A for details.

### 2. Group work *Analysis of the advantages and disadvantages* (20 min)

The players pair off, and each pair has the task of analysing one of the games that have been tried out (2 to 3 pairs for each game). Start by discussing each one's experience, then write down the variations to the game, the differences, advantages and disadvantages, etc. Have a general presentation: from exclusion to integration, from a game focusing on a person to a game focusing on the action, rules for cooperation, and so on.

### 3. Discussion *Principles of competition and cooperation* (15 min)

Start a discussion on the conditions which encourage physical contact, trust and respect between the children, fun, and so on. Talk about the important principles and the advantages and disadvantages of each form of the game.

### 4. Group work *Creating cooperative games* (40 min)

Recall the four characteristics of a game to introduce the following activity (see module 3.10 *Characteristics and aim of activities and games*). In groups of four, invent or modify a known competitive game and turn it into a cooperative game (15 min). Then suggest that one or two of the groups play their games with the others, who actively take part in them, in both versions if you have time or only in its cooperative version. Have a final feedback with the whole group.

Resource Sheet A

Resource Sheet B

Resource Sheet C

## Resource Sheet A

### Description of the games

#### A. Musical chairs (10 min) (optional)

##### Organization

Most people know this game, as it is often played at children's parties. As many chairs (less one) as there are children standing in a circle. The players run or dance around the circle to music, rhythm or singing. When the music stops, each person tries to find a seat as quickly as possible. The player who did not get a chair is 'out' and now watches the others. Each time, the person in charge removes one or two chairs according to how fast the game should go. At the end, there is one single winner.

##### Cooperative version

Same game, but the player who did not get a chair may sit on the lap of the person sitting next to him or her. That way trust and interpersonal skills develop. It is important to spot whether someone systematically tries to sit on the lap of a particular person (because it could mean that they do not dare to sit on the lap of the nearest person) and to encourage them to trust others, too. Towards the end of the game, two or three chairs can be left, and everyone has to sit on top of some others. Finally they are all 'winners', having all joined in and had fun.

##### Skills to develop

- At a psychosocial level, the children develop **trust** as well as **respect** for others, because of having to sit on someone else's lap, or helping someone sit on their lap.
- At a mental level, **observation** and **concentration** are important to be able to find a chair.
- At a physical level, following the group, a sense of **rhythm** comes from the music and from movement while dancing, rather than running; the **reaction** speed is necessary when the children have to find a chair quickly.

Choose two skills you would like to see children to improve and turn them into objectives (observable behaviours).

##### Feedback

- What was easy, difficult?
- How was it to sit on someone else's lap?
- Did you choose the person you wanted to sit on? If yes, why and how?
- What version of the game did you prefer? Why?
- Etc.

#### B. 5-ball throw (15 min)

##### Organization

In this game, you need one ball for two teams of four (or six) players who play against one other in a defined field. To get one point, the ball has to be thrown five times to another player (or more if the animator decides so) without the other team catching it, and without the ball touching the ground. When one point is won, the ball goes to the other team. If the ball touches the ground, the number of throws goes back to zero, and the ball goes to the other team. If team A catches the ball, the roles are reversed, and the points are then counted for that team and not for team B. You may not walk or run while holding the ball; and you have no right to touch or hit other players, no physical contact at all is allowed. The goal is to get three points (or more, according to the time you have) to win the game.

##### Cooperative version

The same game, but the aim is for each team to think about its overall skills and to decide on the number of points it can win in the time given by the animator. The objective is the skill in assessing the quality of the game and not just getting points to beat the other team. The following rule can also be added: a point is valid only if all of the team's players have touched the ball at least once.

##### Skills to develop

- At a psychosocial level, the children develop **cooperation** (pass the ball to everyone), **fair play** (count the number of passes), **communication** (call for each other, say where you are on the field) and **respect** (absence of physical contact). The quality of the game improves

quickly if the players talk to one another and cooperate.

- At a mental level, **observation** and **concentration** are needed in order to anticipate the movements of others in the team and be able to respond appropriately; setting up a **strategy** is also necessary to have a better quality of play.
- At a physical level, many skills are developed, like **resistance**, **speed**, **precision** in throwing, etc.

Choose two skills you would like to see children to improve and turn them into objectives (observable behaviours).

##### Tips

In the beginning, the animator should be the referee, but later the animator should let the players take over this function and self-referee their own game. That way they deal with fair play and personal responsibility. It is necessary to be alert at the start to correct the basic motions of passes, defence, or eluding one's marker. Insist on good communication between the players (call out the name before throwing the ball). This game should be practised several times so that children can take in the basics, in order to then improve the quality of the other 'main' sports games.

If there are four teams of four to six players, reduce the playing field, and have everyone play at the same time, changing the teams every five minutes or so. To increase difficulty, the animator can enlarge the field or raise the number of throws needed to win a point.

##### Feedback

- What was easy, difficult?
- How was it to have to throw the ball to everyone in the team?
- How was it to self-referee your game?
- What version of the game did you prefer? Why?
- Etc.

### C. Dodgeball (20 min)

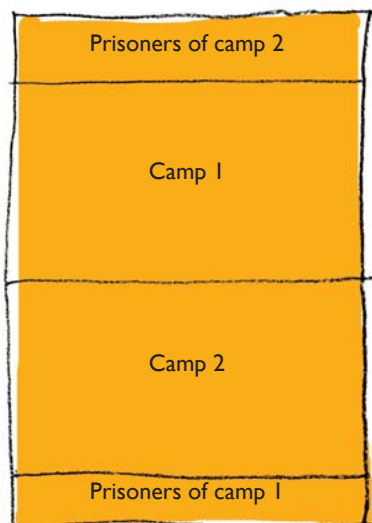
#### Organization

A playing field is divided into two halves, each one being further divided into two. The two central zones are free areas for each team. The two areas situated outside the free areas are called 'prisons'.

The game's goal is to take all the members of the opposite team in as prisoners. Players become prisoners when the ball thrown by members of the opposite team hits them. If the ball manages to hit several players before it falls to the ground, all the players it hit become prisoners.

The person holding the ball in a free zone may not move about. When the ball goes out of the field, it is thrown back into the game from the prison of the area it left from. The players can throw from any area to any area, including the one in which they are standing. Prisoners are allowed to circulate outside the opponent's field without going into it. Balls thrown out of the opponent's field are for the prisoners.

Form two teams. Explain the rules if the players are not yet familiar with them. Insist on the rule that 'prisoner' players may not leave the prison area and may not touch the ball.



#### Cooperative version

Play the same game with the following additional rules: the prisoners can free themselves if they can touch a player from the opposing team and get back into the free zone of their own area; if a player catches the ball without it touching the ground after it has hit someone, this last person does not become a prisoner; the prison area extends all around each side; players from the same team must pass the ball at least three times before trying to touch an opponent (and not just 'ping-pong' between the best players).

#### Skills to develop

- At a psychosocial level, the children develop **cooperation** and **communication** so the best-placed players can call for the ball and try to hit an opponent.
- At a mental level, **observation**, **concentration** and **strategic thinking** are necessary between the players if they want to be efficient.
- At a physical level, it is above all the **reaction** speed (in order not to be hit) and the **precision** of throwing which are important. **Resistance** is needed for those who stay in the field for the longest and avoid repeated hits.

Choose two skills you would like to see children to improve and turn them into objectives (observable behaviours).

#### Feedback

- What was easy, difficult?
- How was it to have to throw the ball to your teammates?
- How was it to be a prisoner? Why?
- What version of the game did you prefer? Why?
- Etc.



## Resource Sheet B

### Definitions and principles of competition and cooperation<sup>2</sup>

#### Competition

Simultaneous searching by two or more people for the same advantage, the same result.

The interior strength of every human being seeking growth and evolution.

We can speak of **positive competition** when the action is focused on the **task**, and when the goal is the **quality of the game**, all the while respecting the opponent by recognizing him as indispensable to the game itself.

This requires three essential attitudes:

- self-respect and respect for the other person
- the pursuit of excellence for 'the beauty of the game'
- acceptance of one's own responsibility and freedom (being responsible for winning includes being responsible for losing or for mistakes, too)

The advantage of these types of games (or competitions) is found in pleasure one has in the effort and in expanding their own limits.

We can speak of **negative competition** when the action is focused on a **person**, and where the goal is to **eliminate** others, to wipe them out, to see them laughed at.

The roots of this type of competition are:

- a lack of self-esteem
- an improper need for recognition
- the fear of failure

The disadvantage of these types of competition is the victory of the strongest, as well as aggressiveness which can lead to violence.

#### Cooperation

The ability to work with others in an activity, a game or a project, where each participant contributes to reaching the target according to their own skills, and is respected for their personality and unique contribution.

An activity or a game are considered to be **cooperative** when:

- Everyone has fun, enjoys oneself, and has a sense of achievement
- The activity or the game has a motivating objective
- Everyone actively takes part in the play
- Each person is accepted and valued for their abilities, but nobody is recognised more than others
- There is positive interdependence, the children knowing that they need one another to reach their goal
- Others are accepted without judgement or criticism
- There is an individual responsibility and a collective commitment
- Nobody is excluded or eliminated from the game

A cooperative game develops the following psychosocial skills with the aim of improving self-confidence and self-esteem:

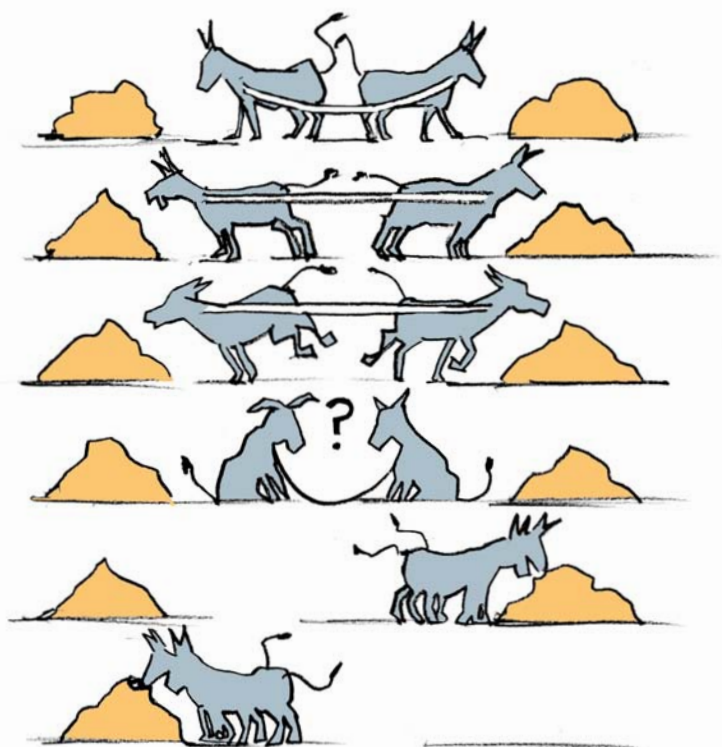
- empathy
- positive communication
- leadership
- negotiation
- decision-making
- helpful feedback

**Note of Caution:** the animator must help the children develop both their determination to improve individually through competitive games focusing on action, and to improve their ability to work in a group through games and activities focusing on cooperation.

<sup>2</sup> Mainly taken from the website of the NGO Graines de Paix, [www.graines-de-paix.org](http://www.graines-de-paix.org)

## Resource Sheet C

### From competition to cooperation



#### Exclusion / Integration

Instead of playing a game which leads to **exclusions**, the **integration** of all should be the target.

#### Two teams 'winner-loser' / A single large 'winning' group

Instead of having a team of **winners** and a team of **losers**, there should be a single group, all working in a **collective** way towards the **same goal**.

#### Objective focused on a person / Objective focused on the task

Instead of playing to **beat the other team** at any price, even by playing wrongly and without fair play, one concentrates on the **quality of the game** and draws up **rules** to encourage more cooperation within the team.

You can easily transform a competitive game you already know into a cooperative game. It can be done by changing one or more characteristics: goal, rules, set-up, roles (see module 3.10 *Characteristics and aims of activities and games*)

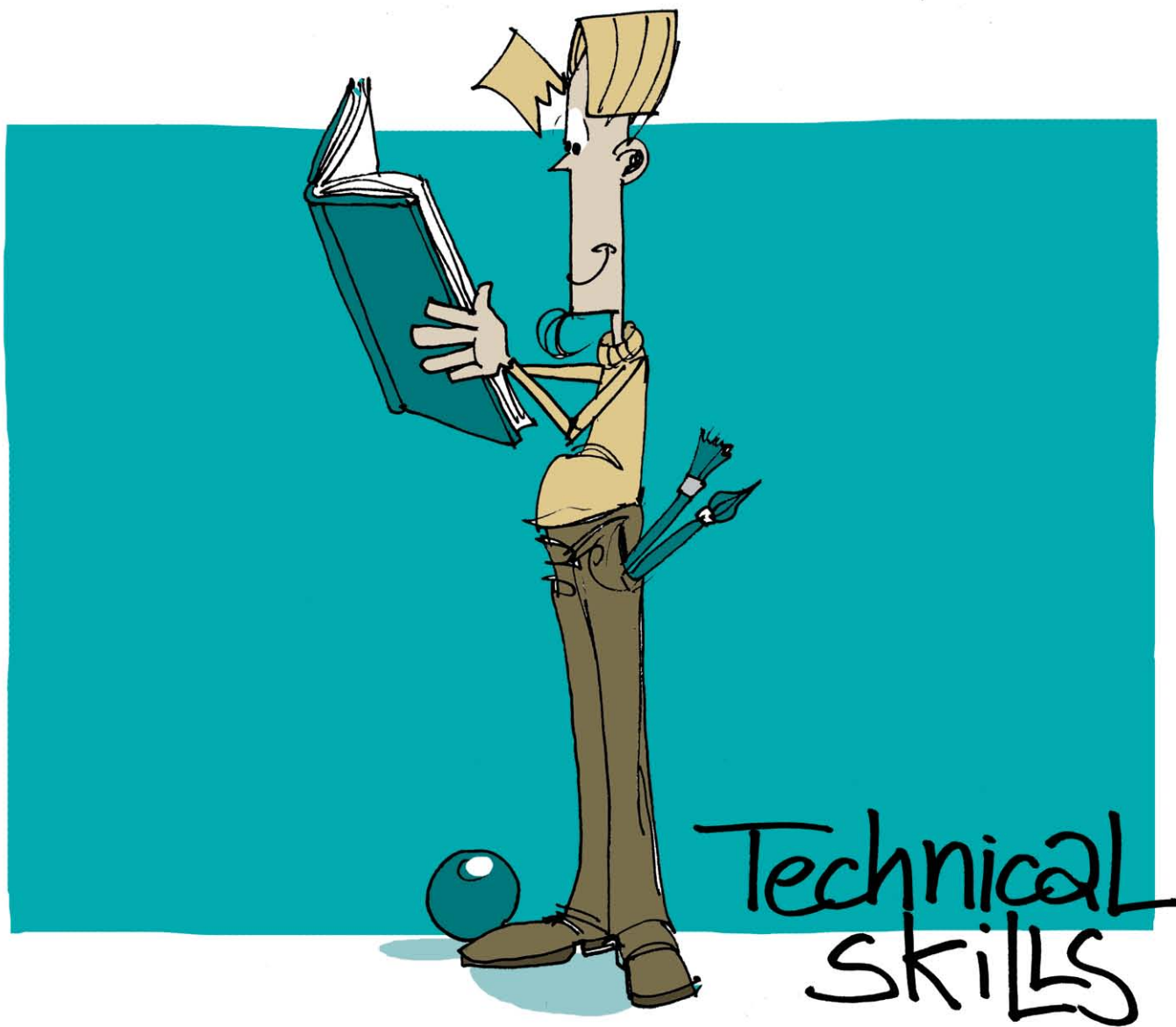
**Goal:** refocus the goal on a common task rather than on the opposing team (ex. in a basketball game the two teams should score the same number of baskets in a defined time while playing 'normally'). Then, instead of having an individual goal for each team, there is a single collective goal for both teams, which necessitates strategy and co-operation.

**Rules:** change the rules (ex. everyone should have touched the ball before a point can be made, the boys must pass the ball to the girls 50% of the time; in *Musical chairs*, nobody is eliminated, but a person who find themselves without a chair must sit on someone else's lap, and so on).

**Roles:** change the roles of the players (ex. have two players tied together by their leg or arm, which forces them to concentrate on cooperation rather than individual strength and the points to be won, have no goalie in football or a 'mobile' goalie, and so on).

**Set-up:** reduce the size of the playing field, put up more goals (ex. for football, have four goals instead of two, to encourage more passes and cooperation between players, and so on).

**All other creative options are welcome!**



## 3.14 activities and Games for small children



### Objectives

- Know children's needs at this age
- Learn how to vary activities (locomotion, manipulation and expression)
- Work on creative ideas and imagination

### Key Messages

Small children between four and six are at a level of development where individual action prevails, and where they discover the potential of their bodies with great enthusiasm. The challenge is to channel their energy into short and varied activities combining small games and simple creative activities.

Preference goes to activities that favour the discovery of the body through multiple movements, the manipulation of different objects and overall coordination (not precise techniques of movement).

The variety of the activities is very important: stimulate their capacity of adaptation with diverse objects wherever possible (balloons, ropes, hoops, foam or rubber balls) and with natural objects (wood, leaves, branches, grass slopes, trees to slalom between).

Games that stimulate their imagination nourish their need for fantasy, as do games with physical expressions such as imitating animals or people, for example.

Use simple collective games with a minimum of rules, respecting their mental ability.



## Presentation

This module focuses on activities and games suitable for small children from four to six years old, whereas the other activities in this manual are more generally for school-age children (from seven to twelve). However, the activity proposed in this module is an obstacle race which can easily be adapted for older children, even teenagers, (without a make-believe story, and by adding physical challenges).

It is important to keep in mind the level of the children's psychomotor development (sensory, motor, emotional, cognitive), as well as their specific needs to be able to offer appropriate activities. Animators should be capable of adapting their attitudes and activities to the target group (4 to 6 years old), according to their interests, motivations and abilities, all of which are naturally different from those of older children (7 to 12 or 13 to 18 years old).

"Small children have a deep need for action and play. Therefore, with many organized activities and discoveries in play, we will try to get them to acquire a whole repertoire of motor skills via obstacles, balls, rhythms. (...) They should always be in a learning situation. Pre-school children need varied motor possibilities that call on their imagination and encourage them to run, jump, crawl, climb, hang down, spin round, sway, pull, push, carry. (...)!"<sup>1</sup>

At a pre-school age, the need for motion goes with the children's limited ability to concentrate and to be structured. This should be taken into account in these activities, and variety should be stressed by introducing exercises of **locomotion** (all the ways of moving around to develop agility), of **manipulation** (exercises with objects or simple creative activities to develop skills and precision) and of **expression** (activities and games to stimulate the children's imagination and their ability to transform themselves into an animal or another character).

Short and simple obstacle races, outdoors whenever possible, are very suitable, as well as small relay races, and games with stories about animals or fairy tales. Imagination, fantasy or following a thematic (seasons, family, animals, etc.) play a fundamental role at this age, allowing to bring the children more easily into activities. Complementarities are ideal between creative activities (drawings, cutting out figures, other handicraft) which help children to concentrate on a task and express themselves, and physical activities which address a child's essential need for motion and play.

At this age, the psychosocial benefit is mostly found in the fact that the more children develop motor abilities, by playing together and not individually, the more they feel valued, which in turn increases their self-confidence and expands their social connections. In order to strengthen their overall wellbeing, the animator should find a balance between individual and collective creative activities, and games without exclusion, but with one or two rules for cooperation. This will help children to slowly leave behind the sense of individualism that prevails at this age.

### Little tip

With small children, be creative, invent stories linked to the suggested games or exercises, choose shorter activities, take them into an imaginary world with varied movements and simple games where they can satisfy their need for motion!



<sup>1</sup> Frédéric APTEL, *L'enfant: croissance et développement physique*, 2005

## step by step module (2h)

### 1. Game *The Jungle* (45 min)

Prepare the field in advance with all the equipment needed. Take your group there and organize the game according to the instructions on Resource Sheet A, in several steps.

### 2. Discussion *Psychomotor elements and aims of the activities and games for small children* (30 min)

Initiate a discussion on the characteristics of *The Jungle* game. Give the participants a few moments to think about it individually and note the various aspects to be worked on. Have a general discussion and make a flipchart list, recalling the key elements of locomotion, manipulation, expression and variety.

Ask them about their experience with little children and what sort of games they usually play. Add the elements they mention.

In pairs, have one part of the group reflect on the physical and psychosocial characteristics of children this age. The other part of the group thinks about the needs of children in terms of physical activities and how to respond to them. Distribute a photocopy of Resource Sheet B to each person: reading, comparing and discussing.

### 3. Group work *My game for the 4 to 6 year olds* (45 min)

In groups of four, think about an activity for children which includes the elements that have been addressed (10 to 15 min). Extend into possibilities for other types of games (ex. snakes and ladders, a paper chase with psychomotor stations, etc.). One group offers to show its game to the other participants, who play the role of the children. Feedback on the relevant elements if wished. According to the time available, the other groups also show or explain their activities to get feedback on them. There is a possibility for each group to put its game in writing which would make up a small library of activities for the others to use.

Resource Sheet A

Photocopies of Resource Sheet B

## Resource Sheet A

### Game The Jungle

#### Organization

Here is an example of a psychomotor activity course for small children; this is adaptable for all ages. Here are suggestions for nine stations as well as a story to tell, but you can modify this basic idea to suit your situation, your group and your practical options (outdoors, indoors, etc.). It is important that you invent your own stories, giving free rein to your imagination! You can also reduce the number of stations to shorten and simplify the course, according to the age of your group (four or six years old).

It is ideal to construct this sort of course outdoors, using natural elements as obstacles (fallen tree trunks, slalom between the trees, ropes stretched between two trees for hanging from them, etc.). The version suggested here can be played outdoors or indoors with or without sports equipment.

This game is called *The Jungle* because it is played like an obstacle race and is based on a story about explorers from two different countries, each searching for an endangered species of bird found in this animal-filled jungle. The players should avoid all the dangers and traps, and get through the obstacles to find this rare bird as quickly as possible.

First try the race, while the whole group follows the animator. This allows time to describe the objects and animals found there (monkeys, jungle dwellers, snakes, etc.). Form two teams with each one having a name of an explorer of the country or the area X and Y (you choose).

The game is played in several progressive stages.

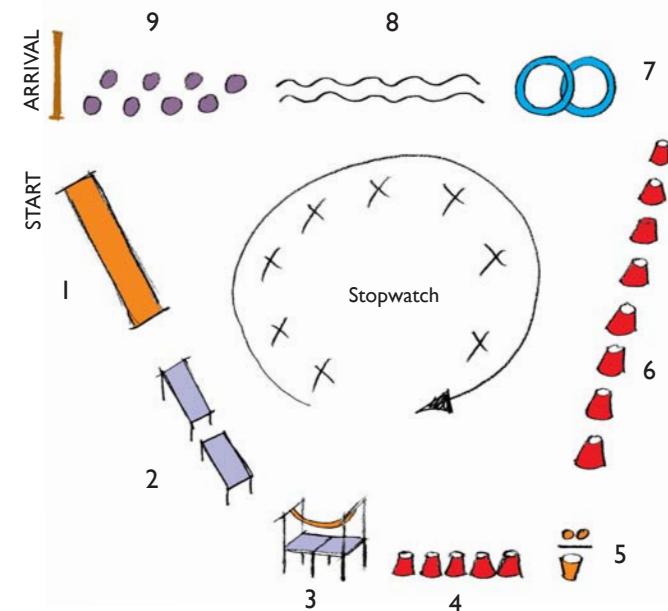
**I.** The first stage focuses on **locomotion** and **manipulation**. After a demonstration by the animator telling the story, the children, one after another, go over the course slowly and carefully, corrected and assisted if necessary by the animator. To avoid too much waiting around, one half of the group can start at the beginning of the course and the other half at its end.

**2.** The second stage focuses on a **common relay race** (no competition). The two teams run the course at the same time, as fast as they can, starting at different ends and passing each other at some point. Group X starts at station 1 and Group Y at station 9. When one runner arrives at the other end he touches the hand of the first player of the other group, who can then set off. It is perhaps safe to have stations 5 and 7 twice in order to avoid bottlenecks when crossing in the middle of the course.

**3.** Then you can choose between two sorts of stages:

**A.** One stage stresses a **competitive relay race**. Team X runs the course (which can be adapted or modified according to requirements), and as soon as the first runner reaches station 7, the second can set off. The Y group gets into a circle at the side or in the centre of the field, with a ball. They represent the stopwatch timing the other team's race: they throw the ball as quickly as they can to the next person and count the number of times the ball goes round the circle while the others are racing. The precision of passes is important and short spacing will help the children to throw the ball without dropping it. If it is dropped, counting has to start again at zero. The game stops when the whole team X has gone once round the course. The number of laps the ball took is counted and roles are exchanged to see whether the other team can run the course faster, which means in the time of fewer laps from the opposite team.

**B.** The other stage, perhaps better adapted to older children (from eight upward), focuses on **cooperation**. The same principle rules as for stage A., but the team running the course does it in pairs, holding hands. For the stopwatch, the circle can be extended to increase the difficulty of passing the ball, for instance around the field.



#### Variant I

**Station 1:** run backwards (to be sure you are not being chased by a dangerous animal).

**Station 2:** climb over the first table (or bench, tree trunk or other; adapting the height for the smallest children) and underneath the second one (to avoid a carnivorous ants' nest and to evade the poisonous arrows of a tribe of natives).

**Station 3:** climb over the chairs but under the rope without touching it (to avoid the snake hanging in the tree).

**Station 4:** on all fours, zigzag round the cones (to hide from a pride of lions threatening in the distance).

**Station 5:** throw the two small balls into the basket or bucket; the distance can be increased or shortened according to the age group (throw food into the mouths of hippopotami to stave their hunger and distract them while you get round them).

**Station 6:** zigzag running between the cones (the closer they are, the more difficult) (slip between the forest trees to escape the pack of gorillas chasing us).

**Station 7:** take one hoop after the other and go through them (*make your way through a bramble thicket*).

**Station 8:** balance in-between two ropes on the ground without falling off it (*walk over a rope bridge spanning a river*).

**Station 9:** run and jump into one hoop after another; the hoops are spaced closer or farther away, according to the group's abilities) (*jump onto logs to get away from the crocodiles*).

### Variant 2

After getting feedback from the first variant, if time permits, ask the children what could be changed in the stations and in the ways of moving around. Take up some of the suggestions and add some of your own, being careful to increase (or diminish) the difficulty and challenges; but always keep in mind your group's abilities. For example, jump into the hoops with feet together; or walk backwards in-between the two ropes, etc.

### Skills to develop

- At a psychosocial level, this game is very complete, as it puts **creative thinking** and **imagination** to work, as well as **fair play** towards the rules to respect at each station. **Cooperation** between the children when they do the course in pairs and when they cheer one another on is important as well.
- At a mental level, remembering all stations and counting the laps of the stopwatch requires a good **memory**, **observation** and **concentration**.
- At a physical level, the aspects of locomotion (running, jumping, balancing,) and manipulation (throwing precisely) are at the heart of this course. **Coordination**, **agility** are thus also practised at the different stations. **Speed** is essential, as one team is playing against the stopwatch of the other group.

Choose two skills that you would like to see the children to improve and turn them into objectives (observable behaviours).

### Tips

It is important for the animator to make sure the rules are respected throughout the course. This is for two reasons: firstly, for the quality of learning a movement and in order to let the children repeat an action they did not do right first time, whether or not on purpose (ex. throwing into the basket, or balancing between the ropes); second, for each person's responsibility and fair play attitude in a race with competitors. It is thus necessary to install a consequence or compensation if a rule is not respected, such as going back to the beginning and starting again. This helps to give a fair framework for both teams.

When changing teams it is useful to note difficult passages and means of improving them. With older children, you can introduce more complex forms, of cooperation, for example, running while tied to another player; hopping, raising the obstacles, running the race while dribbling a ball, and so forth. For the team playing the stopwatch, you can have them spread out around the field to make passing the ball harder.

Do not forget to stay within the imaginary story right to the end. When you follow the children along the course, remind them of the story (*watch out for that snake! or aim for the hippopotamus's mouth or it will eat you!*).

### Feedback

- What did you like best? Why?
- What was difficult? How did you overcome the difficulty?
- How was it to run in pairs? Why?
- How was it to have to follow precise instructions at each station and to do it right?
- Did the teams develop strategies? If so, which ones?
- Etc.



## Resource Sheet B

### Characteristics and needs of small and school-age children linked with physical activities

#### Small children (4-6 years old)

##### Physical characteristics

- Less growth, thus lots of energy
- Lack of muscular strength
- Lots of flexibility in the joints
- Little body awareness

##### Psychosocial characteristics

- Phase of opposition, refusing to obey
- Restlessness, mischievousness
- Minimal difference between boys and girls

##### Needs

- Lots of movement and little sitting
- Structured space and time, with the possibility to learn freely, without too many rules or constraints
- Varied activities, plenty but short
- Praise, encouragement to enhance self-esteem
- Relationships with others while playing
- Imitation of adults

##### Response to needs

- Work on everything that has to do with **manipulation** to achieve accuracy in movement: practise throwing various sorts of balls (rubber balls, big, small, light, heavy), rope skipping, throwing accurately, etc.
- Work on everything that has to do with **locomotion**: vary the types of movement to increase agility (forwards, backwards, sideways, crawling, going over and underneath, dancing, climbing, sliding, rolling, etc.)
- Focus on **imagination** and creative thinking: tell stories about animals, magical people, invent stories.
- Avoid exercises of strength or static ones. Favour dynamic exercises with brief efforts.
- Remember: variety and fun!

#### Children (8-12 years old)

- Considerable growth, weight increase, but less energy
- New movements are easily learned
- Greater precision in movement, better balance
- Better body image

- Logical thinking, beginning of a critical mind
- Search for fairness
- Discovery and learning of rules
- Beginning of a competitive spirit
- Beginning of boy-girl discrimination

- Participation in homogenous groups
- Respect for the rules
- Fairness and sportsmanship in games
- Looking for quality in games, the right movements, but not over-specialized or technical

- The elements noted for 'small children' are in principle already acquired, but it is wise to repeat some of them, particularly the skill of throwing with accuracy, for example
- Focus on varied sports techniques (multiple-sport training) rather than focusing a competitive sport
- Highlight strength, speed, balance and coordination
- Have relay and obstacle races
- Introduce games which have more complex rules, and an increased need for cooperation and strategy

## 3.15 Activities and Games for Teenagers



### Objectives

- Recognize and understand the nature and needs of teenagers and the main differences they have with younger children in order to adapt activities
- Respond to the needs of teenagers with an appropriate attitude
- Organize and run games and sports sessions which are motivating and geared to groups of teenagers of both genders

### Key Messages

● Adolescence is a crucial period in life with great physical, mental and social changes, all of which require special attention and consideration on the part of responsible adults.

● Teenagers are in a very specific age group and it is important to treat them as future adults, with attention and respect, gradually giving them more and more independence.

● The differences between boys and girls should also be taken into account in the attitudes and activities offered. Pay attention to the dynamic of mixing teenage boys and girls in various activities.

● Teenagers require role models, and the animator can play the role of a coach. They can accompany teenagers in their transition to adulthood, listening and encouraging them, providing them advice.

● It is important to encourage leadership qualities by giving them responsibility and by offering a motivating mid- or long-term target (ex. organizing a contest for the younger ones, a treasure hunt, *Games without Borders*, etc.)

## Presentation

This module is for people in charge of activities with groups of teenagers (approx. 13 to 18 years of age). The peculiarities of this age group are multiple and complex, and this is why we believe it is important to summarize the characteristics and needs of teenagers. The animators should be able to adapt their attitudes and the activities to fit this target group according to their interests, motivation and abilities. The dynamic drivers of this age group are completely different from those of younger children.

Puberty and adolescence is a crucial period and often difficult to cope with due to the great physical and mental changes teenagers are experiencing. They are not always comfortable with their 'new' bodies, they can be moody, they need to confront or go against the adult world, they need to belong to a group of friends, they long for independence while still needing adults. They are a mass of contradictions and the challenge for an animator is to choose the right attitude, alternating firmness with a comforting and confident presence and showing respect for their budding identity.

There are many activities suitable for teenagers, whether games or sports, creative or manual activities, support groups or projects to set up together in the community. The animators in charge of this age group can promote discussion on up-to-date subjects, or themes particularly concerning teenagers. They can suggest organizing sport contests<sup>1</sup>, or theatrical plays, shows, etc. Teenagers can co-animate activities and games for younger children. It should be kept in mind that teenagers still need to behave like children in active games with physical challenges, while at the same time taking responsibility and passing their skills on to others, which increases their own self-confidence.

To become responsible and gradually become independent, a teenager requires an adult to serve as model and guide. The animator can take the position of a coach who encourages them to do things independently, but who is also there for support if needed.

This module focuses on sporting activities suitable for teenagers of both genders and includes advice for the animator on how to give responsibility to the youngsters so that they can appreciate and accept this very responsibility. There are also practical ideas on how to organize a *Fair play Football* tournament for younger children.

### Little tip

Do not forget that teenagers may pretend to have no need of you, but deep inside they can be quite uneasy. It is important to promote their leadership abilities and develop their self-confidence by giving them the responsibility for organizing activities. This is done in a context that has clear and firm limits while nourishing strong personal ties.



<sup>1</sup> See Appendix 4.8 Organization of a Fair play Football tournament

## step by step module (2h)

### 1. Visualization *When I was a teenager* (10 min)

Take five minutes to reflect back about the kind of teenager you were at 14. Close your eyes and think of your memories at that age. Share the main emotions and characteristics of that period with your neighbour.

### 2. Discussion *What is a teenager?* (15 min)

Ask the participants about what they felt and shared during those minutes. Show the diagram on Resource Sheet A and discuss this special and unsettled phase of life. What are the main characteristics of a teenager? Together, identify the needs, activities, specific behaviours.

### 3. Game session *Burnt ball* (1h)

Organize a complete session, with a warm-up, a main part, and a cool-down. The emphasis is on everyone being given a sense of responsibility. See Resource Sheet B for details.

If you are not comfortable with sports activities, you can suggest a collective outdoor creative activity based on Landart (temporary creations with natural elements outside): a double entry spiral. For more details, refer to module 3.18 *Creative activities* and its Resource Sheet C "Other ideas for creative activities".

### 4. Discussion *Notion of responsibility in activities* (20 min)

Go back to the goal of working on the notion of responsibility. What does this bring? How did they feel as observers, as leaders? What did they see at the level of fair play, of strategy? Which role did they prefer? Why?

### 5. Group work *Success and failure strategies with teenagers* (15 min)

With four sub-groups, two of them should make a list of success strategies (what must be done) with teenagers, and the other two make a list of failure strategies (what must be avoided) with the same age group. Promote experience sharing.

Resource Sheet A

Sports hall or outdoors  
Resource Sheet B

Resource Sheet C

Resource Sheet D



## Resource Sheet A

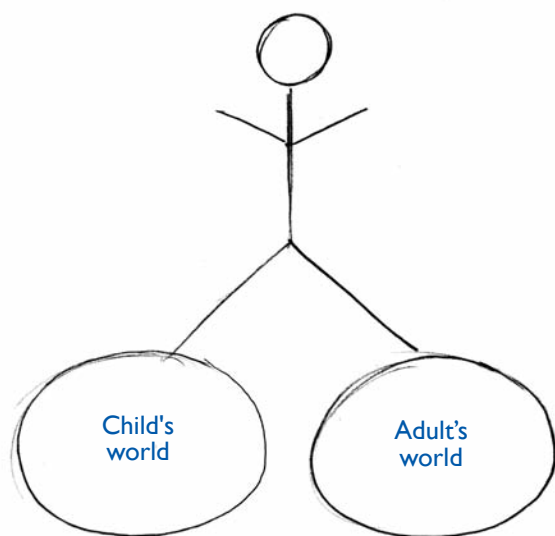
### Characteristics and needs of the teenager

#### Definitions

Adolescence: a period of physical and mental development between childhood and adulthood, after puberty.

Puberty: a transition from childhood to adolescence; a set of physiological modifications accompanied by mental modifications, which turns the child into a person capable of procreation.

Teenager between the two worlds,  
caught in an uncomfortable position



**Note of Caution:** ages vary between 10 and 18 in different cultures. It can be interesting to discuss with the group what age bracket is adolescence for them, what is the legal age to be sent to prison, to marry, to vote. This demonstrates that the age and maturity of what we call adolescence does not rest only on physiological aspects, but just as much on cultural aspects.

#### Physical characteristics

- Transformation of the body, appearance of primary and secondary sexual characteristics, with possible embarrassment regarding these new attributes – and in relation to anything affecting the body
- Significant hormonal changes leading to abrupt changes of mood, sometimes incomprehensible for the people around
- Adjustments to the body image, with greater instability and impulsiveness that sometimes brings bad coordination
- Physical differences between the boys who are more muscular, stronger and have better motor skills and the girls, whose bodies change in a more obvious way and have a tendency to become less agile

#### Psychosocial characteristics

- Structuring of the personality, the critical mind, improved ability to analyze, appearance of verbal sparring matches (not wanting to be wrong, laughter for mocking or out of embarrassment), identity is gradually forged
- Confrontation, opposition to the adult world (family, school, other authorities)
- Fluctuating psyche, going from enthusiasm to depression, decency or exaggeration of the emotions; varying moods, touchiness, even aggressiveness
- Age of social ideals
- Greater psychological maturity of girls, but less motivation to move, partly out of embarrassment with a transforming body

#### Needs

- Strong narcissism, seeking recognition by peers and the adult world
- Importance of belonging to a group of friends, search for guides and potential role models

- Trust from the adults and being given responsibilities that lead to more autonomy
- Importance of community life, culture, sports activities.
- Goals and references, search for meaning in their lives
- Doing sports for the overall and harmonious development of a changing body
- Particularly boys: motivated by challenges and competition, healthy confrontation with others
- Particularly girls: gentle motivation, often have other interests than sports, do not feel like moving much, possibly embarrassed about their bodies, could be either hiding or flaunting them

## Resource Sheet B

### Game session *Burnt ball*

#### Date and duration

dd/mm/yy, 60 min

#### Number and ages of the youngsters

16 teenagers aged 14-15, boys and girls

#### Theme of the session

Burnt ball (simple version of baseball)

#### Necessary equipment

Cones (or something to mark the field boundaries), hoops (or small ropes to represent the base), balls, tunics

**Skills** (to be developed in the session - underline two, including at least one from the first category)

- **Psychosocial** skills: trust / respect / responsibility / expression of emotions / adaptation, flexibility / management of problems and conflicts / fair play / cooperation / communication / empathy
- **Mental** abilities: observation, concentration / analysis, strategic thinking / creative thinking, imagination / learning, memory / relaxation, let go / self-knowledge
- **Physical** skills: speed / strength / resistance, endurance / flexibility / coordination, agility / reaction / rhythm / balance / precision / body awareness

**Objectives** (observable behaviour)

- Every leader is able to have an influence on the strategy and the actions of their team members in the game (responsibility)
- Every participant is able to cooperate with their team mates (passing the ball, encouraging them during the race, giving advice of where and when to stop, etc.) (cooperation)

WARM-UP  
(welcome, objectives, short games, exercises)

### ACTIVITIES (exercises, games, sports, creativity)

#### 1. Welcoming circle and goal sharing (3 min)

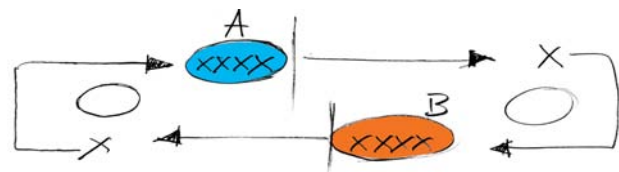
Convey the ideas of responsibility with a focus on leadership and the attitude of fair play. Everyone should have a role of responsibility at some point in this session, or in the next one on the same theme.

#### 2. Forming teams (5 min)

The group stands in a line about five metres away from the first of the eight hoops. At the signal, everyone should get into the first line of hoops as quickly as they can. Then at the next signal, into the second line of four hoops, and finally into the two last ones, so as to get two teams at the end. Not a single foot may be on the ground outside the hoop, everyone must have at least one foot inside. A strategy must be found! Distribute coloured tunics to each of the teams that have been formed.

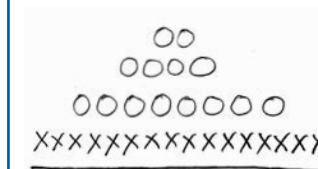
#### 3. Greeting relay (7 min)

The teams stand in two lines, facing one another. The first person in group A demonstrates a way of greeting and the rest of the group imitates them, saying hello to all the members of the other group, going around the hoop. This team is now on the other side, and it is the turn of the first of group B to suggest another way of greeting. Same thing, everyone greeting all the others in this new way. If you have enough time, other people can take the first place and suggest yet other ways of greeting.



### ORGANIZATION (equipment, set-up)

16 hoops and 8 tunics of each colour



#### 4. Game *Burnt ball* (simplified version of baseball) (30 min)

**Instructions:** explain the game in a few words and demonstrate it with some players. There are two teams: the runners and the passers. The goal of the game is for the runners, once the ball is hit, to run round the pitch as fast as possible to get one point, while the passers catch and quickly pass the ball on to the 'burner' (respecting the minimum number of 3 passes first) to stop the runners from going all the way around and winning points.

One member of the running team (R) hits the ball forwards, within the limits of the field. When the ball is hit, R runs towards the first base. If they can run all the way around the field up to the home base, they win a triple (= 3 points). In the same time, the members of the passers' team (P) catch the ball and pass it as fast as possible (but with a minimum of three passes) to the burner (B) standing in a hoop. B must put the ball into the hoop and shout 'burnt', and then pass the ball on to the next player. If C is not on a base when he hears 'burnt' he automatically comes back to the starting point, without scoring. After the time set by the animator is up, the teams exchange places.

#### Rules

- There must be a minimum of three passes before the burner can receive the ball (the minimum number of passes can be adapted to the group's level)
- The runners should run in pairs (one throws and both start running)
- Hit or throw the ball forwards in the field with the hand (or fist) and not the foot; do not let the ball roll in front of the player; nor behind you or at your side
- The hoops (or similar) are bases (shelters) where one cannot be burnt: there may not be more than two players on a base
- The runner who has left a base may not go back to it, but can only go forwards to the next base or to the arrival point

1-2 balls, 4 cones (or other) to indicate the starting and arrival points, markers for the bases (hoops, small ropes, small rugs, bags, pieces of material), one hoop for the burner

#### Responsibilities

Choose a leader and an observer for each team, who will change during the game.

- the leader coaches, has an overall view, gives advice during the game

MAIN PART  
(activities, games)

- A 'burned' player is not eliminated, but goes back to the start without scoring
- The passer team has no right to block the runner's way
- Self-refereeing – each person counts up their own points: 1 point for a circuit in laps and 3 points for a full circuit in one run
- Leave time between each game for the leaders and observers to give their comments

#### Stages

- Play the first game without counting points, so that everyone understands the game properly. Feedback from the leaders and observers. Change teams. Again, feedback from the leaders and observers. Each game lasts 5 minutes.
- Have the runners run in pairs. Feedback. Change teams. Again, feedback. Each game lasts 10 minutes.
- Add a more difficult variation. Play again.

#### Variations with difficulties

According to the number of players, the level of the teams, the space and time available:

- Add obstacles (chairs, pegs, benches, large rugs, tree trunks to jump over or climb under; run zigzag, etc.)
- Change the equipment: use a rugby ball or strike the ball with a baseball bat or a tennis racquet
- Have half of team R run after each hit
- If P manages to catch the ball in the air, the teams immediately exchange places ('flying changes')

- the observer does not speak, he watches for fair play and cooperation and gives a feedback at the end of the game

It is important for each player to have one of the two roles during this session or the next, so everyone can experience the roles of responsibility

### COOL-DOWN (stretching, relaxation, feedback)

#### 5. Game *Connect three* (10 min)

On a field (or two, depending on the number of players) with nine hoops (or circles marked on the ground) each team from the last game chooses six players. Among the remaining players, one leader is chosen, who will have the possibility to give two pieces of advice only, and one observer is chosen, who has no right to speak. People from the same team are not allowed to talk either.

You can explain the game on a flipchart, in writing, to make it easier to understand. The goal is to form a line of three persons from the same team (vertically, horizontally or diagonally). The opposing team places itself so as to stop the first ones from making a line. The players in each team make their move alternately. The game is played in silence (except for the leaders' advice) and without using non-verbal gestures! At the end, the observer gives a feedback on the observation and strategy capacities of the team.

#### 6. Feedback (5 min)

Come back to the game *Burnt ball*. What was hard? Is it suitable for teenagers? Could it be improved? Come back to the objectives of the session, to learn strategies from the game, as well as responsibilities.

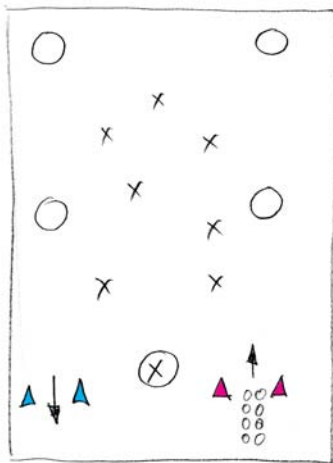
9 hoops / stones, chalk circles.



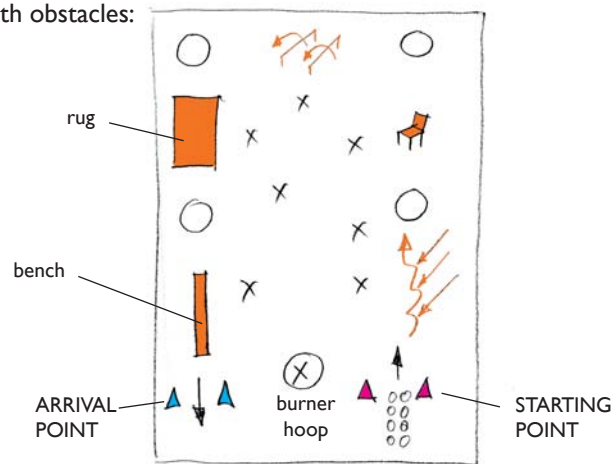
Tunics or scarves

If the team is large enough, nominate one observer for each

Without obstacles:



With obstacles:



## Resource Sheet C

### Other possible activities with teenagers

#### A. Human pyramids<sup>2</sup>

Acrobatic and balancing exercises are a chance to acquire and develop multiple skills.

##### Skills to develop

- At a psychosocial level, and symbolically, several attitudes are exercised that are important for strengthening **self-confidence**, **trust in others** and **cooperation**
    - leave one's comfort zone, dare to do things
    - find your balance
    - support and reassure others
    - trust and be trustworthy
    - come to an agreement with partners to do an act you could not do alone
    - experience various sensory perceptions
    - display and introduce oneself
  - At a mental level, **concentration** is very important for holding the positions that are requested
  - At a physical level, the abilities of **balance**, **strength**, **coordination** and **agility** are practised
- Choose two skills that you would like children to improve and turn them into objectives (observable behaviours).

##### Rules

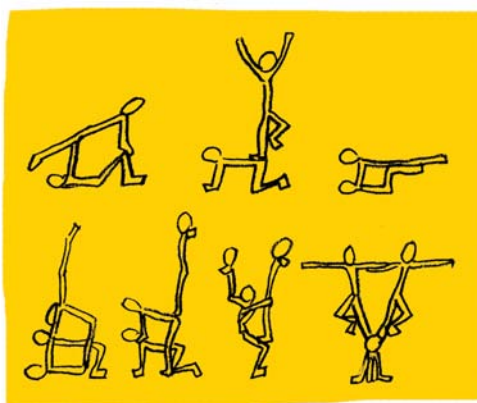
It is important to remember the context and the rules of this kind of 'risky' activity.

- What are the physical problems?
- Challenge by choice! It is a challenge whereby each person may accept or refuse? Nobody is ever forced to be part of it, and their choice is respected. One can always find another role for them, for example that of helper, 'sculptor' of a pyramid, or an observer.
- Never make a construction without help!

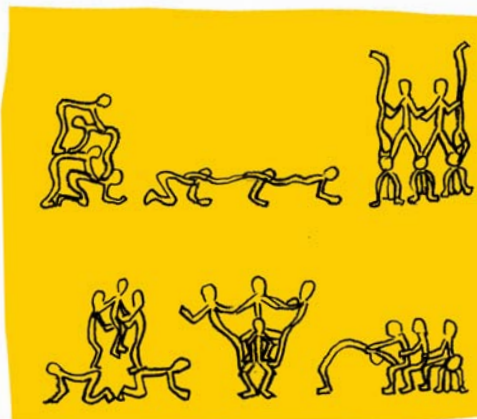
#### Workshop 'Pyramids'

- In pairs, if necessary with a wall, experience different kinds of balancing: pushing, pulling, kneeling back to back, testing the sensations of balance and the techniques of holding to get the best possible stability.
- In groups of four or five, with two people always, for reason of safety, try to make pyramids of three plus two.
- Group pyramids with eight people, with a 'sculptor' to design the pyramid.
- Perhaps take a photo of the end result.

Acrobatics for twos or threes



Acrobatics for groups



#### B. Organization of a Fair play Football tournament<sup>3</sup>

The idea here is to put the teenagers, with the animator as coach, into the position of organizing a tournament of *Fair play Football* for around 80 children from different communities. Such an event requires a big investment of time and energy, but the process and the result can be extremely gratifying, especially for the teenagers who realize that they are able to run a project for the pleasure of other kids and have fun at the same time!

*Fair play Football* tournaments are generally well appreciated by boys and girls, because the rules allow girls to be fully integrated as well, which can lead to a new sort of cooperation between them. Fair play attitudes are rewarded as much as the goals.

If you are interested in organizing and setting up such an event with your group of teenagers, you can find all the details and advice in Appendix 4.8.

<sup>2</sup> Taken and adapted from the Swiss Federal Office of Sport (OFSP), *Right to Sport: Movement play and sport with disadvantaged children and adolescents*, 2007

<sup>3</sup> The rules of *Fair play Football* have been taken and adapted from Euroschools - [www.euroschools2008.org](http://www.euroschools2008.org) (website in German)



## Resource Sheet D

### Success and failure strategies with teenagers

#### Success Strategies

- I set down a clear framework with objectives, I encourage the choice of activities that allow reaching these objectives, as well as responsibility-taking within this framework
- I detail the technical challenges to make the teenagers successful and to keep them highly motivated<sup>4</sup>
- I set up increasing and measured 'step by step' difficulties (pyramids: balancing game for two, then pyramids for two or three persons, up to the final pyramid for eight)
- Sometimes I differentiate between girl's and boy's activities to take their physical differences into account; and at other times I get them together to encourage cooperation and acceptance of one another
- I work on a basis of personal commitment, on rules to games (self-refereeing) and on non-violent behaviour (respect and fair play)
- I find the happy medium where the teenagers feel both listened to and guided. I behave in a way which is both familiar and respectful. I am a guide and a confidant when needed.
- I give them time to experiment, to make their own mistakes (freedom within the framework)
- At feedback time, I ask for their opinion and their ideas, and I comment on their behaviour
- I take into account their possible tiredness by listening carefully to them (checking the effort that is asked for); 'challenge by choice' – everyone is free to take part in the activity or not, as preferred
- I organize various kinds of sports or games with some competition and fair play challenges. I favour collective tasks

#### Failure Strategies

- To constantly suggest that the teenagers do whatever they feel like doing, or on the contrary, never giving them a choice
- To go too quickly to the final form of the activity, without taking into account the disparities of physical levels and techniques, especially if the group is a mixed one (boys and girls)
- To give advantages or privileges to one group over another (very easy to do in sports where the boys, full of energy at that age, are in visible contrast to the often less motivated girls who would rather chat than get moving)
- To hold on to the role of superior and teacher, which hinders the teenagers from taking on responsibilities
- To lecture them, treat them like small children or on the contrary to try to become friends
- To push them too hard, when this is an age of anxiety, irritability and impatience
- To suggest unhealthy competition centred on victory which may end in feelings of failure rather than assertiveness

<sup>4</sup> See the Atkinson chart in module 3.8 Motivation

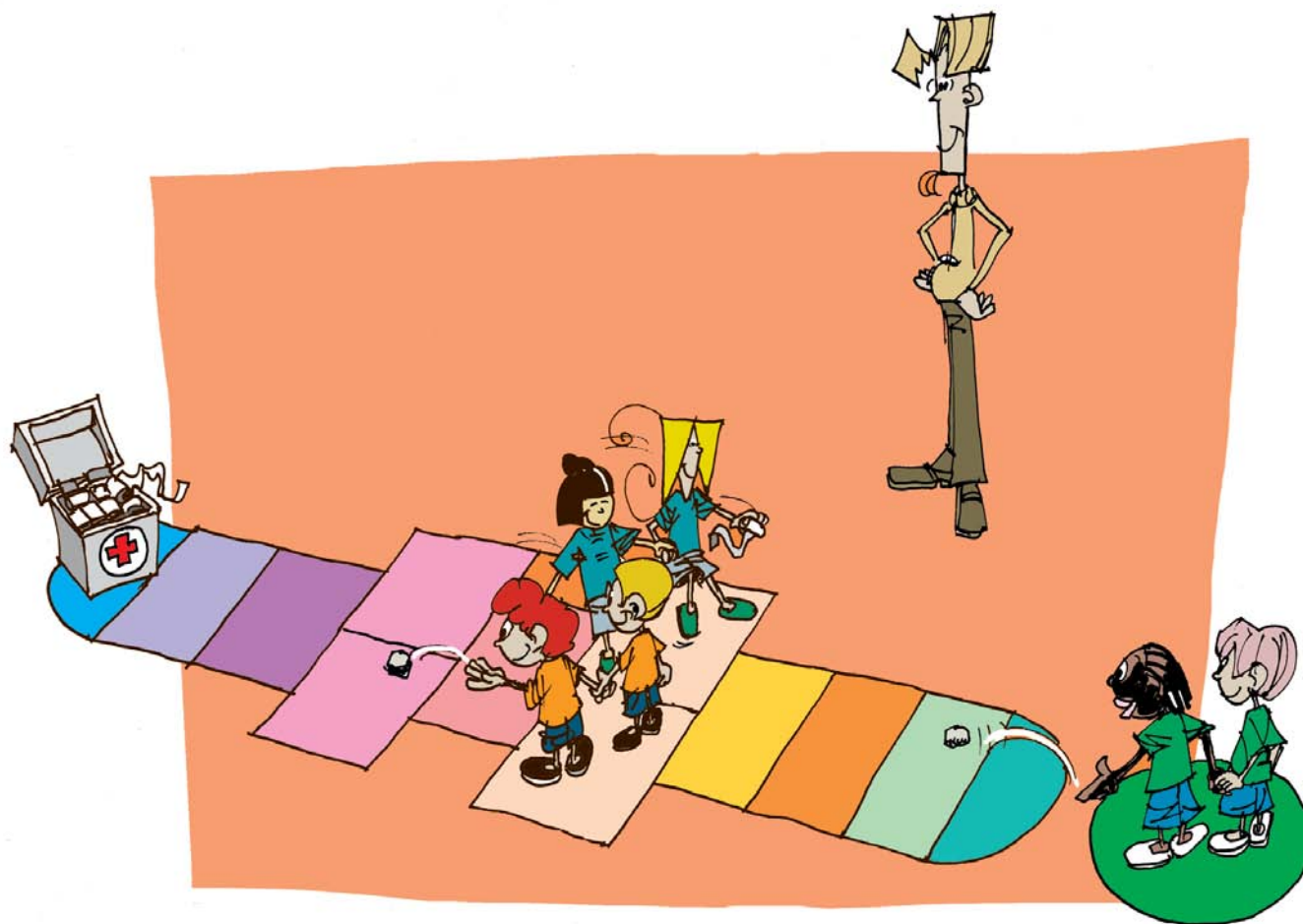
## 3.16 Traditional Games

### Objectives

- Identify and recognize the value of traditional games
- Modify a traditional game by integrating into it psychosocial parameters

### Key Messages

- Traditional games reassert one's membership in a sociocultural environment, passing on knowledge and specific identity.
- Playing traditional games highlights the community's identity and resources, giving a sense of increased self-esteem to its members.
- To transform a traditional game into a game with a psychosocial aim simply requires wearing the spectacles of "learning thanks to integration, cooperation and pleasure for all".
- Especially in emergency situations (natural disaster, conflict, displacement, etc.), traditional games are one of the guarantees of the continuity of values for the communities concerned, and so it becomes an anchor of resilience.



## Presentation

This module is aimed at animators or social workers who wish to help groups revive family and community history. By integrating traditional games with psychosocial components, they promote a **regional approach**, because traditional games are anchored in a geographical area and/or a particular period of time. They represent a rich heritage of knowledge about social interaction and the culture of a community. Recognizing their existence is very important and promotes their better appropriation by the trainees and children. Often, traditional games come from our own childhood and put us into a childlike mood, with all that implies of joy, spontaneity and enthusiasm.

Every village, country or culture has traditional games, often accompanied by local features that are in close relationship with their environment (appearances, symbolism, etc.). Setting up traditional games with children strikes a significant chord within the community and parents by linking these practices to their specific group. This can promote **intergenerational activities**, as well as improving **links with the sociocultural background** by passing down knowledge, and specific identity.

There is no point in trying to make a list of these games, as they are usually linked to a specific culture. But there are similar games found across many different cultures that have different names with specifics that produce local variants.

Through playing traditional games, children bond with their sociocultural background, ensuring relative continuity and a strengthening of the feeling of security, for example in emergency situations. These games can also lead to a feeling of belonging to their own cultural identity.

### Little tip

Think about one of the games of your childhood, your village or community. Use your knowledge in planning along with the basic methodological principles and creativity so as to add some psychosocial parameters. Remove any idea of exclusion, of winners/losers, add cooperation and confidence, and so on.



## step by step module (2h)

### 1. Game Hopscotch (50 min)

Set up a traditional hopscotch game. Give a short feedback on the participants' feelings (10 min). Then suggest the version with a psychosocial dimension. Follow Resource Sheet A for details (30 min). At the end of the game, initiate a discussion about the differences, advantages and disadvantages of the two types of game. Together, make a list on the flipchart of the similar and dissimilar elements, whether psychosocial (cooperation on two levels, in pairs, between teams, imagination, challenge, learning at the level of coordination and strategy, etc.) or non-psychosocial (individual, without cooperation, with no particular challenge) (10 min).

### 2. Discussion Contributions of traditional games (15 min)

Start with a brainstorming session about the traditional games that the group knows and make a list on the flipchart. Ask them to discuss, in pairs, the definitions and benefits of traditional games. Exchange views.

### 3. Group work From traditional to psychosocial (55 min)

Summarise for the participants the two outlines "Global abilities developed in activities and games (3H)" and "Characteristics of games". Go over the essential elements. Divide the larger group into three sub-groups (4-5 persons) and ask them to choose one game per group and transform it into a psychosocial game. Include or identify the 3H, exclude forms of elimination, encourage participation, and cooperation. Putting in practice (15 min creation and 3 x 10 min for presentation). Put each game into play and discuss good practice (10 min).

Resource Sheet A

Resource Sheet B

First see the module 3.10  
*Characteristics and aim of  
activities and games*



## Resource Sheet A Game Hopscotch

### Organization

Gather 10 to 16 children aged 8 to 14. As a short warm-up, divide the group into two teams as follows: have the players walk at a high speed in a defined area, and at a signal (perhaps a hand-clap or short whistle blow) say a number for them to go in pairs, then threes, then sixes, and they walk together shoulder to shoulder. In a second stage, moving is done differently: hopping, walking backwards, side-steps, running fast. The size of the groups increases. The aim is to end with the two teams needed for the game, and to emphasize on the types of hopping to be used in the game (5 min).

First of all, play in the **traditional way**<sup>1</sup>, with two pebbles and two groups playing on the same hopscotch field drawn on the ground (with chalk or tape), one group going after the other. Initiate a short feedback session about the waiting time, competitiveness, pleasure, difficulties, etc. (10 min)

Explain to them that they are perhaps going to learn a new way of playing this game, focusing more on cooperation, strategic thinking, fair play, coordination and agility in pairs. The necessary objects are: pebbles, cones, chalk or tape, various objects to represent the medicines (garments, coloured fabrics, balls, etc.).

### Variant 1

Introduce the **psychosocial** variation with the same groups. Another hopscotch field is drawn opposite the first. Each team starts in the opposite direction, but this time going forward without using a pebble.



The large circle and the star (the medicines) are represented by garments or material of different colours or other objects placed at the end of each hopscotch field and which must be picked up by the pairs (one for each of them) before going back to their own village.

### Instructions

The inhabitants of two villages are hit by terrible diseases, each different from that of their neighbours, and from which they can only recover by taking part in the search for a miracle medicine from the other village. To do this, people have to cross the field while respecting the paths indicated. They will meet the other villagers – also looking for their own medicines – walking in the other direction on the same paths. But they may not land on the same squares as the others, and may cross past them only where the path is wider (double square). The target is for everyone to get better as fast as possible! The game is over when the whole team gets back to its own village with all the medicine.

### Rules

- When the first pair reaches a double square, the second pair can set out.
- It is important for players to coordinate themselves so as not to occupy the same squares.
- You can choose whether moves are made hopping on one foot (cf. traditional hopscotch) or on two.
- If one of the pair puts a foot outside a square, the pair automatically has to start again from the beginning.

### Feedback

- How much strategy, coordination, cooperation and fair play were there?
- Were the rules respected or not (no foot outside the lines, not more than one player on the same square)?
- How did each pair deal with the object to be brought back (the medicine)? Which one did they choose? Who in the pair carried the object?
- Was there an exchange in the middle of the game to be more equal?
- Are there other possible variations? Which ones?

All these aspects are interesting to observe and can be discussed during the feedback session in order to make everyone think about their own behaviour.

### Variant 2

Set up a variation as suggested above, if there is one (ex. changing partners in the middle, do it all on one foot, etc.). See whether new strategies appear. For example, perhaps someone thinks of giving the right medicine to the other villagers, making an exchange between the two villages and thus avoiding the difficult crossings.

### Skills to develop

- At a psychosocial level, one is working towards **cooperation** and **respect** for the other; to find the best way possible of moving ahead as a pair; as well as personal **responsibility** and **fair play** regarding the rules.
- From the mental point of view, good **strategic thinking** will help find a simpler solution than that suggested in the game.
- At a physical level, it is very important to have good **coordination** and **agility**, as well as good **balance**, to be able to play the game as fast as possible.

Choose two skills that you would like the children to improve and turn them into objectives (observable behaviours).

### Tips

Insist on respecting the rule about crossing. Initially the teams will tend to focus on the goal and race each other forgetting the basic rules (even when there is no competition between the two teams!). Observe whether and how the pairs anticipate the movements of the other team to avoid landing on the same square, and see if they go back to the beginning by themselves. If not, stop the game and insist on adhering to the rules. Talk together about strategies to coordinate their movements between partners in one pair and traverse the course without stepping outside the squares.

If the strategic variation of cooperation between the two teams does not arise by itself, suggest it in a discreet way.

### Feedback

- How did you deal with the two different variations? Which are the challenges of each variation?
- How did you cope with doing it in pairs?
- Have you learned anything new? If yes, what?
- Did you think of setting up a group strategy or did you function as an 'individual pair'?

<sup>1</sup> This game, known in many cultures, consists of going from 'earth' to 'heaven' as fast as possible by throwing a pebble into a square and jumping or hopping there. There is no competition in this game but it is individualistic, with each person taking their turn, and with an emphasis on their skill in aiming a pebble at a square and hopping there without falling over. Anyone who cannot manage has to go back to square one and misses a turn, or in some versions, is out of the game.

## Resource Sheet B

### Definitions and characteristics of traditional games

#### Definitions

"Traditional games are recreational activities anchored in a geographical area and/or a particular period of time; they represent a rich heritage of knowledge about social interaction and the culture of a community. Recognition of their existence is important when working with children, to link them to their community."<sup>2</sup>

"Traditional games are recreational activities which rules are usually learnt by oral transmission, by watching, talking, listening and above all, by playing. Every traditional game presents itself as a piece of micro-society in which the players, thanks to traditions, can acquire a set of practical ways to learn how to create bonds, to communicate and to enjoy themselves."<sup>3</sup>

#### Characteristics<sup>4</sup>

These games allow children to become positively involved in an activity:

- The concept of **imagination** is essential here. One cannot be involved in traditional games without active participation. Playing a game allows experimentation in various situations, promoting self-knowledge.
- Often, **asymmetrical structures** such as teams or roles within a team allow for variations in the networks of communication (ex. the players can change teams during the game, as in the case of similar games when the players may pass progressively during the game from the situation of 'one against all' to the situation of 'all against one').

- Setting up a **collective strategy** enables some kind of creativity and requires cooperation, listening and individual choices. In fact, the player often has a choice between eliminating an adversary or rescuing a partner. Often these choices are crucial (ex. *Hens*, *foxes*, *vipers*<sup>5</sup>).
- **Teasing** and pretending can enable some children to put themselves into a particular role, possibly less physical but all the same useful for their partners.
- Some **flexibility of the rules** allows the children's involvement in drawing up the rules and respecting them.

<sup>2</sup> Parlebas Pierre, *Jeu sportif, rêve et fantaisie*, 1975

<sup>3</sup> Pere Lavega Burgués, *Rencontre internationale sur les jeux, Héritage, transmission et diffusion des jeux traditionnels*, 2002

<sup>4</sup> Taken and adapted from Parlebas Pierre, *Jeu sportif, rêve et fantaisie*, 1975

<sup>5</sup> See Appendix 4.9





## 3.17 intergenerational activities



### Objectives

- Understand the benefits to children of intergenerational activities
- Get to know the specific aims and the various types of intergenerational activities
- Experiment with intergenerational activity as a concrete example of adult/child interaction
- Learn how to integrate parents and grandparents in activities with children

### Key Messages

- Intergenerational activities can be done in multiple ways according to the objective: meet and talk; do or make things together; play together; do something for others, help one another; pass on to someone else; get out of the usual context.
- Intergenerational activities encourage communication and cooperation and help to build strong, healthy relationships between parents and children who then see one another from a different viewpoint (parents who play, children who teach).
- Intergenerational activities can restore an important role of the parents who can watch for the respect of the rules and fair play behaviours.
- In intergenerational activities, the parents recognize the benefits of play for their children and discover the learning potential it has.
- Good preparation is the key to success when setting up intergenerational activities.



## Presentation

Intergenerational activities bring people of different ages together in order to explore, study, play or work to get to know one another better and reach for a common goal. These activities encourage cooperation and interaction between the generations of children, youths, adults and the elderly. They also enable adults to learn how to play and see their relationship with their children in another way.

The **aim of intergenerational activities** is to promote better mutual understanding between the different generations within the family, school or community, and perhaps rebuild broken bonds or mend troubled relationships. Intergenerational practice is integrative; it is based on resources that everyone has, whether young or old. These activities are beneficial because they lead to mutual respect, together with improved knowledge of one another; two aspects that contribute to more closely bound communities.

Intergenerational activities can take various forms and include different target groups, for example:

- Parents and their children playing together
- Young people teaching new technologies to the older generation, or helping them with household tasks
- Adults who advise or coach youngsters (mentors)
- Older people who pass on traditions (sewing, cooking) to children and youngsters, or who look after small children
- A mixture of all the generations performing traditional dancing and singing for the community or working together on an ecological project, or playing a backgammon tournament.

**Intergenerational learning** is a process by which individuals of all ages and experience can acquire abilities and knowledge, share values coming from their daily lives, available resources and draw from all the influences of their own world.

In this module we will be focusing on those activities which involve **children and their parents**, as it seems essential to us that parents understand the importance of play for the healthy development of their children, as well as the benefits they can gain from activities carried out together. Playing offers a perfect chance for parents to experience something in a different way, to create a specific moment in time and space to strengthen the relationship with their children. Children see the adults and their parents from another perspective with resources and new limits not like at home where sometimes authoritarianism or laissez-faire take over active and constructive listening. On their side, the parents see their own child interacting with others and can understand that play is fundamental for the overall harmonious development of the child. Playing between children and parents thus helps to create or re-create a better relationship. It is also an opportunity to open up a family system which may be rigid and break the isolation of some families by giving them a chance to get together and have fun – for the parents to learn new things and to share with other families, and for the children to socialize while playing.

### Little tip

Offer parents/children moments to share in order to encourage the parents to enter into the world of their children through games, movement, laughter, sports, creativity, and that way create opportunities to strengthen relationships and the children's positive psychosocial development.



## Step by Step module (2h)

### 1. Teaser Parent-child (10 min.)

The group is divided into two parts and stands in two lines, 'A' facing 'B'.

a. A is a parent and B a child. The parents are standing and the children are on their knees.

Parents, make recommendations to your child at 7.30 a.m., just before leaving for work and school. You are stressed, bossy and a bit moralizing. Your child puts up with your dominant attitude without speaking.

Change roles. Repeat the scene.

b. A remains the child and B the parent

Parents, you are talking with your child just before leaving for work and school. Ask questions and let the child talk, ask about their needs, show interest in your child's day.

Change roles. Repeat the scene.

Feedback from everyone: what changes (posture, tone of voice) did you notice between the two phases? Show the differences between the world of adults and that of children and link this exercise to intergenerational activities in general.

### 2. Discussion Objectives and types of intergenerational activities (20 min)

Brainstorming on what is an intergenerational activity and what it is for. Explore the different sorts of activities. Show the five categories and share examples taken from everyone's experiences.

### 3. Parlour game Share your memories (45 min)

According to your wish and identified needs, you can suggest a collective creative activity for parents and children. Refer back to ideas given in module 3.18 *Creative activities* and Resource Sheet C 'Other ideas of creative activities'.

We suggest you use an activity of the (Meet, talk together) type, a game outside daily reality, a place where you make new and different experiences outside of your usual role, a moment when everyone shares their memories.

Four groups of four people around four tables with a game board, coloured counters, one dice, and a pile of 15 cards with the three themes written on them:

a. **happy event** (describe the memory)

b. **funny event** (describe the memory)

c. **learning or values** (tell what you have learned that is very important)

Throw the dice and on the board, move your counter by the indicated number. When it falls on a character (boy child or girl child, mother or father, grandmother or grandfather) follow their action (going up, going down or staying there) and remove a card from the pile. Tell the group your story as an anecdote (approx. 3 min). Then the next person throws the dice until everybody has been able to tell at least one story per character (your story as a small boy or small girl, the story of your mother, father, grandmother, grandfather). The time of the game can vary (at least 30 to 40 min.).

**Note of Caution:** you can change the theme to match the objective and the kind of group that is playing, and add, for example, difficult or sad events, story of the name of the character, etc.

Scheme of Resource Sheet A on the flipchart

Summary of Resource Sheet A on the flipchart

Equipment for each group:

- create a game directly on a piece of cardboard by drawing inspiration from Resource Sheet B
- 4 counters
- 1 dice (or a coin: tails = 1 / heads = 2)
- create 5 cards per theme (15 in total): happy event, funny event, learning-value.

#### **4. Discussion *Benefits of intergenerational activities and ideas for parents-children activities* (20 min)**

Feedback from everyone: how did you feel during this game? What did it bring you? What did you learn about your and other people's links with family? With outside family? What are the benefits of sharing stories or activities with the family? Distribute a photocopy for two people of Resource Sheet C. After reading, discuss different practical ways of integrating parents and children in an activity.

#### **5. Group work *Advice on setting up intergenerational activities* (25 min)**

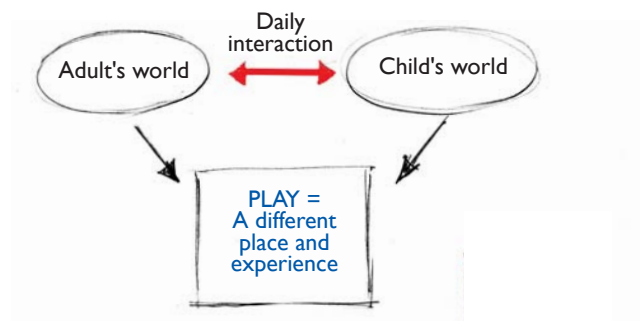
While in the same sub-groups of four, write on a flipchart an example of intergeneration activity with the steps for setting it up, before, during and after it takes place. In practice, how can you integrate the parents in activities with their children? What must you watch out for? What are appropriate attitudes on the animator's part? Presentation to the general group and discussion.

One photocopy for two people of Resource Sheet C

Resource Sheet D on the flipchart

## Resource Sheet A

### Five intergenerational activities' objectives<sup>1</sup>



#### Meet and talk

These activities help to encourage the different generations to meet, talk, share experiences and get to know one another. This type of activity requires preparation.

- Organize a meeting to talk about everyone's worries and successes in the shape of a parlour game, with dice and counters, and specific questions.

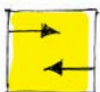


#### Do or make things together, play together

In these activities, the participants do something jointly, creating or playing together in a spontaneous way. Or they set up a project involving people of all ages to bring improvements to their community. This requires the person in charge to help with the organization and setting-up.

- Do some sport together or play traditional games or small games which emphasize communication and cooperation, like *Witches and villagers*, or *Postman*.

Or create a collective piece of art like a family mandala or a community spiral.<sup>2</sup>



#### Do something for others, help one another

These activities are based on the idea of a service rendered to others. One generation, usually the youngest, help elderly people with various tasks. This enables all of them to compare their systems of values, among other things. No need for the person in charge to help here, except possibly to get started.

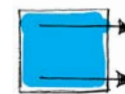
- Young volunteers help elderly people to go shopping, they can read to them, show them how to use the Internet.



#### Pass on to someone else

This type of action rests on the transmission of values, knowledge and know-how. Here it is a question of culture and therefore important to value people's resources and encourage them to pass it on to the younger generations.

- Older people work with schoolchildren to set up projects to promote culture, art or history. Or they teach their grandchildren to knit, cook old-time recipes, etc.



#### Get out of the usual context

This type of activity rests on the idea of collectively leaving one's usual frame of reference to discover one's environment and people from a different perspective; whether it is going away to the mountains for a weekend or going on a cultural day-trip.

- With a mix of generations go to the countryside for a picnic, or to a different community for a rally or football match.

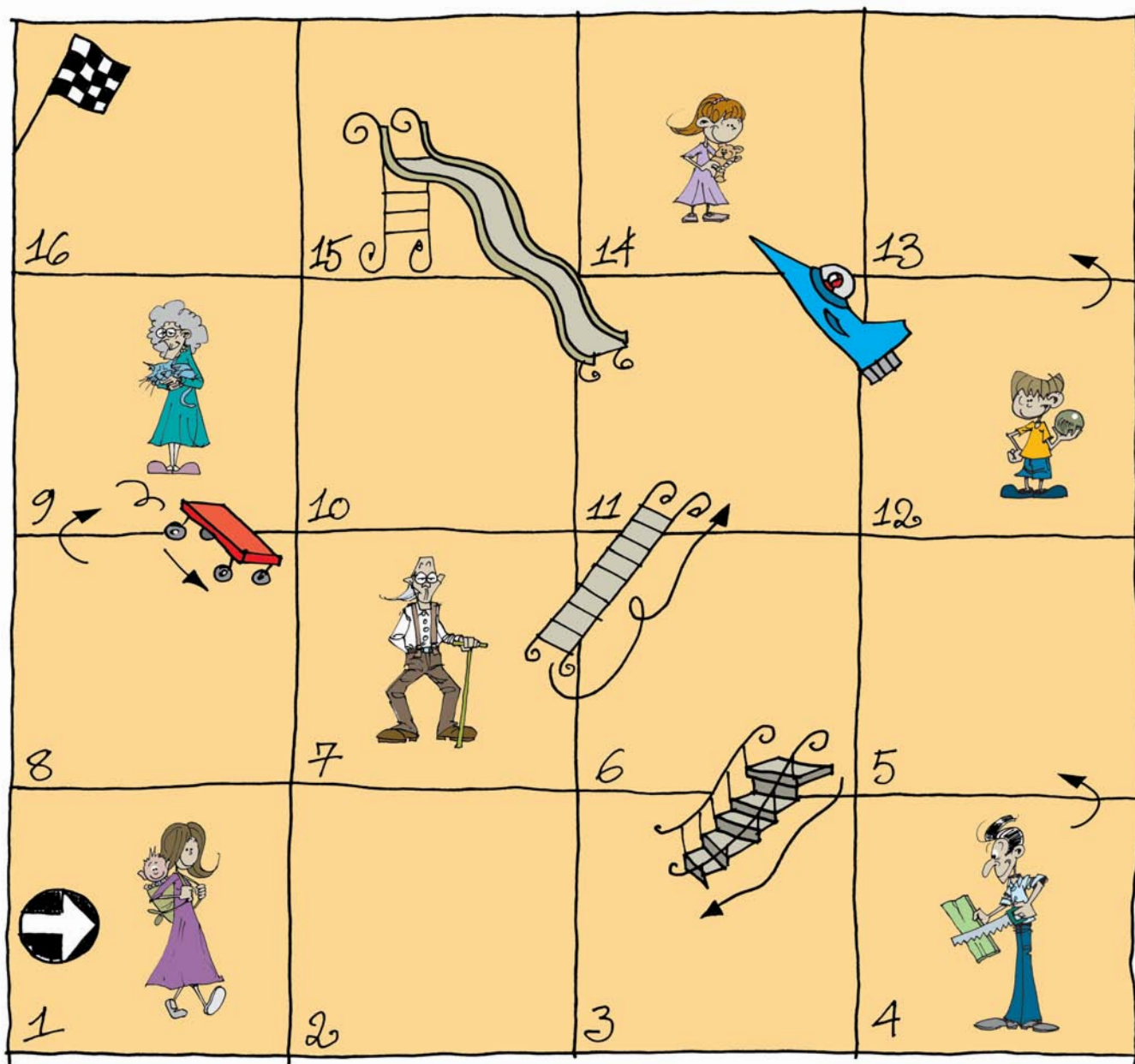
**Note of Caution:** obviously, the various categories can be rearranged and one activity can have one or more objectives.

<sup>1</sup> Association Entr'âge, Répertoire des pratiques intergénérationnelles en communauté française de Belgique, 2006

<sup>2</sup> See module 3.18 Creative activities and Resource sheet C Other ideas of creative activities



**Resource Sheet B**  
**Parlour game Share your memories**



This illustration is an example of a well-known board game, *Snakes and ladders* that you can adapt according to your needs, and to the time at hand. You can make more squares, more (or less) boys and girls, mothers and fathers or grandfathers and grandmothers, or more possibilities and other ideas on how to move forward faster or go back, skip a turn, etc.

If you have a lot of time for this activity, we would suggest for each group to create their own game board by using the technique of their choice (collage, drawing, painting) on cardboards of the appropriate size. This could be an excellent and creative collective activity to reinforce group cohesion before sharing their memories together.

## Resource Sheet C

### Ideas for integrating adults into games

There are different ways to combine youngsters and adults in games or sports according to the desired objective<sup>3</sup>.

- **Children and parents in teams of two**

This is to encourage communication and strengthen the parent/child link. It can be done in free creative activities (painting, drawing) or in groups, placing focus on the cooperation between the strategic ability of the adult and the child's agility, for example (*Fair play Football*, which is playing football with each person tied by their arm to their partner's), games of trust (*A blind person with their dog ...*), etc.

- **Children and adults are not differentiated**

Not team games. This enables the children and adults to feel equal in individual activities where the person's abilities are not in competition with the others (*Postman*, *Fruit salad*, *Standing in order*, *Witches and villagers*).

- **Adults and children are divided up proportionally into the teams**

This makes it possible to share their respective abilities (strength, strategic thinking, speed, agility) and to work at the cooperation and communication taking place within a team (*Dodgeball*, *5-passes ball*, *Burnt ball*).

- **A team of adults against a team of children**

This should not be used at the beginning, but only after everyone knows each other well and trust has been established. It can be amusing and stimulating to play against one another. The game should be well chosen in order not to put the children at a disadvantage with the adults (simple relays).

- **The children play and the parents coach or watch and vice versa**

There is also a possibility to have moments where both groups are not active at the same time. But be careful of possible mockery. Encourage their observation of the differences and abilities to promote more interpersonal respect and so on.

<sup>3</sup> Most of the games suggested here can be found in *Terre des hommes Handbook Laugh, run and move to develop better together: games with a psychosocial aim*, 2007

## Resource Sheet D

### Advice on setting up suitable intergenerational activities

#### Before the activity

- Take into account the preconceived ideas that both children and adults have about playing together. Parents can be worried about losing respect or being laughed at or not being good enough. Children might think it will be boring or that they will be at a disadvantage due to their smaller size or strength.
- Allow the adults and children to separately express their fears and expectations before suggesting joint activities.
- Organize a meeting with the parents alone, where they can get to know one another and play together; and ask what they think about a session of games with the kids. Do the same with the children. It is important that they are all motivated by the idea.
- Choose a simple and well-liked game for the first joint activity so that nobody is put into a difficult position, and to avoid anyone refusing to play.
- Take into account the different rhythms and skills of the children and adults when you prepare this type of activity.

#### During the activity

- Set up a clear framework for the activity, with known rules, and make sure that everybody has understood them.
- Consider the adults as colleagues, as equals; do not treat them the same way as the children.
- Even if the parents are present, you stay in charge of the running of the activity; do not count on them to keep the peace and to settle conflicts.
- Encourage the adults to communicate with their children in a relationship of cooperation and not of power.
- Encourage everyone to learn from each other.
- Give positive feedback; motivate everyone in the same way.
- Respect specific reactions from the children and the adults.
- In the case of arguments between children and adults, focus again on the task and the game, and not on the issues and the people.

#### After the activity

- Plan time for a feedback session on the activities, together or separately according to how you feel about it, before organizing other joint activities.
- Try to take suggestions for future activities into consideration.

## 3.18 Creative Activities



### Objectives

- Experience and understand the functions of creative activities
- Experience a group creative activity, its difficulties and its advantages
- Get to know the basic principles for the creative activity to have a psychosocial dimension

### Key Messages

• Creative activities and play are the most accessible languages for children to free their emotions and tensions, as they bring the body into action.

• There is a difference between artistic activities and creative activities. Artistic activities are focused more on a performance and a result 'achieved' or not. Creative activities focus on the creative process, on fun and self-expression.

• In order to allow children to open-up during their creative activities, the framework should be non-judgmental and should respect everyone. Comments on a creation, whether they are positive or negative, should be avoided.

• Collective creativity encourages relationships between one another; and allows exploration of psychosocial skills such as self-assertiveness, respect for other's thought, negotiation, compromise, listening and letting go.

• The methodological principles of games are equally adaptable to creative activities, even if the latter suggests more thinking than learning.



## Presentation

«Drawing is the simple and direct way a child has to be in the world.» Gaston Bachelard

This module complements the modules for play and sports activities. It aims to assist animators, teachers and social workers in understanding and organizing individual and collective creative activities with a psychosocial attitude so that children can open up, develop their personalities and give expression to their needs.

On one hand, we differentiate between 'artistic' (or manual) activities which usually target the acquisition of technical skill with an aesthetic result; and on the other hand, those creative activities focusing on free expression and having fun in the process of creation itself. Artistic or manual activities that lead to creating similar objects for the whole group are important and interesting in so far as children need and want to learn to master specific artistic techniques. This certainly contributes to strengthening their self-confidence and their skill level. However, the **creative activities for individuals and groups** offered in this module should bring a **psychosocial dimension** to the act of free creation (drawing, painting, handicraft, etc.)

Therefore this module primarily suggests creative group activities that are managed but not directed. The children should not be under any pressure to reach a particular result, but initially should work for and by themselves, then subsequently develop their ability to create something together with others, respecting each other's choice by agreeing and negotiating. The knowledge and role of the animators are essential in this sort of activity for it to become a place for personal expression and experience sharing. The animator should be a guarantee for a secure context: a place for creation without judgement or interpretation, a place where performance and result are ab-

sent, and where experience, emotions, personal expression, connection to oneself and others; freedom and fun are the keywords. Our hypothesis here is that creativity, managed but not directed, allows emotions and resources of the person to emerge<sup>1</sup>. Moreover, the combination of individual and collective creation enables one to better know oneself and to meet others in a different way. Creativity often allows people to reveal themselves in a uniquely new manner.

Just like physical play and moving around, creating is part of the very nature of children, and it brings their body and emotions into action in a direct way compared to only words. The freedom of action and creation makes it appear more like free play than games with rules. However, a framework and principles have to be established and respected so that everyone can function properly within the group. In this spirit, the animators can plan the creative activities by using the methodological principles of games with the secure and respectful context mentioned before. For example by setting a goal before working on specific skills, progressing from something simple to something more complex, encouraging cooperation in collective work, including a variety of aids and themes (mandala, collective painting, free drawing individually/in pairs/in small groups), encouraging a mutual sharing on the process of creation and on the experience, alone or in a group.

There are multiple techniques and activities to bring and nurture creativity, and these can be used and adapted according to the skills, urges, needs and materials available. This goes from painting to story-telling, including drawing, collage, modelling, short plays, puppets, masks, music or Landart (ephemeral compositions with natural elements from outdoors). Whatever the choice may be, the most important element is how the activity is conducted. It

should be centred on the **process and the personal experience** of the child (or group), and not on performance and its result.

### Little tip

Creativity lies within each of us and deserves lots of care. It will blossom if you apply the following principles: accompany rather than direct, encourage rather than judge, observe rather than interpret, be interested in the process rather than in the result. All this helps the children to open up with a sense of greater self-respect.



<sup>1</sup> Even if this sort of creative expression enables one to release some tensions or discover new aspects of oneself, it should not be mixed with a long-term transformative and healing process of creation carried out by a professional in art therapy. Creative activities are nonetheless powerful tools that can quickly and deeply reach within individuals. You may find yourself with a person who is touched or who cries; do not be afraid, it only shows that inside work is going on, which is very positive; ask the person what they need, and trust them, because they have the necessary resources to find answers to their needs; simply be present, and offer support if necessary.

## step by step module (2h)

### 1. Teaser *My most beautiful memory* (10 min)

Mount images of mandalas on the wall to stir curiosity. Ask the participants to walk around the room and to think of their most precious memory, the best time in their lives (it is also possible to choose another topic linked to your objectives) (5 min). With that memory still in mind, they choose a mandala that is inspiring. Then, in groups of four try to keep affinities with the mandalas, if it is possible (5 min).

### 2. Group creation *Our memory mandala* (1 h 30)

Each sub-group of four (or three) sits at a table with the necessary material. Ask them if they know about mandalas and their function. Explain the concept in a few words. Briefly give the objective and the framework of the activity by referring to Resource Sheet B on the principles of framing the activities with a psychosocial aim. Give the first instructions and the time available (1h15) according to Resource Sheet A. Hold a feedback session on their individual and collective experience at the end of the activity.

### 3. Discussion *Functions and setting up of creative activities* (15 min)

Initiate the discussion on their practice with creative activities and their way of setting them up. Did they see something different or new in this activity? Make a list on the flipchart and compare it to the basic principles for an activity to be psychosocial. Discuss the function of creative activities, both individual and collective.

### 4. Individual reading *Ideas for collective creative activities* (at home)

If you have time, exchange ideas on the different types of art in the country (mandalas, typically, are related to Vedic/Buddhist cultures for instance), and share other ideas of collective creative activities. If you have no more time, just distribute the list of ideas that describe other creative activities such as Landart, musical expression, a collage, etc. The next day, leave some time for discussion about this sheet to clarify some things or to share with others.

A4 photocopies of mandala images (available for downloading from the Tdh website, the URL link is in the bibliographical references)  
Resource Sheet A

All the material for creation is available on a big table

Principles from Resource Sheet B on the flipchart

A photocopy of Resource Sheet C for each person

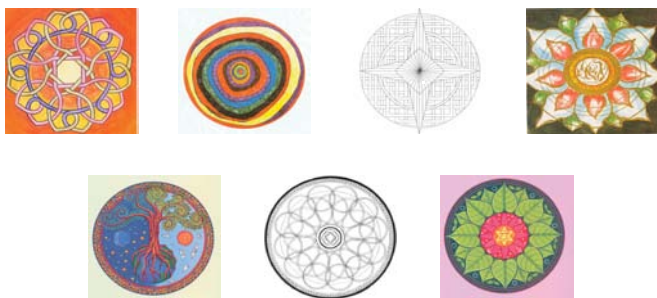
## Resource Sheet A Mandalas

### Introduction to mandalas<sup>2</sup>

Mandala is a Sanskrit word (an ancient Vedic spiritual language) meaning 'circle', and more exactly 'magic circle'. It describes images organized around a central point, but which can contain multiple geometric and symbolic forms. A mandala can be extremely complex or perfectly simple, a dot in the middle of a circle. A mandala is the original shape based on the circle, which has always existed in nature<sup>3</sup>.



One can regard a mandala as a path towards finding one's own centre, the **centre** inside oneself. Its purpose is to balance, unify, refocus and protect. Creating mandalas is a natural gesture for many, which helps to find one's identity again, one's centre and one's inner quietness. It is interesting to note that children of about three to seven, all over the world, spontaneously draw pictures very similar to mandalas, demonstrating the universality and the collective link to this shape.



The act of colouring or drawing one's own mandala is a psychosocial activity in itself, in the sense of being in touch with oneself, concentrated and in peace, in contact with those deeply human parts of the self and linked to the others in the world. It is a kind of journey into one's centre, where the circle becomes a container for ideas and emotions, important but sometimes buried. Thoughts are reorganized around a central point representing a particular subject, and emotions are expressed through the choice of colours and symbols. For highly excited children or those who have trouble concentrating, the simple fact of colouring in a mandala<sup>4</sup> can act to calm them down.

### Creating a mandala together

#### Duration

10 min for introduction, 1 h 15 of activity and 20 min for feedback.

#### Materials

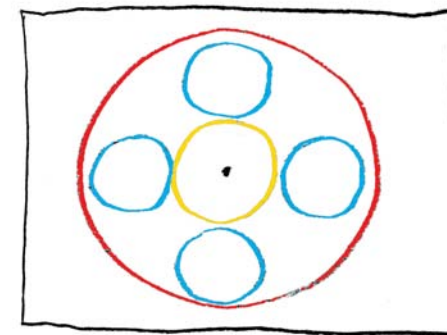
- Large thick sheets of white paper (A2)
- Soft pencils, string, scissors, glue
- Coloured pencils and felt-tip pens, oil pastels, paint (gouache), fabrics, magazines, papers, scrap material (corks, string, wool)

#### Organization

**Note of Caution:** remind them of the framework and rules of every creative activity. As well, before the start of the group work explain the importance of defining within each group what will be done with this collective creation once it is completed (see Resource Sheet B).

The goal of the activity is to express one's best memory on the individual mandala (small circle) (other possible themes are to introduce oneself, express one's hardest difficulty); and on the collective mandala (bigger circle) to think of a common memory, or simply a free choice. For all this, use any kind of material you choose. The activity lasts 1 h 15, in several stages which are explained bit-by-bit (and not all at one time, especially with children).

The animator has to have the necessary material for each group prepared beforehand; draw a large circle extending almost to the edges (leaving 2-3 cm) of the sheet of large paper (A2). Draw with a pencil and a piece of string (or with a compass); draw a second smaller concentric circle, then progressively three or four smaller circles, according to the number of people in the group. Cut out these different shapes for each sub-group, and place them on a large table with another large piece of thick paper (A2), glue and a pair of scissors. If you have more time for that module, have each group prepare their own material, showing them an example as illustrated below.



- Each person takes the small circle and depicts their memory in their own way (or if it is a self-presentation: tastes, personality, or values can be illustrated) choosing the technique they wish (collage, drawing, painting, fabric) (30 min).
- Together, the group creates something on the central circle; the important thing is to agree on a choice of theme or memory and chance of material (20 min).
- The group draws again the initial big circle on the A2 sheet, this time reaching the edges of the sheet. Then stick on the collective mandala at the centre, and the four individual mandalas around on the cardinal points (5 min).
- Every person, outside their own area of the mandala, decorates the spaces around it and on each side, pays close attention when meeting the drawing of their two neighbours (20 min).

## Tips

Each stage includes essential psychosocial elements and learning.

'Stage a' leads into introspection that can bring new thoughts and interesting questioning about how to represent a happy event, "why choose this one and not another?" If the theme is 'presenting yourself', why this is a way of showing oneself? Does it show what one likes or dislikes? Does it depict one's values, origins, family? Does it speak of one's identity, or of qualities and faults? The animator can return to these subjects again during another activity, for example, when everybody takes one element to explore in more depth.

'Stage b' is a real group task which again shows the roles of each person in a group, how they negotiate, how they reach agreement or go to work to obtain a result in a given time. It is interesting to observe and discuss if the group is just four personalities together or if the coming together of these four personalities turns into a new group.

'Stage d' represents developing contacts with others, the difficulty or ease of building personal links and connections, reaching out to others, or on the contrary, staying within oneself, letting oneself be persuaded against one's will, or having someone else come inside 'one's home'. For the whole hour, the animator should observe and write down the important points to be brought up during the feedback session.

## Skills to develop

- On the psychosocial level, the children acquire a better **self-knowledge** and develop **cooperation**, thanks to **negotiations** with **respect** for oneself and others. They work on the **expression of emotions**, individually and collectively.
- On the mental level, **creative thinking and imagination** are necessary.
- On the physical level, **precision** is necessary for the different tasks they have.

## Feedback

- How did you go through this activity? Did you prefer one stage to another? If yes, which one and why?
- How was it to choose one technique or kind of material, to choose how to represent a souvenir, and tell it to the group?
- How did the collective part go? How were decisions taken? Who took on the leadership? Did everyone recognize himself or herself in the result of the central circle?
- How was the last stage of completing the surroundings of your own circle? How was the relationship with your neighbours? Was it hard, or easy, to set up a border, or did you not? Was it hard, or easy, if someone crossed that border? Did you want to cross over someone else's border? What did this make you think of? Did you feel anything special then?
- What does this activity remind you of?
- Did you discover anything new?
- What does the structure of the mandala itself inspire in you? Did this help or restrain you in the process of creation in this exercise? Or did it leave you indifferent?
- If you were a really tiny person, where would you go on the mandala? Why?
- What did you decide to do with the mandala afterwards?

<sup>2</sup> Taken and adapted from Cunningham Bailey, *Mandala, Journey to the Centre*, 2003

<sup>3</sup> These mandala images can be downloaded from the Tdh website and printed (the URL link is in the bibliographical references)

<sup>4</sup> [www.top-mandalas-gratuits.com](http://www.top-mandalas-gratuits.com)



## Resource Sheet B

### Principles for framing creative activities with a psychosocial aim

**Note of Caution:** it should be remembered that children and adults do not react in the same way to creative activities. From the outset, children are normally more willing to participate in the fun of creation, whereas adults often have their own inhibitions because of inner conflicts. They must let these go before they can find this childlike pleasure and freedom. With adults and teenagers whom you feel are restraining themselves from fully participating, remind them often to let go, to be in the moment with emotions, and not in a mental mode with analytical thinking or focusing on the 'concept'.

The methodological principles for preparing play and sports activities<sup>5</sup> can also be used in the case of creative activities: planning sessions over a time with progressive targets, vary the aids and themes and managed time or free time, encourage cooperation in small groups, offering feedback time with open questions to give the children a chance to share their experiences and/or if they want, to simply show their creations to the others.

Beyond these methodological principles, creative activities require a rather special framework to take on a real meaning and to achieve greater psychosocial well-being. **They call on more thinking than learning.** If respecting the following main points, the animator suggests creative activities for individuals or groups that can help the children and the adults to have a full experience of creativity, free from the constraints of usual behaviour patterns and judgements.

#### 1. Having pleasure in the process

- Be kind to yourself, not having expectations regarding the result, just having fun.
- Let yourself go, without judging or comparing your creation with the others.
- Move away from 'pretty' or 'not pretty' and go towards 'that's what came out today'.

#### 2. Managing freedom

- Give a minimal framework, provide rules and instructions to allow people to feel freer and more confident in the act of creation, (*you have 20 to 30 min. to draw a self-portrait, illustrate your greatest fear, your happiest memory, or your biggest dream. You can choose from magazines and papers to cut or tear out and stick in, paints (gouache), oil pastels, any materials you want*).
- Do not try to direct the process of creation, let each person's process emerge by itself, but be available if needed.
- Always give a precise time frame because it will determine the participants' choices (size of materials, run time, etc.).

#### 3. Showing respect and being non-judgemental

- Observe the creations with a neutral outlook, remembering that aesthetic judgements are totally subjective, and so worthless in themselves (one person will like a drawing that someone else will dislike).
- Offer a secure context that helps the person feel respected and express themselves as they are.
- Refrain from commenting, even if someone is fishing for approval; turn the question around (*Well, what do you think, what do you like, what inspired your drawing?, how do you feel when you look at it, is there anything bothering you about it?*).
- Do not interfere directly in someone's creation to help them or to show them (if need be, demonstrate with different materials) so you do not undermine their confidence in their resources.
- Make no comments, either positive or negative, on the work done, and little by little encourage the persons to avoid making comparisons and remarks on the work of the others (*hey, that's nice; why did you use so much black, that's sad*).
- Encourage, and support positively any fears or blockages.

#### 4. Asking open questions

- Avoid questions arising from curiosity (*why did you put that in?*) or misplaced comments (*that reminds*

*me of when I was terribly frightened, too*).

- Give priority to open, respectful questions, which stimulate the person to express themselves (*what do this or those colours say to you? which element is the most important for you, where would you like to be if you were a really tiny person, how did you feel while you were making this drawing, how did the time pass - fast or slowly, what's the next thing for you?*).
- Ask questions only on what you really see, and not what you think you see (*what's that shape in the top left corner? and not, what's that funny bird up there?*).

#### 5. Sharing and giving feedback

- Discuss the difference between 'sharing' and 'feedback'. The time of sharing is a discussion on the work that was created, and the feedback is taking a 'meta' perspective, that means taking a distance from the work to concentrate on the experience of doing the activity.
- Sharing (or presenting the work to the others) is part of the activity, but it does not necessarily have to take place each time. It depends on the objectives and on the available time. It is a moment when each person can introduce or tell the story of their creation, if they wish. For adults, parents for example, it is a good opportunity to share on real-life experiences, discoveries, and questions arising from the creative work. There are usually no questions asked by the animator or the group. That moment of listening is mostly spent with the works visible (hanging-up or lying on the tables). If there is only a little time available, the sharing time can be shortened by discussing only the two most important elements of each creation, so that everyone has the same opportunity, and no one is frustrated from not being heard.
- Feedback, as in any activity, is the time when the whole group meets in a circle and talks about the activity as it was experienced. To facilitate this the animator asks a set of questions, more or less the same every time.

<sup>5</sup> See module 3.12 Methodological principles of activities and games

**Remember:** before starting a group creation, it is important to make a joint decision on the future of the work, as the emotions invested can make this choice harder. In particular, decide whether the creations will be shown to parents (in a small end-of-term exhibition, or a New Year celebration) or whether they will be kept private.

### Success Strategies

- My first aim is for the children to have fun in the activity, but I have other aims to develop at a skills and reflections level
- I suggest to the children creative themes that are linked to my objectives
- I emphasize the experience of creating (the process) and not its result ('it's nice')
- I create a secure context with trust and respect between the children, and I set out a clear framework in which the children are free to create and express themselves
- I encourage the group to avoid commenting on the others' creations; the only person with the right to say anything is the child who made it
- I use various techniques and materials according to the age of the group and the children's preferences (clay, modelling, collage, fabrics, painting, music, etc.)
- When they have finished their creations, I ask each child if they want to say something, tell the group about what it is and what they feel. If they don't want to, the group and I respect their choice

### Failure Strategies

- Passing comments on what the children have created, judging their work (*what you're doing is very nice; oh, why are you using black, that's sad; that's a funny sort of cat, it looks more like a pig*)
- Interfering in the work of the children by drawing in, adding colours, correcting a line
- Interpreting what I see and project my own history on it (*a child draws his mother bigger than his father and you think to yourself that the mother has more power than the father – but perhaps the reality is simply that the mother is very tall*)
- Use the drawings or other creations to make a psychological analysis and postulate a diagnosis of the child (*the child draws everything in black, and you think that the child has been through violent experiences*)
- Allow the group to make comments and pass judgement on the creations of the others
- Forget to let the children who want to express themselves on what they have done experience speaking about it (sharing)

## Resource Sheet C

### Other ideas of creative activities<sup>6</sup>

There are different kinds of creative activities and all can be implemented in groups or individually, so that the skills of self-knowledge, expressing emotions, self-assertion, listening, negotiation, leadership, respect of differences, sharing, can be developed. But is it necessary to vary the activities, so the children understand the importance of **being with oneself** (psycho) and of **relating to the others** (social). Yet, even when doing a collective creation, each person has to feel respected as an individual and have their own territory. Do not allow the group to swallow the individual!

Here are some ideas of creative activities in different fields, from plastic arts to musical expression and Landart. They can be adapted to many age groups, but preferably starting with 8-10 year olds. The suggestions are presented in an order ranging from ones with strict frameworks to ones that allow more freedom. It is important to keep in mind the basic principles of implementation: planning an introduction time, sharing the works, and a feedback at the very end.

#### 1. Jigsaw picture

This exercise can help a person enter the creative process with simple means, **colour pencils or felt-tip pens**, all the while feeling like part of a group, because the second step takes cooperation to piece the *jigsaw picture* together.

##### Duration

About 45 min for the activity and 15 to 20 min for the feedback.

##### Materials

Offer only one choice of possible medium, either colour pencils or felt-tip pens, (or pastels or paint) – but everyone has to take the same for the result to look uniform. One image cut into small pieces, a sheet of paper per person (of the same shape as the small pieces, only bigger), a final base large enough to piece the whole thing together.

##### Organization

Choose an image that is suited to the context, or a local artist's painting (it is an opportunity to have the children discover their country's art). Print it in colour, then cut it into small squares (same number of pieces as participants). A variation is to cut the image into jigsaw pieces if you are working with children. Without showing the original, have each person draw a piece at random. The instructions are to copy the bit of image on the whole sheet surface (square, rectangle, jigsaw piece) with pencil, felt-tip pen or pastels (the one that has been selected). Once each individual piece is finished, the group consults to put them together as they think they should be, still not having seen the original. If this step seems too difficult, they can see the original to get inspiration.

##### Skills to develop

- On the psychosocial level, good **communication** and **cooperation** are necessary to piece together the final picture.
- On the mental level, **concentration** and **observation** are needed to copy the chosen image as well as possible.
- On the physical level, **precision** in drawing will be important to copy the image as exactly as possible.

##### Tips

Insist on two points: 1. Do not think about what you are copying, because most of the pieces can look abstract as they were cut up randomly; that reduces the pressure of 'doing things right' or 'looking pretty', 2. Remember that each person is a piece of the puzzle of the whole group, without which none of this would be possible. Emphasize the advantages of working on a piece of image which is given a certain meaning by the person, but which changes completely when put together with the others. The metaphor of the individual blossoming when being connected to others can be highlighted.

According to the level and age group, you can decide to show the original later or even not at all. Do not forget to treat the question of what becomes of the collective work in the future, even if the individual stakes are less obvious in this case.

##### Feedback

- How did you experience this activity? What about the two different moments?
- How was it to not have the choice of the medium (pencil, felt-tip pen, etc.)?
- How was it to have to copy something abstract?
- How did the piecing together go? Were there leaders? Were there hindrances, or things that helped to do the task?
- How do you find the final result? What do you want to do with it?

#### 2. Sounds that talk of who I am

**Musical expression, sounds or music** are well-appreciated techniques to communicate in a non-verbal way or to be carried into visualization on a precise theme. The choice of music matters and it will depend on the objectives of the session (relaxing, visualization, reflection or energy, movement, etc.). Visualization-meditation (always with a soft, trust-conductive voice) is an excellent means of getting people prepared for another creative activity.

##### Duration

Minimum 30 min of activity and 15 to 20 min of feedback.

##### Materials

To step into the world of sounds and music in a playful way, you can use very simple things: pots, spoons, pieces of wood, box filled with rice or pasta, pieces of cut pipes, whistles, empty bottles or small instruments for kids (trumpets, drums, rain sticks, or tambourines). It is best if there is a diversity of instruments, like wind, percussion, wood. It is also good to make your own instruments. No need for real ones, because they may get in the way of creativity for fear of not being able to play them.

##### Organization

In a first stage, ask everyone to sit comfortably in a chair or lie on the ground (or on mattresses). Put on some soft music, in a very quiet and slow voice lead them into visualizing the theme of the meeting.

Imagine you are on a trip and you meet someone you do not know but with whom you feel at ease right away. You feel like telling that person about yourself, about who you are. You are in a very comfortable place. How is it, what are the smells, the sounds, and the colours around? How is that person you have met? What would you describe of yourself, your values, beliefs, tastes, qualities and faults, your personal journey? After 5-10 minutes, slowly bring everybody back into the here and now, each at their own rhythm.

In a second stage, each one chooses a musical instrument or object and pairs up with somebody else from the group. Through their instrument, and with **no speaking** at all, they tell each other who they are; then this pair goes to meet another pair and all four tell each other who they are, either one at a time or all together; then the four go to another group of four and so on until the whole group is gathered together. It is important to suggest people to trade their instruments if they would like to during the process, but without making it obligatory.

Finally, everybody is sitting in a circle in silence. A first person starts playing their instrument, then their neighbour starts, and the progression continues until everybody is playing together in rhythm. The music stops progressively as well, one person first stopping, then their neighbour, and then the next until complete silence.

We can also imagine the same thing, but the person who starts playing exchanges a look with someone (who is not the neighbour), who then starts to play, and so on until everybody plays in order to strengthen communication in the group. Then proceed the same way until there is silence.

Another possible variant may be to suggest that someone becomes the conductor who plays more or less quickly, loud, softly, and is followed by the others. Then that person hands over the direction to someone else, until all the people who wanted to conduct have been able to do it.

### Skills to develop

- On the psychosocial level, the **trust** in the group grows, as well as listening and **respect** of the others in what they each are and give. During the sharing moment, **emotions** are expressed.
- On the mental level in the visualizing part **imagination** is important, as well as **letting go** (not thinking too much or tensing-up to get a certain sound or music)
- On the physical level, nothing in particular, but perhaps **coordination** of movements to be able to play an instrument.

### Tips

This musical activity may seem insignificant, but the chosen instrument, how to play it and how to move with it all show something of each personality. You will find out that discoveries are made about oneself and about others, even if people already knew each other.

Remind everyone that the goal is not to play nice music but to listen to the others and to enter into the dance of sounds. Make sure nobody gets stuck trying to think about how to play their instrument, and encourage them instead to feel what the group is doing and to find their place there. Each person is unique and participates in the music of the whole group, in their own way. There is no 'right' or 'wrong', 'nice' or 'not nice'; there is only an 'I feel good, we feel good together' that matters.

### Feedback

- How did you experience this activity on a general level?
- How did you experience visualization? How was it useful (or not)?
- Which instrument did you pick? Why? Did you trade it with someone else? If not, why?
- How was it to play in the bigger group? Was it pleasant, interesting, new, unpleasant, difficult? Why?

### 3. My collage

This activity is very convenient to begin with if the participants are not used to letting their creativity and their imagination flow freely. **Magazines, newspapers, postcards**, are invaluable mediums – being able to use pre-existing images can lessen fears and help create arrangements or collages on a free or chosen theme (in this case, 'who am I?').

### Duration

Between 45 min and 1h30 for the activity, 20 to 30 min for the sharing and 15 to 20 min for the feedback.

### Materials

All the material for creation is available, see above.

### Organization

This time can come after that of musical expression (*Sounds that talk of who I am*). Everyone is asked to create a collage on the theme of 'who am I?' and feel free to choose whatever they want to glue onto the collage. They can look through magazines and newspapers to pick images and colours that describe themselves, and then freely add things using oil or soft pastel, charcoal, paint or other 3D objects.

Once they are finished, people can go around the room and look at the other works, but without making any comments (verbal or non-verbal). When everybody is done, they all place their creation where they wish, in order to explain the most important elements of it (sharing).

The activity can stop here, or, if you have more time or would like to carry-on with that same theme in a next session, you can suggest a collective collage. There are usually styles, or themes treated similarly by different people. So the group walks around the exhibition and gathers with the one, two or three other people who see a connection between their creations (of colour, symbol, material, feelings – whatever it is, as long as it is recognized by the whole sub-group). Then each sub-group can decide to make a common work by gluing their individual ones on a larger base and adding things, making links, completing



the creation. They give it a title, and if there is time or if it is part of the objectives, they can write a small descriptive text, and show it to the public using a certain type of artistic expression (sounds, dance, play or reading).

#### Skills to develop

- On the psychosocial level, **confidence** in oneself and **trust** in the group are necessary to expose oneself through a collage and share it with a group. In the collective part, **cooperation** and **respect** of the other make it possible to create something together, as well as **flexibility** to accept other people's ideas. During the sharing moment, **emotions** are expressed.
- On the mental level, a work is done on **self-knowledge** through thinking about 'who am I?' and **imagination** is called upon to give it shape.
- On the physical level, there is nothing in particular.

#### Tips

It is interesting to note the atmosphere during the individual time. Often, introspection is palpable, each person being completely absorbed in their creation, caught in their own reflections and feelings. Then note how integration goes, within the groups, how ideas come up, how they go into intermodality<sup>7</sup>, whether it is writing, movement, or something else.

Another theme can be suggested, according to the time at hand and the objectives, and it can either be individual (my self-portrait, how I feel today, a childhood memory, a frequent dream, the best time in my life, my family, the most significant event) or collective (our group today, our best time together, our common project). Some themes need a high level of confidence in the group, and the animator must understand what is right for them.

#### Feedback

- How did you experience this activity? What were your feelings?
- Was it hard or easy to find something to say about yourself? Why?
- Did you learn anything new about yourself? About others?

- How was it to share with others, to show your work and talk about it?
- How were the collective creative part and the part of showing it to others?

#### 4. Double entry spiral

**Landart** is an artistic field that arose at the end of the 1960's. It uses natural elements in their own environment to create short-lived art pieces. Landart offers the advantage of having all materials available outdoors where we can see it. It can also help establishing a connection to Nature when seeing it with different eyes. This kind of outdoor activity is halfway between the sports and games activities and creative activities.

#### Duration

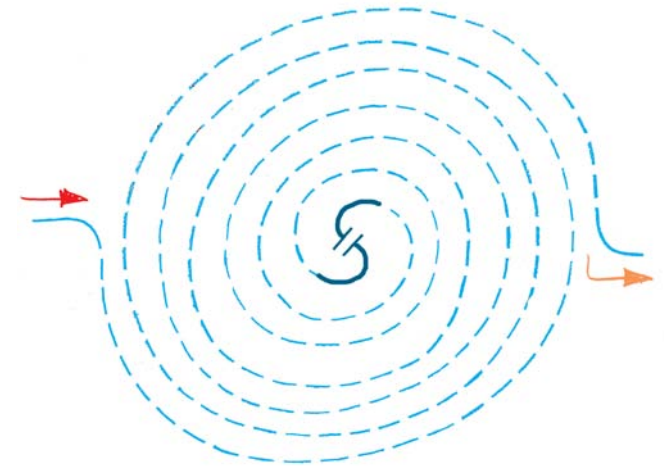
From 45 min to 1h30 for the activity and 15 to 20 min for feedback.

#### Materials

Natural surroundings large enough, of any type (forest or fields, river or lakeside, desert or mountain) as long as boundaries are clearly set and shown to participants.

#### Organization

Choose a wide space, where natural elements are available (wood, stones, leaves) to create a double spiral that the group will then walk through. Everybody finds and brings back objects of their choice. To begin the spiral, make an S in the middle that you will open when the spiral is completed (see drawing). Make it bigger or smaller according to the final size of spiral you want to achieve. From there, people put down the natural elements to create the lanes of the spiral, ended with two entrances/exits on opposite sides. Lanes can either be narrow, or large enough for two people to pass each other in the middle.



Once it is finished, a personal touch can be added to decorate it if it has not been done yet. There are then two options: 1. Splitting into two groups and entering the spiral each on a side to pass each other in the middle and come out at the other end, or, 2. The whole group starting on one side and coming out the other. When meeting, encourage people to greet each other in different ways, or say something special to create good group dynamics.

In a second stage, it is recommended to walk in the spiral individually, leaving a certain distance between participants, focusing on breathing and clearing minds to centre oneself, or thinking about a specific theme (how I work with the group, how I see my work with children, my relationship to games, to creativity, an objective I have in my life). The more times people walk through the spiral, the deeper the introspection.

A third stage in individual creation can take place if there is time. Following the theme that was thought on while walking in the spiral (a difficulty, a present problem, friendship, your favourite pet, respect) each one goes out to find a spot in nature where they can represent their own reflection with natural elements. It is very important, before letting the group go, to set clear boundaries to the field

and a time limit, with a meeting point and time afterwards. The animator's role is to go by people to see how their creation is going and to offer any help that is needed. Once everybody is back, sharing can be done in two ways, either the whole group goes together to look at the creations and each person explains what they did, how they felt, or it is done in a circle and those who want to talk can do so.

A more general feedback on the activity is done after that. In the very end, it is important to review the short-lived nature of Landart and the importance of not leaving visible human traces in nature, and that is why everybody will help unbuild the spiral and put things back to where they were or in a way that looks natural. It is not about being eco-friendly, as the work was done with no external things but only elements from nature. It is rather a matter of respect for Nature and of thanking Her for collaborating with us.

#### Skills to develop

- On the psychosocial level, this type of activity helps to develop skills such as working in a group, **communication**, **respect** of the other, **cooperation** in splitting up tasks and **negotiating** in order to reach a common goal.
- On the mental level, in the collective part, taking up initiative and making decisions are important, on the individual level, **self-knowledge** is promoted.
- On the physical level, there is nothing in particular, but simply walking outdoors makes physical **relaxation** possible thanks to being in contact with Nature.

#### Tips

Collective Landart is perfect with children, but you have to be very careful to manage the freedom that being outdoors automatically brings. Rules and rituals have to be all the more clear.

In essence, the spiral or labyrinth (not to be confused with a maze in which you get lost) have a spiritual meaning. They are metaphors on the way of life that takes us directly (spiral) or indirectly (labyrinth) towards the centre

of ourselves, then to others on the outside. We can consider them as metaphors of what psychosocial means: to be content with ourselves and to be connected to others.

It is important to work on both aspects of the spiral, the collective and the individual, in order to understand the approach well. It is also very good to do the mandala activity right after this one, as the mandala, with its universal shape and its centring function, reminds us of the spiral. Finally, it is possible to build another spiral a few steps away and to link them together, giving it deeper symbolic meaning. This type of activity, and the giving back of things to Nature at the end, is an opportunity to make children aware of the importance of respecting Nature, and allowing another connection to be made.

#### Feedback

- How did you experience the collective activity of the spiral? And the individual part?
- How did the construction go, in the sense of resources, collaboration?
- What did you feel when you did the personal course, walking alone in the spiral? What were the questions arising when you were doing it?
- What interactions could be invented when going through as a group?
- Does the spiral inspire anything particular in you? If yes, what?

#### 5. Collective mosaic

This activity is ideal to create good group dynamics in the beginning of a training session. **Painting** with the four primary colours generates interactions, and reflections, as well as fun.

#### Duration

About 45 min to 1 h for the activity and 20 to 30 min for feedback.

#### Materials

A large roll of paper or A2 sheets glued together (de-

pends on the size of the group or the time at hand), colour felt-tip pens, scotch tape, gouache paint of the four primary colours (red, blue, yellow, white), one paintbrush per person, water cups, paint containers, perhaps plastic sheets to cover the table or the ground.

#### Organization

Each sub-group of six to eight people stands around a large table covered in paper. It is possible to have all painting colours available or only two, according to the objective you have. In a first stage, everybody draws their initials as large as possible (take as much space as possible touching the edges) with a coloured felt-tip pen of their choice. Then they fill in the shapes that have appeared, first individually, without speaking (so they can focus on the activity). After a while, new instructions let them ask for permission to draw in another person's spot to complete or decorate it. That person can say 'yes' or 'no' if they want to keep it as it was first made. Once the mosaic is finished (about 45 min), each sub-group observes the result and each person can write on a folded piece of paper a word or a title that comes to mind when looking at the completed mosaic. It is then possible to have the sub-group take all the words to create a text with them and to finally show it to the public using an artistic expression (sounds, dance, play or reading).

#### Skills to develop

- On the psychosocial level, this type of creations helps with self-assertiveness; **trust** in the other participants to create bonds, **communication** and **respect** of other people. During the sharing time, **emotions** are expressed.
- On the mental level, **imagination** is used to fill in one's own and the other's shapes.
- On the physical level, there is nothing in particular, but the **precision** of gestures when painting inside the squares (hand-eye coordination).

#### Tips

Before starting the activity, decide about the future of the two collective works, which can generate quite a

few emotions.

Writing down one's initials on paper allows each one to record their marks and to clearly assert their individuality within the group. This going back and forth of the individual who asserts themselves while sharing and creating bonds with others will be there all along in the activity. The two distinct stages purposely emphasize the moment of taking up one's own territory and the moment of creating bonds. For some, it is extremely difficult, perhaps impossible, to say 'no' to another person asking to add something in their space, even though they may feel invaded. Self-assertiveness is being worked on here.

The other important aspect is that of limits; space boundaries (small spots to stay in), limited choice of colour, etc. Accepting limits and finding creative solutions to enlarge the field of possibilities (asking another person for their colour to mix in with one's own) are at the heart of this activity. Some feel at ease and some do not. It is important to observe the behaviours and to discuss these notions in the feedback sessions.

### Feedback

- How did you experience this activity? Which time did you prefer, the collective or the individual?
- Was it hard or difficult to go to the others, or to say no' to somebody to keep your own space? Why?
- Did you learn anything new about yourself? About others?
- How do you find the result?
- What would you like to say about this collective work? Do you see a metaphor of the group in it? What is it?
- How would you like to continue with it?
- What will you do with it?

**All these activities are simply suggestions. You should adapt them to your context and according to your groups needs.**

<sup>6</sup> You can find more ideas for creative activities on the Tdh website (the URL link is in the bibliographical references)

<sup>7</sup> Intermodality: going from one medium, one technique to another (dancing a painting, writing a text about a collage, etc.)

## 4. appendix

### Appendix 4.1 Four Skill Levels – Group Task Lighted Candle

On the very first training day we use a practical group task called *Lighted Candle* as an introduction to the four levels of skills. It symbolizes the animator, or social worker, as a guide to the children, a light to follow. But if the adult wants to be solid and effective, they should be supported by four pillars, four skill levels (personal, social, methodological and technical) which are all indispensable to the efficiency of the professionals and the quality of their work with children.

This activity has the participants looking for a solution to a riddle. Once they have found the result, this image will stay not only in their heads but also in their hearts and bodies, because they will need to be fully involved with the group to succeed. The image of a lighted candle is a thread running through the training.

#### Duration

The task itself takes approximately 10 min and the debriefing about 15 min.

#### Materials

Each group needs four glasses (plastic or glass), four thin wooden sticks (like grill skewers), one candle (tea-light type), and matches or a lighter.

#### Organization

Make two groups of maximum eight people each and have them sit at two separate tables. Hand them a sheet of paper with the instructions and task limitations, and specify the time allowed (10 min). Do not reply to any questions, everything they have to know is written on their instruction paper.

## Training Tools

#### Instructions

With the help of the four glasses placed in a square (taped to the table in advance) and the four sticks, place the candle in the centre of the square, balanced on the sticks, and light it. In the end, the candle may touch neither the table nor anyone's hands. Only the sticks hold the candle, without any external support.

#### Limitations

- No other object may be used, not glue, tape nor anything else.
- The glasses may not be touched or moved.
- The sticks may not touch the table, nor be broken or burned.

#### Debriefing

If the exercise is not completed within 10 minutes, do not give the solution, but let the participants think about it until the next break and then let them try again. Work on their frustration and their will to succeed.

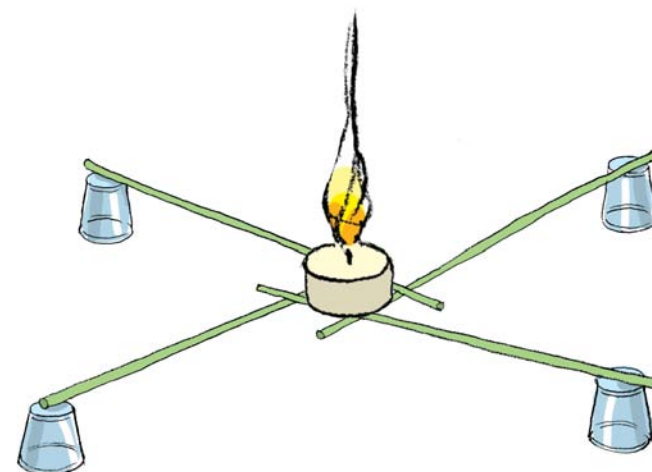
Ask each person to take a short time to think about their commitment and their feelings from the beginning to the end of the activity and draw the following elements out of the experience:

- How do you rate from 1 to 10 your level of motivation during the exercise?
- Who thought they knew, or did know, that there is a solution to the exercise? Why?
- How did you feel about succeeding or not succeeding with this exercise?
- What were the different roles of each person?
- Which type of behaviour was constructive? And, which ones were less constructive?

If one of the two groups, or both of them, found the solution, ask them what symbolism they see in it. Do they see a connection to their profession?

#### Solution

Intertwine the sticks as on the picture, as if you were weaving, under-over, under-over. Place the candle in the centre of the small square you now have. Two people each take two sticks and place them gently with one end on each glass. Then light the candle. To succeed with this task it is most important not to work 'on the spot' but at the side of the final place, then move the whole thing.



Link the necessary skills (open mind, questioning oneself, managing emotions, positive communication, negotiation, decision taking, leadership, etc.) to the achievement of the activity, then make the link to the detailed description of the four fields of skills which will be explored during the training. Give each person a photocopy of the general follow-up tool 4.5 with the 14 skills and ask them to rate themselves on a scale of 1 to 4. Tell them you will be doing the same thing again at the end of the training.



## Appendix 4.2 Example of a Training Programme

Participating in the entire training programme, which includes 18 modules as well as individual coaching, requires a minimum of two months: two lots of five days (or another division depending on the needs and time available) and between the two – or later – several sessions of individual coaching in the field.

The first morning of the training is devoted to setting up the group<sup>1</sup>. Later, the rhythm of the days can be:

- half an hour in the morning for questions and reviewing the subjects and lessons learned of the day before
- three 2-hour modules during the day
- half an hour at the end of the day for assessing the day, what was learned and the experiences of the participants

Every day, in order to keep a certain dynamism in the training course, it is important to respect the principle of alternating between one or two modules on personal and social aspects, and one or two modules on methodological and technical aspects; no matter if the activities are games, sports or creative ones. The two weeks of training can be sequential, following each other or not. If they are separated by one or more weeks, it is recommended to include individual coaching in the field in between. If at all possible, it is strongly advised to have the first week residential, so as to create a good group dynamic.

A key point in the method of 'learning by doing' is to place the participants in situations where they must get involved in a practical, hands-on way. Hence, the first week should include time for practical work to encourage the participants to interact together; then the second week these experience sessions are done wherever possible allowing immediate integration of the new concepts and using the group's feedback to adjust and improve right away.

### Day 2: Example of a training day

Timetable	Trainer in charge	Subjects
8.30 – 9.00	X	- Lessons learned - Daily review of the previous day
9.00 – 11.00	Y	- <b>Module</b> Communication and active listening
11.00 – 11.15		Break
11.15 – 13.15	X	- <b>Module</b> Planning and implementing activities and games
13.15 – 14.15		Lunch
14.15 – 16.15	Y	- <b>Module</b> Managing emotions
16.15 – 16.30		Break
16.30 – 17.00	X	- Evaluation of the day

#### 8.30: Lessons learned (10 min)

Each person writes down the three most important lessons learned in relation to what was done the day before. Writing only the name of the module is not enough; detail is needed on what has been experienced and learned. These papers, with the name of the person, should be submitted to the trainer who can use them as a means of assessment for individual and group follow-up.

#### 8.40: Daily review (20 min)

Every day, a group of a few people puts a summary of the previous day's highlights on the flipchart. It is a chance for the rest of the group to ask questions if some points were not understood and for the trainer to go back over any forgotten points or ideas that were not well understood.

#### 16.30: Evaluation of the day (15 min)

The assessment can be on the objectives of the day (whether achieved or not), or on the emotional state of the group. It can be done in various informal ways. Ex. Choose your mark from 1 to 10 along a line in the room (1 at one side, 10 at the other); or imagine what your position would be in a river (as a rock on the river bank, a fish in the water, with one's feet in the water, etc.) and then explain the 'why and wherefore' of the position you have chosen. Any idea that allows the trainer to understand the general state of mind of the participants is welcome<sup>2</sup>.

One can also use the 'weather' imagery, where everyone chooses at the end of the day how they feel ('sunny', 'sunny with clouds', 'clouds' or 'rain/storm') to give an additional overall view of their emotional state.

<sup>1</sup> Beginning, presentation of the objectives and skills to be worked on (group task Lighted Candle), introduction and trust games (see Tdh Handbook Laugh, run and move together in order to better develop : games with a psychosocial aim); sharing fears and expectations, group rules, etc.

<sup>2</sup> For other examples of a day-end evaluation, please refer to the Child Protection: Psychosocial Training Manual (2008), p.25

## Appendix 4.3 Advice for Trainers of Adults

### I. How to set up a training course

#### a. Analysis phase with five key questions

- For whom? Recognize the characteristics of the trainees
- For what reason? Identify the objectives that have to be reached
- What? Make a list of the subjects to be addressed
- How? Make a list of the material requirements; think about the most suitable place, the necessary time, etc.
- When? Choose the best time for the training course, think about organizing its different times, etc.

#### b. Preparation phase

- Formulate the objectives
- Select the modules and adapt the contents
- Choose the training methods (giving priority to the method of 'learning by doing')
- Choose the teaching aids
- Define the evaluation tools
- Draw up the programme and the timetable
- Prepare the training contents on flipchart paper and the things to be handed out

#### c. Implementation phase

- Experiment, adjust, adapt to the group's experiences

#### d. Assessment phase

- Ask the participants for their evaluation of the training
- Evaluate what the trainees have learned
- Carry out self-assessment of the course with questions like:
  - Did I feel at ease with the group? If not, why not?
  - Were the group dynamics good? If not, why not? How responsible am I for the dynamic, and what could I have done to improve it?
  - Did the programme run as anticipated? If not, why not?
  - Were there any unforeseen events, changes from what I had planned? If yes, which ones? How did I cope with them?

- Were the organization and the logistics appropriate? If not, why not?
- Did I reach the objectives I had set? If not, why not?
- Did the participants learn the things expected? If not, why not?
- Was there anything to be modified, improved, for the next time? If yes, what and how?
- Work out the possible variants for a future training course

### 2. How to determine the various types of learners<sup>3</sup>

Based on Kolb's cycle of experiential learning, trainees can recognize their style of learning. In the following table individually circle one case per line. This exercise is useful for trainees as it can help them understand themselves, their behaviour and reactions in a learning situation. It also helps the trainer to better understand the importance of varying the types of activities (group tasks, individual work, discussions, etc.).

1. When I learn	I like to feel	I like to observe and listen	I like to reflect and think	I like to do things
2. I learn best when	I trust my intuition	I listen and observe carefully	I trust my logical thought and ideas	I can try things out by myself
3. While I learn	I have sensations and strong reactions	I am calm and reserved (shy)	I tend to reason	I accept my responsibilities
4. I learn by	feeling, involving	observing	thinking, analysing	doing, being active
5. When I learn	I am open to new experiences	I consider all possibilities	I like to analyse in detail	I like to try out
6. While I learn	I am intuitive	I observe	I am logical	I am active
7. I learn best through	personal relationships	observation	rational theories	occasions to try and practice
8. While I learn	I involve myself personally	I take time before acting	I like theories and concepts	I like to see the results of my work
9. While I learn	I am a person who accepts	I am a reserved (shy) person	I am a rational person	I am a responsible person
10. I learn best when	I am receptive and open	I am cautious	I analyse ideas	I practise
<b>TOTAL</b>	<b>A.</b>	<b>B.</b>	<b>C.</b>	<b>D.</b>

### What type of learner are you?

**A. Concrete experience:** you learn more by trusting to your impressions and intuition rather than approaching problems in a systematic way. You rely on your openness and flexibility, you learn by feeling.

**B. Reflective observation:** while you learn you rely on your objectivity, judgement and patience. You take different viewpoints into account and try to find the meaning of things. You do not always act.

**C. Abstract conceptualisation:** in order to learn you rely on the development of ideas and concepts in order to solve the problem. You plan systematically and understand the problem from an intellectual perspective.

**D. Active experimentation:** you learn by trying out in order to see if it works. You want to see the results of your work. You learn by doing and taking risks. You influence others and the outcomes of action.

### 3. How to motivate adults to learn

An adult does not position himself like a child when it comes to learning. As a trainer of adults it is therefore necessary to have anchors for these differences so as to be able to respond to them in a suitable way. Adults learn when<sup>4</sup>:

- they have a real need
- they understand the aims of the course and can link it with their daily work
- they can transfer the things learned to other contexts
- they are integrated in the group with a participative atmosphere
- they have practical experiences
- they resolve problems and concrete cases
- they are self-sufficient and independent
- they can influence the programme
- they receive feedback on progress
- they can exchange views with their colleagues on what they have experienced

As a trainer, here is how you can motivate your group to learn and increase their skill absorption:

#### Success Strategies

- I create a group atmosphere of confidence, sharing and confidentiality
- I adopt an unassuming, 'bottom-up' approach, I patiently look for responses within the group
- I recognize the participant's points of view and experience, I promote their present skills
- I show confidence in their resources, I let them take the initiative
- I encourage the participation of each person
- I link up with what has already been done, I revert to ideas already tackled, I give practical examples
- I ask them how they can use each new concept in their practice
- I regularly ask if the rhythm is right, and I adjust it if necessary
- I give them the chance to keep notes on what has been said, I hand out papers, a training handbook, and certificates at the end of the course

#### Failure Strategies

- To adopt a 'top-down' approach, believing that only I have the know-how
- To impose my own viewpoint without realizing what is coming from the trainees
- To lay down answers, give them too fast, or let them guess the exact word
- To let only the leader(s) speak, putting the more reserved people aside
- To forget their experience as adults and treat them like children
- To overload the group with too much information in too-short a time
- To give them no time to integrate the new ideas and put them into practice
- To leave no time for questions, give no regular summaries

### 4. How to accompany the training process <sup>5</sup>

The training process is complex and requires the trainer to be simultaneously vigilant, flexible, self-confident, and willing to listen. Here are some tricks for the trainer:

- Prepare the room with sufficient chairs, flipcharts, and material for the activities, notebooks and pens for all the trainees.
- Start at the scheduled time, introduce yourself shortly (your qualifications, experience) and present the week's programme in general so that the group knows where you will be taking them.
- Use eye contact and non-verbal communication. This allows the participants to relax, and helps them to feel comfortable enough to ask questions. Be open in your body language. Crossed arms, crossed legs, your back to the group – all this sends out a negative message, and will not encourage the group to be open or attentive. Try to inhibit your particular quirks when speaking, for example, try not to rock back and forth, twirl your hair or chew a pen. These gestures can make you look as though you are nervous, or scattered.
- Smile, be confident and energetic, show that you are happy to be with this new group, while openly acknowledging that there is always a certain quite natural apprehension at starting a training course with a new group.
- Open the session by recalling the principles of training adults: the participants are actively engaged, they possess resources and experience, new lessons will be grafted onto their existing knowledge, the group shares its past and present experiences, they will see how to transfer the newly acquired knowledge into their daily life.
- At the outset, set the rules for working in a group, with guidelines for communication (short, concise, in the 'I-form, speaking time shared between everyone), for attendance and participation.
- Be clear about how you expect questions to be asked. For example, do you want to save all questions to the end? Can participants ask questions

whenever they feel like it?

- Tell everyone what time you plan to have your breaks, and stick to it. Knowing how much time is left in a session will help people to maintain concentration if they get tired.
- Write down the objectives and key messages of each module so as to guarantee complete and precise transfer of skills.
- Be open, do not look for exactly worded answers, but help the person if he loses the thread; encourage and motivate everybody with constructive feedback, especially the shyer ones.
- If you don't know the answer to a question, say so! Find the answer and reply when you have it. If you try and bluff, the participants will realize it and lose confidence in you as a trainer.
- If working with a co-trainer, work out a signal or a strategy if one of you wants to interrupt the other when facilitating. Allow the person who is running the activity to wind-up their section before adding or clarifying. Do not disagree with your co-trainer in front of the group. If you feel that you need to intervene urgently, wait until a suitable moment and ask "Can I come in for a minute?" Remember, the more two trainers work together, the easier it will be to trust each other, and also to ensure that you are working on the same page.
- Leave time for questions, revisions, everyone's expressions through defined tools (daily review, writing time, assessment of the day, lessons learned from the day before, etc.).
- Enjoy being with the group in these new experiences!

**Note of Caution:** The way you begin will determine the rest, or as Aristotle said, "The start is more than half the whole". Give the group a clear, strict framework right at the start so as to guarantee respect for these standards all through the training course. In other words, if you are not demanding with the group about listening, speaking, respect for the schedule, and involvement, from the start, focused on qualitative work, you risk being overwhelmed and held responsible for general dissatisfaction at the end. Do not throw yourself into the thematic modules right away, but gently prepare the group for learning, through group dynamics games.

<sup>3</sup> Jacques Lanares, *Theory and practice in training adults*, University of Lausanne, Kolb's Experiential Learning Styles Model

<sup>4</sup> Coureau, Townsend, Knowles, Nadeau, various theoreticians who have considered the conditions for adult learning

<sup>5</sup> Terre des hommes, *Child Protection: Psychosocial Training Manual*, 2008



#### Appendix 4.4 Training Evaluation Wheel

This evaluation wheel is fast and easy to fill in and gives a general idea of how the participants rate the course. All that is needed is to put a cross on the given mark, and then link up each cross to make a spider's web showing how each participant rated the course. This paper can remain anonymous or not, as desired. For each subject, reply to the question 'How high did I rate the various modules of the course?' on a scale from 1 to 10.

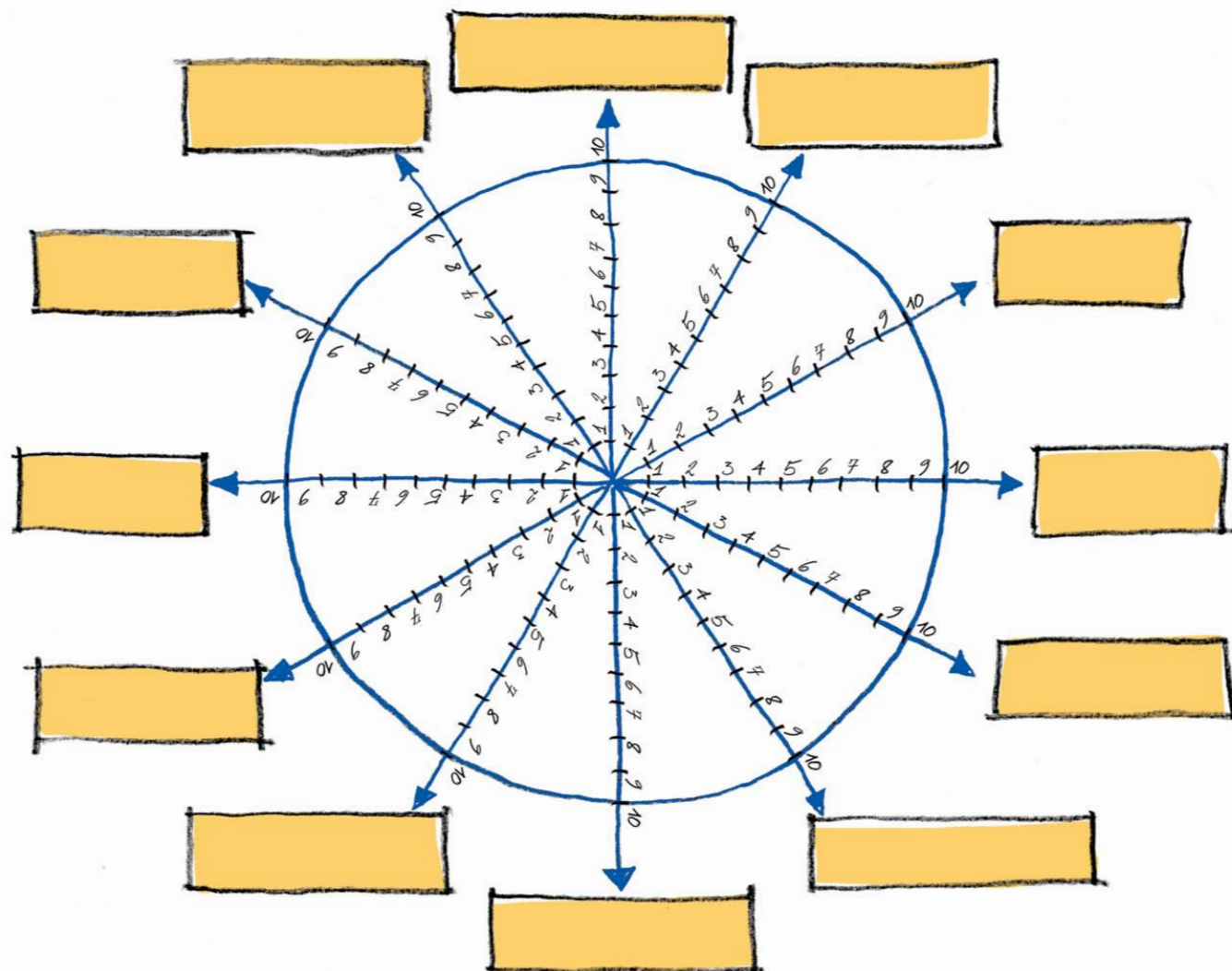
What are the three key lessons I learned?

Do not reiterate the general themes of the modules, but rather provide exact examples of what struck you, and what you concretely learned.

1.

2.

3.



## 4. appendix

### Follow-Up Tools for Psychosocial Skills

#### 4.5 General follow-up tool of psychosocial skills

A frame of reference for psychosocial skills has been drawn-up in consultation with people in the field. It is available as a set of 14 skills divided into the nine transversal psychosocial skills needed for all staff working with children and their environment; as well as five methodological and technical skills needed for technical psychosocial staff (animators, social workers, etc.), with indicators for each skill set.

This general model for follow-up psychosocial skills is a tool detailing the various elements of each one, and suggesting indicators, as well as a rating scale from 1 to 4 to allow evaluation of the skills of the professionals in their practical experience. Having each professional complete this model can also help to identify the needs for strengthening their skill sets.

As you can see, this list is meant to be as comprehensive as possible. It describes the skills of a 'psychosocial superman/superwoman'. However, it is not necessary to use it exactly as it is. On the contrary, according to the context, the issues and the level of the professionals in each field, it might be useful to make a choice within the skills and to determine which ones have priority. Remember that when you are training, you are working on different levels in an overall way, all the while keeping the specific elements of each skill in mind.

Before jumping into the frame of reference and before speaking of skill strengthening, it is important to recall a certain number of intrinsic personal qualities and values<sup>6</sup> needed for working with children and their environment:

- to be involved, responsible and persevering
- to be honest and behave with integrity
- to have an open mind and show tolerance
- to show special sensibility when working with vulnerable children

- to aim for the independence of the local population in order to guarantee sustainability of the actions (empowerment, skills transfer)

These qualities should be there from the start in professionals dealing with children, whereas the 14 professional skills seen in the model can be strengthened gradually, according to priority needs, as indicated above.

#### 4.6 Follow-up tool of the animators' psychosocial skills

This model is a tool for the observation, follow-up and assessment of animators working with groups of children. In this list of skills to be improved, choose the ones you are going to develop with the animators in your project, according to the context and to your requirements. We have colour-marked the skills that we consider priorities to set a framework and ensure a reassuring environment for the children. Work done on these skills is indispensable. As far as possible, try to add the other skills as you go along, according to the needs of the project.

#### 4.7 Follow-up tool of the children's psychosocial abilities

This model is a tool for the observation, follow-up and assessment of the children's abilities. In this list, choose the abilities you want to see the children develop in your project. Define which are best suited to your context and needs. We have colour-marked the skills that we consider priorities. As far as possible, try to add the other skills as you go along, according to the needs of the project.

In the context of emergency projects, it will be necessary to add to this list the information concerning the child's behaviour to be able to identify the children most severely affected. If you are dealing with teenagers, it will be necessary to integrate other life skills, such as leadership, the ability to make decisions, and self-knowledge. It is also possible to look for indicators in the General follow-up tool

for psychosocial skills (4.5).

Finally, it is obvious that the children's pleasure, comfort and overall well-being are also factors to be concerned about.

**Do not forget that the aim is to draw your inspiration from these tools so that you can build your own!**

<sup>6</sup> Tdh institutional values are: independence, commitment, integrity and expertise

## Appendix 4.5

### General follow-up tool of psychosocial skills

NAME of the professional:  NAME of the community / village:  NAME of the supervisor:		Priority (1 or 2)		Assessment between 1 (not at all) and 4 (completely)		
		A	B	Date 1	Date 2	Date 3
<b>PERSONAL SKILLS</b>		<b>Total</b>				
<b>1. Know and question oneself</b> Know personal strengths, weaknesses and resources; question and asses oneself in order to develop skills	a. Recognizes personal limits and gaps in their knowledge and/or skills, as well as strengths					
	b. Seeks external resources if inner resources are insufficient					
	c. Knows their values and beliefs and consults them when necessary					
	d. Reflects critically and objectively on their own experiences to develop skills (self-assessment)					
	e. Accepts feedback from others to improve their practice, without becoming defensive					
	f. Knows about new ideas or expertise in their field, and integrates them in the activities (self-learning)					
<b>2. Adapt oneself, be flexible</b> Be open to changes, adapt oneself to cultural differences	a. Responds appropriately and flexibly to the various situations and demands of their professional practice					
	b. Accepts other ways of thinking and questions personal perspectives					
	c. Knows how to adapt their role according to the needs and situations (put themselves on the child's level)					
	d. Takes into account cultural and traditional factors to be analysed, can act in cultural contexts different to his own					
	e. Adapts themselves to the rules and behaviour codes of the different cultures in which they are working					
<b>3. Analyse, think in a critical and creative way, make decisions</b> Analyse information and situations in a critical spirit to manage them appropriately; find creative solutions and show initiative; make decisions in a well thought-out and effective way	a. Does not let themselves be influenced by personal opinions and emotions when analyzing a situation and making decisions (objectivity)					
	b. Does not let themselves be overcome by difficulties, knows how to take a step back from events and sees their positive aspects					
	c. Identifies problems, analyses situations (strengths, weaknesses, causes, consequences, resources, obstacles) and lists possible solutions					
	d. Explores alternatives outside the 'normal' framework of possible responses and action ('think out of the box')					
	e. Is a force for suggestions and impetus for new ideas and actions					
	f. Synthesizes the key elements of a situation before making a suitable decision, or a plan of action					

	g. Is a rapid decision-maker when necessary					
<b>4. Manage emotions and stress</b> Listen to one's own and the other people's feelings and emotions; welcome and express them in an appropriate way; allow others to express themselves and to decode their emotions; learn to manage one's stress in order to release tension and act effectively	a. Identifies and takes account of their own emotions and frustrations without suppressing them; sets up measures to handle them					
	b. Is watchful of behaviour changes in themselves and the others, and responds in a suitable way					
	c. Speaks openly with people about the emotions caused by individual or group success or failure					
	d. Decodes the emotions expressed by people and acts accordingly					
	e. Recognizes the sources of their own stress					
	f. Takes measures to reduce and handle this stress					
<b>SOCIAL SKILLS</b>		<b>Total</b>				
<b>5. Communicate, listen to the other person</b> Communicate clearly, concisely and responsibly, with respect for the person addressed (adult or child); adapt one's way of communicating and one's message to that person, particularly in intercultural communication; know the techniques of active listening and apply them in the appropriate situations	a. Transmits clear messages and checks by repeating that they are understood					
	b. Addresses the other people respectfully, and lets everyone express themselves					
	c. Takes the responsibility for his words, particularly when using the 'I' form					
	d. Adapts their way of communicating to the people they are talking to (children, adults)					
	e. Takes cultural differences into account in their way of communicating, and considers the other person's frame of reference					
	f. Shows interest and empathy; listens to the other's problems non-judgementally					
	g. Listens to the other person and invites them to become active in exchanges with open questions and reformulation					
	h. Makes sure that the time and the place are right for free and effective communication					
<b>6. Negotiate, manage problems and conflicts</b> Help children and adults to face up to their responsibilities, set a framework, clear rules	a. Discusses and decides in advance the framework with those involved (rules and consequences in case of a breach)					
	b. Puts into practice the principles of positive discipline					



and limits; play the role of mediator in order to find positive solutions and allow children and adults to learn from them; handle one's own conflicts in a positive way	c. In the case of a conflict, takes the role of mediator and sets up the steps for negotiation					
	d. Seeks, together with the people involved, a positive solution that is acceptable to all					
	e. Faces conflict and analyses their part of the responsibility and how to adopt the best strategy for resolving conflicts					
<b>7. Work in a team / a network with cooperation</b> Respect everyone's opinions and promote their skills with joint action; give and receive constructive feedback; exchange in a multidisciplinary team, work in a network and collaborate	a. Promotes dialogue, listening, collaboration, exchange of views, team spirit, and suggests action					
	b. Works in a group and listens to the others with respect, asserts themselves and negotiates while maintaining a positive attitude					
	c. Takes the initiative and knows how to give constructive feedback to his colleagues with suggestions for improvement					
	d. Requests and accepts feedback from colleagues					
	e. Actively seeks sharing at a multidisciplinary level to optimize analysis and practice					
	f. Participates in several networks, understanding the advantages of this work context					
<b>8. Show empathy</b> Show interest in each person's life and feelings; 'put oneself in the shoes of others' and listening to their needs; adopt a non-judgemental and accepting attitude towards them	a. Listens to people in difficult positions, tries to feel what they are experiencing, and helps them to find suitable solutions					
	b. Accepts people as they are, without criticism or judgement, but with respect					
	c. Creates and develops personal, confidential and respectful bonds, enabling people to feel safe					
	d. Helps children analyse and develop their own resources					
<b>9. Support, motivate a person / a group</b> Adapt one's leadership to the group to lead them towards a common goal; create and maintain the motivation of the target group; mobilize and support various actors (families, communities, local authorities)	a. Establishes themselves as a leader who is recognized by the group, and has a clear vision of the objectives and the means of reaching them					
	b. Adapts their style of leadership according to the context, the ages of the group members, and the objectives					
	c. Encourages the children through specific, constructive feedback					
	d. Suggests suitable and progressive objectives					
	e. Is motivated by their task, and shows enthusiasm					
	f. Approaches in an appropriate way all the people and community groups who could help establish the project					
	g. Organizes discussion times between the various groups within a community in order to reinforce social cohesion					
	h. Assists and supports the network dynamics					

METHODOLOGICAL SKILLS		Total					
<b>10. Plan, implement, and evaluate psychosocial interventions</b> Plan psychosocial activities by setting clear objectives that are specific and measurable, aimed at the development of children's psychosocial skills; anticipate and adapt to the needs of the beneficiaries and to unexpected circumstances; develop new resources (tools for follow-up, activities, games) or adapt existing resources to a psychosocial purpose (transfer); constantly evaluating activities and results	a. Evaluates the needs of the targeted group so as to set appropriate objectives						
	b. Sets overall objectives which are psychosocially specific and measurable						
	c. Makes sure that the objectives are known to the target group						
	d. Plans psychosocial activities to include the three key steps of an activity (getting started, main part, back to the group)						
	e. Analyses and anticipates possible changes in a multi-level situation (weather, political context, number of participants, etc.)						
	f. Transfers psychosocial principles into new or known activities (cooperation, progression and so on)						
	g. Systematically assesses objectives, activities and interventions with the participants (feedback) and/or discussing with a colleague						
	h. Systematically assesses the impact of activities						
<b>11. Promote participation and cooperation in psychosocial interventions</b> Encourage the individual or the group to take part in the identification of their needs and resources; consult the target group during each phase of implementation of the psychosocial activity and ensure a constant exchange of information (accountability); in the context of skill development activities, use the method of 'learning through experience' (alternating times of practice and of systematic reflection) to develop personal and social skills; suggest activities and games with a psychosocial aim through cooperation, progression and variety, learning how to make the most of their potential	a. Knows and applies participatory methods (PRA, etc.) to help communities identify their problems and resources						
	b. Children are consulted at the beginning, during and after all the activities, and their suggestions are taken into account as much as possible						
	c. Gives space to the target people (gives responsibility to children when possible and suitable)						
	d. Applies various methods of participatory assessment ('child friendly')						
	e. Applies the three steps of learning (1st practical experiment, feedback on the behaviour and actions observed, and 2nd active experiment)						
	f. Gives practical, specific feedback which helps in the learning process and improves the children's performance						
	g. Aims at developing a child's psychosocial skills through the activities, and not only for them to have fun or to be kept busy						
	h. Sets up a framework integrating everyone and promoting cooperation (avoids competition and comparisons)						
	i. Plans activities in a progressive way (in terms of difficulty)						
	j. Encourages creativity and the children's imagination with invented stories and tales						

<b>12. Strengthen skills (adult training)</b> Apply the method of 'learning by experience'; use different methods to reinforce skills in order to guarantee their practical application (training, coaching, mentoring, case studies, etc.)	a. Starts with practice, from which to deduce the theory					
	b. Puts the participants into practical situations with an emphasis on participation, involvement and feedback being given and received					
	c. Considers experience-sharing and the motivation of the audience as important					
	d. Sets up various forms of post-training monitoring					
	e. Systematically assesses the implementation of skills in daily practice					
<b>TECHNICAL KNOWLEDGE AND SKILLS</b>		<b>Total</b>				
<b>13. Know the theoretical framework needed for working with children</b> Know the reference frameworks on child protection; know the target group in order to have the appropriate attitude and tools; know how a child develops; understand the key psychosocial concepts while taking the cultural elements into account and applying them into one's daily practice	a. Uses the reference frameworks according to the needs of his professional practice					
	b. Knows the characteristics of the different groups (adolescents, small children, parents)					
	c. Uses his knowledge of child development in his daily work					
	d. Uses the theoretical frameworks in his professional and/or private practice					
<b>14. Have the specific tools for professional practice</b> Animators: know about games, sports and creative activities linked to the needs of the target group. Social workers: know the tools for case management as well as techniques for individual interviews and for group support. Counsellors: know the appropriate counselling and support tools	a. Sets up activities and games that are varied and adapted to the target group, taking the children's development into account					
	b. Organizes activities where parents and families can participate along with the children					
	c. Uses a systematized case management that includes the stages to be followed and the responsibilities of monitoring and intervention					
	d. Knows various tools that help supporting children in their development and reintegration					
	e. Knows various tools to work with parents and to strengthen their roles as educators and providers of protection					
<b>GENERAL TOTAL</b>						

## Appendix 4.6

### Follow-up tool of the animators' psychosocial skills

<b>NAME of the supervisor:</b>		<b>Assessment: between 1 (not at all) and 4 (completely)</b>							
<b>NAME of the animator:</b>									
<b>NAME of the community / village:</b>		<b>Date 1</b>	<b>Date 2</b>	<b>Date 3</b>	<b>Date 4</b>	<b>Date 5</b>	<b>Date 6</b>	<b>Date 7</b>	<b>Date 8</b>
<b>Date of the animator's training:</b>									
<b>PERSONAL SKILLS</b>		<b>Total</b>							
<b>1. Know and question oneself</b>	a. The animator accepts colleagues' remarks (feedback) without becoming defensive, but seeks to adjust and improve personally								
	b. The animator knows how to assess himself objectively								
	c. The animator knows how to use his strong points, and looks for help to compensate for his weak points								
<b>2. Adapt oneself, be flexible</b>	a. The animator is open to changes and new suggestions								
	b. The animator knows how to recover from an unexpected situation, they are not unsettled								
<b>3. Analyse, think in a critical and creative way, make decisions</b>	a. The animator knows how to observe and analyse a situation, and makes quick decisions when necessary								
	b. The animator takes initiative, suggests new ideas								
<b>4. Manage emotions and stress</b>	a. The animator is receptive to the children's individual emotions, does not avoid them, and creates ways of expressing them								
	b. The animator is not overcome by emotions (shouting, bad temper, etc.), and knows how to step back and calmly express them to the group								
	c. The animator is relaxed, at ease, and knows how to handle stress								
<b>SOCIAL SKILLS</b>		<b>Total</b>							
<b>5. Communicate, listen to other people</b>	a. The animator gives clear instructions (with demonstrations) and makes sure they are understood								
	b. The animator listens to those children who particularly need it								



	c. The animator uses language suited to the target group and the situation								
<b>6. Negotiate, manage problems and conflicts</b>	a. The animator reacts appropriately and positively if the activity becomes chaotic or if the children fight								
	b. The animator gives clear rules for the group and for games, and talks in advance to the group about the consequences if the rules are not respected								
	c. The animator knows how to play the part of mediator by finding solutions which respect everyone's needs								
	d. The animator knows how to make the children respect him, respect the group, the rules and the equipment								
<b>7. Work in a team / a group with cooperation</b>	a. The animator works in pairs or in a group, respecting the other points of view and has a non-judgemental attitude								
	b. The animator seeks feedback and takes it into consideration when it comes								
	c. The animator is challenged by, and knows how to give constructive feedback to his colleagues, with suggestions for improvement								
	d. The animator is at ease with contacts in the partnership network (school directors, mayors, etc.)								
<b>8. Show empathy</b>	a. The animator has a privileged bond with each child and can put himself in their place								
	b. The animator notices and looks after a child with unusual or different behaviour (coming late, staying behind, not playing with the usual friends, etc.)								
<b>9. Support, motivate a person / a group</b>	a. The animator has a responsible attitude towards children, and ensures safe activities and surroundings								
	b. The animator encourages and motivates the children through targeted and constructive feedback								
	c. The animator is at ease, motivated, smiles, and shows that they know exactly what they are doing, where they are going with the children and why								
	d. The animator knows how to adapt styles of leadership according to the situation								

METHODOLOGICAL SKILLS		Total							
10. Plan, implement, and evaluate psychosocial activities	a. The animator systematically plans activities in writing (in three distinct parts: getting started or warm up, main part, back to the group or calm down)								
	b. The animator sets up specific physical or mental and psychosocial objectives in such a way that it can be observed (actions or behaviours)								
	c. The animator anticipates the various scenarios that may occur and plans the activity accordingly (with a Plan B in case of bad weather, and so on)								
	d. The animator adapts methodological principles to new activities, and is able to create new games or activities with a psychosocial aim								
	e. The animator assesses the activity during feedback with the children, and alone in self-assessment, or discussing with a colleague								
11. Promote participation and cooperation in psychosocial activities	a. The animator allows space so the children can talk about their experiences and feelings, making creative suggestions for changes in the current activity								
	b. The animator organizes activities where all the children are integrated (no exclusion), and sets up rules to encourage cooperation between all the players								
	c. The animator follows the three steps of learning (1st practical experience, feedback on the behaviour and actions observed, and 2nd active experience), and does not forget to play the game again after feedback								
	d. The animator gives individual and group feedback to help the children develop new levels of learning and behaviour (step by step)								
	e. The animator does not highlight situations of competition by counting points loudly or by congratulating the winners								
	f. The animator uses creativity and imagination to suggest new games and to lead the children into the activity								
	g. The animator gives the children responsibilities where possible and appropriate								
12. Strengthen skills (adult training)	If the animator being evaluated also trains adults, please refer to the general follow-up tool for psychosocial skills for the indicators								

TECHNICAL KNOWLEDGE AND SKILLS		Total							
13. Know the theoretical frameworks needed for working with children	a. The animator knows and applies the theories which are helpful for the professional practice (motivation, communication, perception, leadership, etc.)								
	b. The animator knows and respects the Convention on the Rights of the Child								
14. Have the necessary tools for professional practice	a. The animator knows the characteristics of the different audiences (teenagers, small children, parents, etc.)								
	b. The animator sets up activities and games that are appropriate for the target group and its level of development								
	c. The animator knows and suggests varied games and activities								
	d. The animator knows parents-children activities and activities for parents alone								
GENERAL TOTAL									

## Appendix 4.7

### Follow-up tool of the children's psychosocial abilities

<b>NAME of the animator in charge of the group:</b>  <b>NAME of the community / village:</b>  <b>DATE of the first participation in the workshop (reminder):</b>  <b>NAME and age of the child:</b>		<b>Assessment: between 1 (not at all) and 4 (completely)</b>					
		<b>MENTAL SKILLS</b> <span style="float: right;"><b>Total</b></span>					
<b>1. Learning</b>	The child understands the instructions for an activity or the rules of a game, applies them, and puts into practice what has been learned						
<b>2. Concentration</b>	The child is able to concentrate on a task, and pays attention to what is said						
<b>3. Thinking</b>	The child knows how to analyse and look for solutions, they set up strategies to reach objectives						
<b>4. Imagination</b>	The child is inventive and likes imagining stories in his own imaginary world						
<b>5. Self-knowledge</b>	The child knows their likes and dislikes and can talk about them						
<b>PSYCHOSOCIAL SKILLS</b> <span style="float: right;"><b>Total</b></span>							
<b>6. Confidence</b>	The child is appreciated and integrated in the group, and feels at ease with the others						
	The child is able to do things by themselves						
<b>7. Respect</b>	The child respects the others, and is neither physically nor verbally aggressive						
	The child respects the equipment and tools, and does not damage them						
	The child respects the rules of group life, and does not cheat at games						
<b>8. Expression of emotions</b>	The child expresses their feelings, wishes, fears, and speaks about themselves						
	The child is able to handle their own strong emotions, and knows how to calm down						
<b>9. Cooperation</b>	The child knows how to play in a group in order to reach a common goal						
	The child helps the others, and shows solidarity						



<b>I0. Conflict management</b>	The child can express their disagreement in a non-violent way, and can accept a compromise in a dispute						
<b>I1. Responsibility</b>	The child involves themselves actively when interested in something						
	The child does the tasks assigned						
	The child perseveres when faced with a difficulty						
<b>I2. Adaptation</b>	The child is open to new activities, and adapts to changes						
<b>I3. Communication</b>	The child expresses themselves clearly						
	The child can speak in front of a group						
<b>PHYSICAL SKILLS</b>		<b>Total</b>					
<b>I4. Physical abilities and coordination</b>	The child feels at ease in their body, and knows what they are or are not able to do						
	The child feels at ease doing artistic and creative activities (precision)						
<b>GENERAL TOTAL</b>							



# 4. appendix

## Games Technical Sheets

### Appendix 4.8 Organization of a Fair Play Football Tournament<sup>7</sup>

#### A. Rules of Fair Play Football

##### Principles of Fair Play

*What does this mean in sport and life?*

*Am I able myself to respect rules?*

*What benefits can come from respecting rules and other people?*

The principle of *Fair play Football* is to involve children in a form of social learning. The special rules of *Fair play Football* teaches them to take the responsibility for themselves and others, to choose respectful actions out of consideration for their partners or for the other team. To put the importance of winning into perspective with the importance of playing well, both technically and socially. The idea is to be able to transfer these respectful actions from the field into daily life.

##### Field, equipment and teams

The games are played on small fields (about 8 × 12 m) with small goals (about 1.50 m wide and 1.20 m high). A game lasts five minutes. You need one ball per field and jerseys of different colours to differentiate the teams. Each team chooses a name. The game rotations are written on a board. Each person gets an unspecified reward at the end, beyond the final ranking, which is in any case not the objective here. A team has five players, all of which are on the field. The teams are mixed, with two girls per team, who should always be on the field even if there has to be a replacement. There is no goalkeeper.

##### Rules

##### a. Girls and boys goals

Two girls from each team should always be on the field and at least one girl should score a goal. It is only when a girl scores a goal that the number of the boys' goals is unblocked. From then on, the girls' goals count double. This rule is crucial for learning about cooperation in the team, knowing that boys often find it hard to play with girls. With this specific rule they have to promote the girls so that they can score a goal and 'release' the boys' goals. It is a benefit and a mutual discovery, often very surprising and gratifying for both sides.

##### b. Role of the mediator

Games are played without a referee. Instead, each team has a mediator who volunteered or was chosen for his qualities or maturity. Actually, this role requires a person to be neutral, to remain an observer of the match, to stop himself from intervening in the action on the field. It requires practice and the ability to discuss and negotiate. This is why the position is more suitable for slightly older participants. The mediator is chosen before the match from among the teams who are not playing, chosen unanimously by the two teams who will be playing. For example, if teams A and B are playing, it will be a mediator from team C or D who observes the game.

The mediator observes from outside the field without intervening during the game. His function is to be a moderator, to lead or assist discussions in the dialogue area – the place for talking about the tensions or problems which occur during a game. The mediator ensures that talking goes smoothly. The aim of collaborative discussions is to iron out any potential tension or conflict, as well as to decide on the level of the team's fair play.

<sup>7</sup> The rules of Fair Play Football are the property of Euroschoools (football camps for youngsters which took place alongside the European Football Championships 2008)

Before the match	Prepare the players and decide on the rules of fair play. <i>Are all the players present? Are they all involved in the discussion and final decision? Are they all happy with the decisions? Do these rules reflect a spirit of fair play?</i>
During the match	Observe the game and do not intervene except in an emergency (a violent situation or flagrant non-respect which would be dangerous for the players' integrity), not for simple mistakes or talking between the players. <i>Does the team respect the rules? Is it a girl who scored the goal? How do the players behave towards the other team and within their own team, are they fair play or not? Are there quarrels, insults during the game, or is there mutual help and empathy? What are the key moments in terms of support and mutual help in fair play, to be talked over in the dialogue area?</i>
After the match	Bring the players together in the dialogue area and give them the results of the match. <i>Are all the players involved in the discussion? Is the number of goals scored correct? Do all the players agree on the fair play points awarded? Were there any external influences from adults (teachers, parents, spectators)? Do the points awarded really reflect the team's spirit of fair play?</i>

### c. Area for dialogue and agreements

Prior to the match, the teams meet in the dialogue area (located in the centre of the field but not specifically defined) and think about two agreements to be made, that is two additional rules for fair play, which they intend to apply during the match. Once the match is over, the teams meet again and say whether they think they managed to keep to those rules. The mediator can help in this discussion and point out any special cases he has observed.

The agreements mentioned here are only examples of additional rules. You are free to invent any other rules – and they can be as creative as you want! The important thing is that all the players keep to the rules they suggested.

Examples:

- All the players shake hands at the end of the game
  - If a player fouls someone, he or she should help his adversary get up again
  - No insults or swearwords to any player on the field
- Just before the game starts, the players of each team meet in the dialogue area to talk about the agreements. This can take a few minutes.

### d. Final ranking

This way of counting points is original and includes different types of points:

- Goals scored: 1 goal = 1 point
- Fair play attitudes and behaviour: the mediator has the power to award a fair play point 'justified' by providing an example of a definite action, or the behaviour of a team and discusses this with the group. You can also decide that it is possible to award more than one point and make the final ranking based solely on the fair play points. Anything is possible!
- Supporters: an attitude of encouragement and originality of those players who are not on the field (one point is awarded to the team whose supporters encourage them).

## Preparation for a tournament for children by a group of teenagers

This chapter gives a relatively precise picture of the tasks to be done for the good organization of a sports tournament for a large number of children. It is of course understood that the method of going about it depends on the wishes and needs of each animator and his group. Before anything else, the number and origin of the participants must be determined, within a school, a community or even from a wider range (inter-community/school). A tournament can easily include 80 participants. In order to organize a tournament with success, you must have 12 to 16 teenagers (between 14 and 18 years old), coached by two animators. Dividing a group of teenagers for sharing tasks is important; acceptance of their role will influence the motivation and involvement they will show before and during the games. Approximately six weeks are required to organise a tournament with weekly group reporting; an advantage would be to choose one or two people for overall coordination, to help the animator where required. The following elements should be defined for the preparation and organization of the tournament:

- Content (which activities, if one has decided to have other games as well as *Fair play Football*)
- Sports equipment
- Location for the tournament
- Logistics and non-sports equipment
- Structuring the tournament and team rotation
- Communication

**Note of Caution:** it is useful to relate to a tournament as a 'project' and to refer to the event as an activity requiring planning (beforehand), implementation (during) and assessment (afterwards).

## 1. Planning: before the matches

### Content (all)

- To be decided with the whole group of teenagers according to the objectives. The choice of suggested activities depends on several parameters: the number and profile of the participants (age, girls or boys), the available venue for the games (sports hall, outdoors), and so forth.
- In our example, *Fair play Football* is the main activity, but we suggest partnering it with another sporting game such as *Dodgeball*<sup>8</sup>, to create a balanced development of feet/hands skills and to keep 80 children occupied at the same time.
- You can also choose a different third activity, like a short game with a psychosocial aim to strengthen the relationship between the participants (ex. *Shark Island*, *Postman*<sup>9</sup>)

## 2. Sports equipment (3 teenagers)

Once the number of participants has been decided as well as the games to be played, the necessary materials must be assembled.

*Fair-play Football:*

- Mini football goals, at least two pairs
- Footballs, two per team
- Jerseys (one colour per community/team)
- Coloured tapes or similar to define the field boundaries

*Dodgeball:*

- Volleyball balls, two per team
- Jerseys (one colour per community/team)
- Coloured tapes (or something similar) to define the field boundaries

*Other game?*

<sup>8</sup> See module 3.1.3 *Competition and Cooperation*

<sup>9</sup> *Terre des hommes, Handbook Laugh, run, move around, to better develop together: games with a psychosocial aim, 2007*



### 3. Location for the tournament (2 teenagers)

- Find a suitable sports area for playing, either indoors or outdoors
- Watch the weather forecast (depending on the place and season); always have a Plan B in case of rain for outdoor tournaments
- If no such area is available nearby, take official steps to search for one with a sports club and community leaders

### 4. Logistics and non-sports equipment (3-5 teenagers)

The logistics aspect of a tournament is essential to its success and to achieve the objectives. It takes organization and dedication up to the day of the games.

- Prior to the start of the event, define the timing of the activities to be undertaken (from planning through final assessment).
- Organize the venue and reception of the teams with the people in charge of them, set up a meeting one or two weeks beforehand to explain the schedules, activities and the team rotation.
- Nominate one person per team (parent, adult, or teacher) to be responsible for looking after their group and for respecting the principles of fair play.
- Define what non-sports equipment is needed so that the tournament goes smoothly: a list of the games on the scoring table written on a large sheet of paper for better legibility, a sound system for a festive atmosphere (music) and for commentaries, interviews, etc.
- Rewards arranged for all the participants (a medal for each player, a cup per team, a cap, T shirt or similar).
- Depending on the length of the tournament, a snack should be provided in sufficient quantities for all the kids. Do not forget water, in large quantities. One bottle can be given out with the snack, but there should also be a refreshment area, with two people in charge (equipped with a table, water, plastic glasses, trash bags, etc.)

### Structuring the tournament and team rotation (all or 2 teenagers)

- In advance, put the structure of the tournament in writing, how to use the area or how the activities will go with the rotation for the games. Disseminating this information is important to coordinate all the teams
- Define an agenda for each team indicating the location of the games, as well as a programme of meetings.

### Communication (3 teenagers)

The success of a tournament and creating a positive atmosphere depends on the way the potential participants are invited.

- Define the list of participants (schools, communities) with the specific criteria linked to the tournament

- (age or age groups, number of girls per team, etc.)
- Make invitations that include the essential information and send them to the people in charge, teachers, heads of centres or school principals
- Reconfirm the participants' attendance one week before the tournament
- To help with the visualization of the locations for the games and to clarify the rules to be used for the sports activities, you should arrange posters or notice boards in school halls or around the play grounds, explaining the main points of the activities with the rules of fair play.

Total people in charge: approximately 14 teenagers

### Example of a programme for eight teams on two fields

#### 1st round

Divide the teams into two distinct groups and give each a code number to simplify it\*:

Code	Group A	Code	Group B
1	Community name 1	5	Community name 5
2	Community name 2	6	Community name 6
3	Community name 3	7	Community name 7
4	Community name 4	8	Community name 8

\*This table includes eight teams of five persons each. A similar table should be drawn up for the second activity, *Dodgeball*, which concerns the other 40 participants.

Match	Group A	Group B
1st	1-2	5-6
2nd	3-4	7-8
3rd	1-3	5-7
4th	2-4	6-8
5th	1-4	5-8
6th	2-3	6-7



Ranking in each group
1st
2nd
3rd
4th

## 2nd round

The two first teams of each group play as follows:

### 1st group A against 2nd group B

➔ The winner plays against the winner for the 1st place

### 2nd group A against 1st group B

➔ The loser plays against the loser for the 3rd place

The two last teams of each group play as follows:

### 3rd group A against 4th group B

➔ The winner plays against the winner for the 5th place

### 4th group A against 3rd group B

➔ The loser plays against the loser for the 7th place

## 2. Implementation: during the games

Each sub-group is responsible for setting up its part. The 'sports equipment group', for example, is responsible for setting up the football fields, and supervision. Everyone must think about sharing the various tasks between the children, and some other jobs will certainly be added during the course of the tournament:

- 2 people per field to ensure good procedure and game coordination (8 people for 4 activities on 4 fields)
- 2 people at a table to record the results
- 2 people receive the communities and hand-out the jerseys, and ensure rotation between the playing locations (if there are several activities)
- 1 to 2 people manage the refreshment stand
- 1 person acts as presenter (if a sound system is used)
- 2 people handle the rewards and snacks
- 2 people put together the reports and photos

There can be a rotation between these tasks to avoid weariness. However, in advance of the tournament this requires a clear written agreement from everyone, otherwise you risk confusion!

## 3. Assessment: after the tournament

You need to do a review with the group some days after the tournament. You should start by speaking about the emotional experiences of the teenagers, acknowledging everyone's difficulties, successes and pleasures. This meeting should include a discussion on the various organizational aspects and objectives to note the 'good practices' and any learning points to be used to improve the next time. It is important to draw conclusions about the organization of a tournament with this moment of exchange, so the teenagers can fix the learning of such an experience in their minds and realize what they have accomplished. Think about a little commemorative gift as a 'thank-you' for the organizers and community representatives for their investment (a note of thanks with a photo, or similar).

*All other ideas or ways of doing things are welcome!*

## Appendix 4.9

### Outdoor game for a large group

#### Hens, foxes, vipers<sup>9</sup>

#### Duration

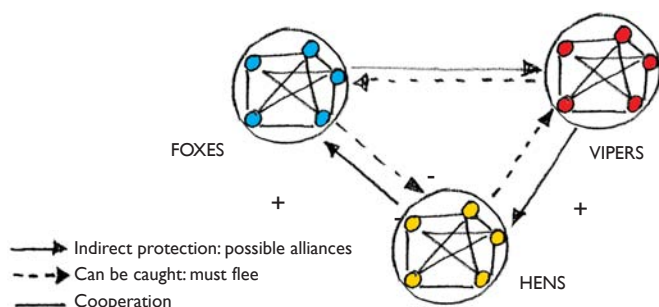
The duration of the game can vary from 30 to 60 minutes according to the time available.

#### Equipment

The game is easier to play outdoors, in a large, flat area, with some trees, for example. Each team marks out its 'camp', a circle 4 metres in diameter marked with stones, cones or ropes. The camps are located at the tips of an equilateral triangle, a hundred metres apart, depending on the number of players. Scarves of three different colours for the players' tails are necessary.

#### Organization

It is better to play with children over eight, dispatched in three equally sized teams, with between eight and twenty children per team. Three teams are matched: the Hens, the Foxes and the Vipers. This triangle works out paradoxically, with each team threatening another team who is threatening the team who threatens the first one: how will the players react to such a paradox?



Every player has a 'tail' (a scarf, piece of fabric or something similar) – a different colour for each team – which they put into the back of their trouser's waistband, hanging out far enough so it can be caught easily by the other team's players. This accessory is important because it helps the children

to quickly differentiate between the players who have been caught (their tail missing) and the ones still to be captured (still with a tail).

Once the three teams have marked out their camps, the players enter the field to look for their future victims: the Foxes try to catch the Hens, the Hens try to capture the Vipers, and the Vipers attempt to get hold of the Foxes. When a player takes another player prisoner (by catching their tail), he escorts him to his camp with the tail held high (this clearly shows the invulnerability of the player taking his prisoner to his camp); he holds the tail and does not give it back to the other player until they arrive in the camp.

When they are captured, the prisoners form a chain with the first player having his foot on the perimeter of the adversary's camp. They can be freed by a simple touch by one of their own team (all the people in the chain are freed at the same time). They then return to their own camp without being catchable and put their tail back.

#### Rules

A player may not capture more than one adversary at a time and he is invulnerable while he takes the other one back to the camp. Once inside the camp, a player is untouchable. No player has the right to cross another team's camp.

#### Skills to develop

- Among other things, the game is based on freeing one's teammates. At a psychosocial level, the children develop mutual help, **cooperation** and **empathy** skills, which are essential for playing the game well. **Fair play** and **responsibility** are fundamental to accept having been caught.
- At a mental level, **observation**, **concentration** and **strategic thinking** are at the centre of this paradoxical game which requires the forming of temporary strategic alliances.
- At a physical level, the **speed** of moving around is important for escaping followers or for capturing adversaries. **Agility** is needed if the ground is uneven.

Choose two skills that you would like the children to improve and turn them into objectives (observable behaviours).

#### Tips

This game allows the players to experience a paradox, as the relations of capturing (chase) can lead to relations of mutual help:

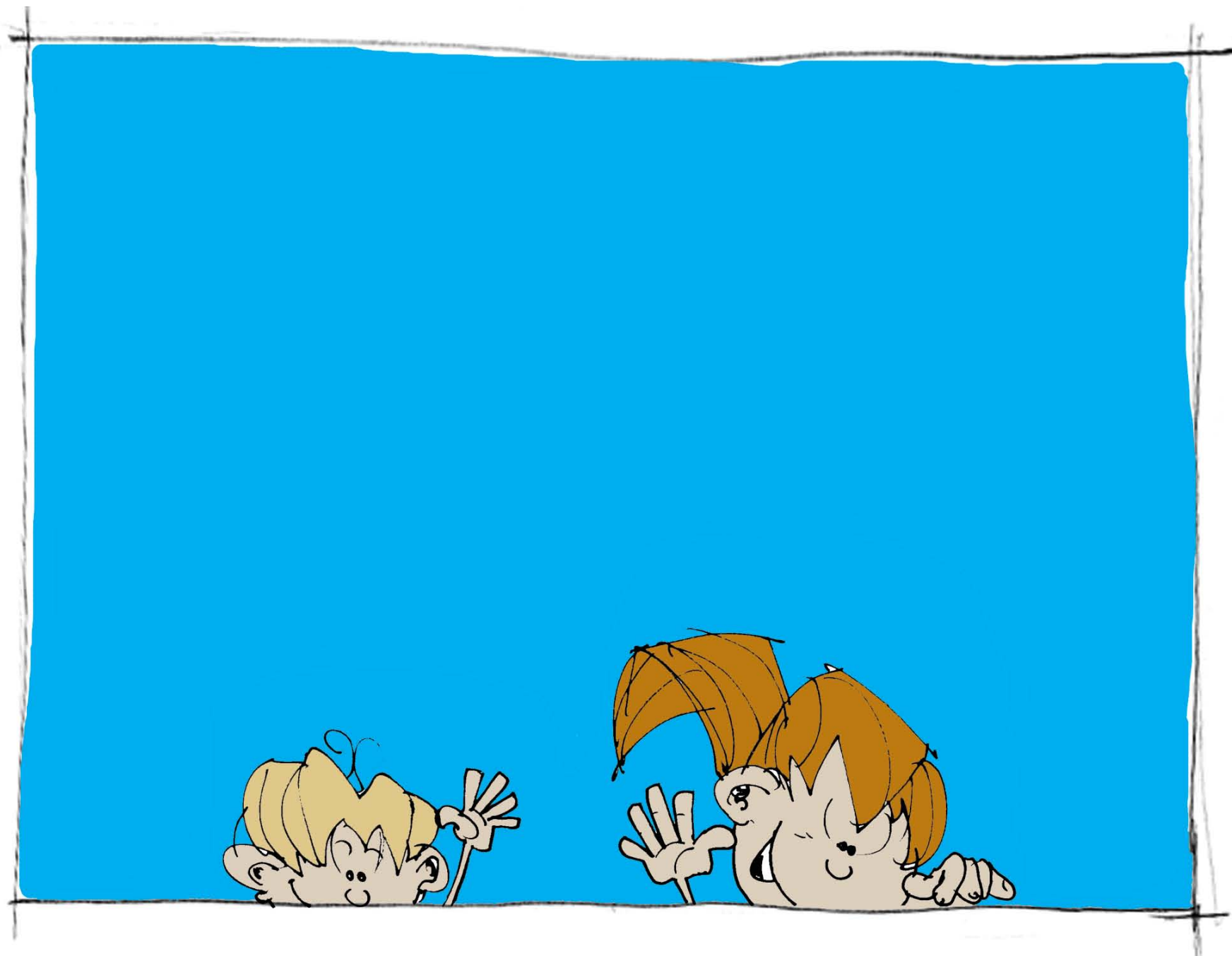
- the Foxes eat the Hens, but the Foxes can help the Vipers.
- the Hens peck the Vipers, but the Hens can help the Foxes.
- the Vipers bite the Foxes, but the Vipers can help the Hens.

There comes a moment when the players realize that something does not work out. They see that when they take someone prisoner they deprive themselves of a participant who potentially has the power to protect them. They have to be careful with him, and the game can be endless. It is better not to give rules about finishing the game right at the start. That way, the players can discover for themselves the ambivalent nature of the situation, and they can choose their own way of continuing play. Sometimes the players decide to end the game at a certain point: a given number of prisoners (5 or 6, for example) is a 'win'. The animator can initiate learning discussions at feedback times during the game or at the end of the game.

#### Feedback

- Who was taken prisoner at a very early stage? How did they feel about that?
- Who seldom came out of their camp? Why?
- Who managed to avoid their adversaries? How?
- Who chose to hide and observe?
- How did the teams get organized?
- Did individual actions predominate?
- Were there any special strategies? Which ones?
- Did the players give each other specific roles? And did they respect them?
- How did the teams get organized for taking prisoners, or for freeing them?

<sup>9</sup> Taken and adapted from the website 'Ton Meilleur Tour du Monde': <http://www.tmtmdm.net/regle-du-jeu-poule-renard-vipere.php>





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