

Cognition Through Games

A Handbook for Workshops for Children, 7 to 14 years old

Overview

We are living in an extraordinary time. A time of war and the precipitous impoverishment of a large part of the population, a time of degradation of value systems and dehumanization of interpersonal relations. It is a time which in the first place compels the satisfaction of elementary biological needs, and impoverishes every refined human feeling and communicability. A time in which the otherwise marginal groups of the population have become even more so.

Psychological research carried out at the beginning of this period, in the year 1991, with children who were not directly exposed to the war (children from Belgrade and other cities in Serbia), points to several significant psychological changes: war themes have penetrated children's conscience (thanks to television above all), increased the level of interpersonal confrontation and aggression, and have imposed on the children questions they alone cannot find suitable answers to. Adults - parents individually, as well as, teachers themselves, caught by the state of affairs and incapable of dealing rationally with their new experience, have been showing signs of confusion and total unreadiness to follow the emotional and cognitive happenings inside their own children.

In the meantime, in every sense, the situation has worsened. The children have become the most imperiled category of the population. The manifestations of various forms of frustration are more and more obvious. Aggressiveness, for example, which usually used to be expressed at the beginning of the game, rather than through the game itself, has recently appeared in the form of quite explicit and relatively large-scale delinquency, and there have even been cases of suicide of minors. It is more and more obvious that our own local children, and not only special groups (refugees, for example) need specific, psychological help.

**I KNOW A LOT, I CAN DO A LOT,
BUT I NEED TO UNDERSTAND**

(adapted from verses by Miroslav Antic)

The Handbook written and compiled by Tunde Kovac-Cerovic and her colleagues, *I KNOW A LOT, I CAN DO A LOT, BUT I NEED TO UNDERSTAND, COGNITION THROUGH GAMES* meets that urgent requirement. The subject under discussion is a handbook for organizing workshops for children from 7 to 14 years of age, whose primary purpose is to make it possible for the children to attain a feeling of competence and capability for articulation and processing of a series of important internal experiences. Dealing with those experiences (children's hesitation, doubt, feeling of confusion, for instance) is absolutely necessary but at the same time extremely delicate work, and the authors have kept one and the other completely in mind, and they approach them with altogether careful consideration.

Tunde Kovac-Cerovic, Slobodanka Jankovic, Milena Jerotijevic, Tatjana Kecman, Svetlana Kijevcanin, Marija Krivacic and Snjezana Mrse built their model of the workshop on a developmental-psychological formula: game - experience - cognition - development

The basic standards they hold to are:

- 1) for the provoked experience to be authentic,
- 2) for the children to become aware of it in exchange with others,
- 3) thanks to the leaders' interventions and the quality of play context, the experience gains a rational framework which is acceptable to the child and
- 4) to make possible remodeling and supplementing.

Thus, the experience, which has become authentic, conscious, accepted, changed by enrichment and supplements, becomes a new phenomenon of a child's psyche - it gets re-made into the cognition that a child can control. That is the right way to initiate developmental-psychologically significant changes in children. Thus, the title of these workshops: the path to cognition, rationalization.

The Handbook contains 15 workshops for younger children, and 12 workshops for the older ones (within the mentioned age range). All the workshops keep to the same basic structure: introductory games - the main theme - closing games.

The main themes worked out in workshops for younger children include a broad range of possible children's experiences - from the non-visual - getting familiar with an object, looking for possible solutions for particular life problems, consideration of a situation from different standpoints, communication of one's personal view of things to another, guided fantasy, getting familiar with one's own body and feelings, through recognition of some common conflicts, being aware of different shades of intentional or incidental acts, moral discrimination, to the skill of analyzing a problem into its components, alternative designation of important components of some phenomena and designation of ideas by nonverbal means.

The main themes of the workshops for the older children are, naturally, more complex, and they range from the ability to represent reality by various means, recognition of ways of transmission and deformation of information, through cooperation in solving the same problems and the exercises in confronting and argumentation of one's personal point of view, to the recognition of the psychic state of another person, differentiation of characteristics of persons important to the children, discovering the ways of reaching a solution for tougher problems, or, establishing special systems of communication.

The children will deal with all these themes through the basic form of these workshops - through the games.

Besides the main themes, every workshop contains a larger number of introductory and closing games (total: 96), whose purpose is, in addition to the others, to prepare the atmosphere for dealing with the main theme, that is to round out the experience obtained and cool down the excitement stirred up during the performance of the main theme. In the appendix of this Handbook there is a Catalogue as well as an alphabetical index of all these games.

Apart from the description of the manner of organization of the workshops, every workshop also contains detailed instructions for the leader, with a lot of observations, recommendations and warnings of possible difficulties to spoil the flow of the process. The leaders are offered all they need to know together with a model by which they themselves can further supplement the workshops, but also to create new ones.

The theoretical-methodological woof of these workshops is the psychological research of metacognitive phenomenon: awareness of one's own cognitive functioning, personal experiences arising from certain changes or temporary difficulties in psychic functioning, and strategy of following and directing of personal cognition and behavior. With great knowledge, self-reliance and delicate creativity the authors have applied that knowledge in shaping their workshops. The extra value of the Handbook is that the foundation of the whole concept of the workshops has been well-based on the direct psychological investigation gained with refugee children during the year 1993.

In the majority of cases, special seminars are held to train leaders in the running of workshops. However, this Handbook has been put together in such a manner and supplied with such instructions that it can be used by persons less experienced in running workshops.

All the above-stated reasons have convinced us that this Handbook, once available to the public, will be welcomed by all those working with children, will be used with pleasure, and the greatest beneficiaries of all will be children. Therefore, this review should be considered as a recommendation of a professional to a future publisher to make this Handbook accessible for those who will make the best use of it.

Belgrade,
September 1, 1993

Dr. Ruzica Rosandic,
Prof. Developmental Psychology

Preface

Cognition Through Games is a way to help children work through the inner journey of the ravages of war and its traumatising effects on the way children view themselves and the world.

This manual is meant for children up to age 14 years and is divided into two parts: 7-10 years, or grades I-IV, and 11-14 years, or grades V-VIII.

While it has been conceived in the context of the war in the Former Yugoslavia, we hope that the ideas it contains will stimulate thinking and help others in different parts of the world to adapt the ideas to their own specific locations and be creative and responsive to the needs of children with whom they work.

We wish to express our gratitude to those who put this manual together and to Cecilia Ryberg, Social Services Officer in Serbia, for sharing it with UNHCR Staff

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Introduction

This handbook contains about twenty educational workshops for children. They are not educational simply because of their new content which is offered unobtrusively (although in some the content is valuable in itself) but primarily because they lead to developmentally significant changes in the children. The basic terms of reference of any workshop, these included, are participants, cooperative play, adventure and experience. In these workshops the game context creates possibilities for new experiences, around that new experience new knowledge is organized which above all acts encouragingly on development. In doing so, the work itself with a group of children supports every link in this chain.

Our basic idea in creating these workshops was through them to help the children gain a feeling of competence and articulate a series of very important internal experiences which are not touched upon nor fostered during formal schooling. Concern with such experiences is a delicate job. They are concealed and sensitive experiences of which the children are not often fully aware of (for example, hesitation, doubt, confusion). Those experiences are very sensitive to the whole situation so that it may easily happen that instead of the targeted experiences something entirely different takes place (for example, instead of the experience of free creation there is copying the leader or a group member who has been praised by the leader). Finally, every enforced or imposed work with them may become counter-productive. In a certain sense it is better if the child remains unconscious of its own experience rather than doubting its veracity.

In order to preserve the basic formula for the creation of workshops (game experience-cognition-development) and in order to prevent this and similar traps, it is useful to bear in mind the following:

1. Provoked experience should be authentic - and for this reason the game context for each workshop is chosen so that by its structure and group dynamics it incites a specific experience and make it logical in such a situation and relevant from the children's viewpoint.
2. Experience becomes conscious through exchange with others - group interaction is vital and it should naturally rely on or follow from the game itself. We consider as those workshops in which the exchange of experience with others is an integral part of the game context and not only a subsequently added "discussion" as the most successful.
3. The experience should be accepted - therein lies the key role of the leader who should create an atmosphere of complete respect for every member of the group and consequently his experience and adventure. On the other hand, the quality of the game context is also of significance: the better it is, the more it is certain that the children's experience will obtain a sound framework and thereby become accepted.
4. Experience is supplemented and re-worked - this is contributed to by the described consciousness and exchange and placing it in a cognitive frame. In this role, the -leader is also important. He follows each child and helps him precisely where, how much and when he needs help so that he might, at least a little, leap ahead of himself. In addition, the leader also manifests his experiences, adventures and thoughts thus serving as the model of a person who feels, experiences, hesitates, thinks and changes. This kind of careful dosage of oneself is a skill gained in working with children and it is especially important that the leader should not become an authority, an arbiter or faultless model.

Experience which is authentic, conscious, adopted, enriched through exchange and added to, becomes a new phenomenon and is processed into cognition. Such experience is the subject of

these workshops.

How the Workshops Originated

The material presented here is the result of real team work - even the order by which the authors are listed is random. In this form it originated during 1993 while working with refugee children housed at the "Zvezdani gaj" hostel in Belgrade, as part of the project of the Centre for Anti-War Action which is financed by the United Nations High Commissioner for Refugees. One part of the workshops originated in a project of the Institute of Psychology of the School of Philosophy of Belgrade University ("Metacognition in School") which was realized with Belgrade children during 1991¹. On the other hand, the ideas for our workshops relied on various sources. Some were adapted from research procedures or from investigations of child development while others were constructed exactly for this occasion. As for the introductory and concluding games, they have often been taken from or re-worked from the workshop procedures of other groups (for example, from the project "Youth Workshop"). As with every skill in the workshop craft, knowledge is transferred from hand to hand, it is re-worked and it integrates and builds further upon what is valuable, the unusable is rejected, personal imprints are left, a new whole is created and handed over to others for use and adaptation².

How to Run the Workshops

We have made every effort to put in this workshop handbook as much as possible of our observations, recommendations and warnings of the possible pitfalls in the main course of the process. Still, there is room for some general advice addressed primarily to those persons who have not yet had the opportunity of working with children in this way.

As a rule, the workshop is conducted by two leaders at the same time. If there is a network of workshops with a large number of groups, it is best for each group of children to always work with the same leader. They divide their role between them but both are technically and essentially indispensable. During the workshops, the children often separate themselves into smaller groups so that it becomes necessary to assist the work in such groups. Likewise, while one leader is busy conducting the overall activity of the workshop, the other one can focus his attention on the children, watchful of their condition, experiences and hesitations. At such times it may be useful for the leader to articulate perplexities as if they were his own, for example: "It's not clear to me whether we should draw now what occurs to us or whether we should try to..." This helps us to attain precisely the function of the kind of model, which the leader offers, to which we aspire.

The optimum number of participants is between 12 and 15. A smaller number hampers group dynamics and the structure of the planned games so that with fewer than 8 children it becomes impossible to work. A larger number of children makes the work more superficial and reduces the quality and effect of the work.

The age of the children in the workshop need not be homogeneous but the age span in the same

¹ We also owe gratitude to the team collaborators who participated, in addition to the several authors of this book: Sonja Popadic, M.A., Milica Krstanovic and Dragan Stojanovic

² In this way, a kind of workshop tradition is created and it is often impossible to trace the path back to the original source of some procedures. In elaborating our catalog of games, we encountered precisely this problem. We included those games in the catalogue used in our workshops and taken or adapted for our needs from others. At the end of the catalogue there is a list of sources used, but unfortunately only those of direct source which does not provide exact information about the original authors of particular games.

group should not be more than 3-4 years. The material in the handbook is adapted to this maximum span so that if one works with a more homogeneous group the content and demands can be more precisely adapted to the exact age of the children in the group. On the other hand, some of the workshops designed for younger groups can, with small modifications be used with the older groups, and the workshops for the older group can be held for high school students.

The workshops proposed in this handbook last about 2 hours. Any significant deviation from this time requires re-shaping the workshops: if the time is shortened, then the leader must be careful to retain the basic structure of the workshop (introductory game - the main theme - closing game), and if the time is extended, breaks should be introduced.

Participation of the children in the workshops should always be on a voluntary basis but it is desirable for the composition of the group not to be changed. Also, the principle of work does not include observers which means that all the children present must be expected to participate. If a child is found to hesitate repeatedly regarding participation, this should not be resolved within the group but in individual contact with the child.

A permissive atmosphere prevails in the workshop. However, it is a highly structured, guided activity. The judgment as to what possibilities should be restricted and what permitted is an important part of the formation of the workshop and is reflected in the structure of the games context. Nevertheless, some of the decisions in this matter are left to the leaders. Thus, it is useful to achieve agreement with the children on several basic principles - entering and leaving the room, seating arrangements, noise, and this should be done during the beginning phases of the workshop. If that agreement is sincere and is not imposed, there is greater likelihood that the children will respect it as being their own. In addition to increasing their feeling of responsibility the leader is freed from the need to intervene from time to time in the position of authority. The workshop is not a workshop if added measures are needed and persuasion is brought to bear in order to activate the children, hold them in the group or quiet them. Of course, such agreements should be introduced as the need arises in the workshop.

The first few workshops represent the period when the group becomes accustomed to them. These workshops have a three-fold role: to motivate the group for further work, to offer an arena for agreement and to establish cooperation in the group. The sequence of the workshops as proposed in the handbook takes these limitations into account. Also, if the workshop takes place in an area which is otherwise not accessible to the children, it is useful to undertake joint search for space during one of the early workshops. Experience has taught us that failure to do so (as well as in other cases) will sooner or later be reflected in the work of the group. Insistence on the children's experience, in addition to what has already been described, has some further consequences on the work of the workshop's leaders. It implies a maximum openness to the children's experience and a readiness to recognize every child's behavior and statement as a natural expression of his response to the workshop. This means that if the workshop takes an unexpected course, the children should not be blamed but the mistake should be sought in the situation, in the workshops, in one's own behavior. Likewise, such an unexpected turn should be monitored by a skillful leader so as to alter the content or game structure and therefore to integrate it better into the momentary state and interest of the children. Such workshops are often the best. Among other things, that is why the most successful workshops are those in which the leader has left his authorial mark - it is easy to be flexible if you know what you want to achieve with the children. In any case, the workshops do not serve for something to be learned about the children nor are they the place for spontaneous games and for children to get together.

The workshop must run smoothly and this tempo of work is oriented by both the children and the leader. Reflections require deceleration while games often need acceleration .

In most cases, conducting workshops is learned by attending seminars. In offering this material as a handbook, we have abandoned this rule. We feel that the application of these workshops is

useful even if they are led by someone who is less experienced. In any case, the children will gain something even if this is less than experience has shown they can gain.

Of course, the leaders must bear in mind that conducting the workshops must be preceded by thorough preparation and that running them properly is an exceptionally strenuous task. Of course, it also implies discovering oneself. Those who do not care to do so will not opt for this kind of work.

How to Use this Handbook

The purpose of this book is for the products of our work to be accessible to the public and our workshops to be offered for use to all interested persons, teachers, educators, psychologists and parents. We feel that they can very readily be integrated into some less obligatory forms of work with school children such as recreational tuition, an extended day at school, (after school activities) excursions, summer camps or classes of departmental groups. We can also imagine them as the framework for nature and social classes as well as the structures for children's celebrations. Whole or partial workshops can be used equally well. The sequence of the workshops can be adapted as can the materials and concrete contents, and even the suggested games themselves. Therefore, what is contained in this handbook can for future leaders be a starting point but need not be the final product. Conducting a workshop is always, at least to a certain extent, an authorial work which cannot be totally institutionalized.

The handbook contains 15 workshops for younger age groups (1-4 grades of elementary school) and 12 workshops for older age groups (5-8 grades of elementary school). It also contains a catalogue of games, an alphabetical index of games and a list of ways to divide the groups into pairs and smaller groups.

Each workshop is an entity with its specific scenario for two hours of work with the children. However, all the workshops have a similar structure: they always start with making badges, then follow various introductory games, then the main theme, that is, the main games, and then finally the closing games.

THE BADGES are made by the children themselves. Their content is suggested by the leader, it is different each time and is always connected in a certain way with the theme of the workshop. The children draw, colour and cut out the badges according to their wishes and write their names or nicknames on them. They pin them on themselves and wear them throughout the workshop. At the end, they glue them onto a board which after a series of workshops will represent a reminder of common experience. The making of the badges is a way for the children to actively start their workshop and gradually to become introduced to its content and are also a useful aid for remembering the names of the members of the group. The workshop formally begins when the children sit in a circle, wearing the badges and the leader gives a short commentary (or each child introduces himself) about what is drawn/written on the badge. Thus, from the very beginning each child is mentioned and everybody's product is accepted by the leader and the group.

THE INTRODUCTORY GAMES are activities which are loosely connected to the main theme, they serve to slowly focus on it and also to contribute to the creation of an atmosphere of togetherness, mutual acquaintance and a warm up for work. In a word, with the aid of these games, the children enter into the world of the workshops. With every workshop there is a list of proposed introductory games and their detailed description is given in a separate catalogue at the end of the manual. With this we wished to facilitate the flexible use of the games. Namely, the leader can choose for his situation more adequate games for the introductions, or if the need arises, he can include a game later on in the course of the workshop in order to channel the increased activity of the children or to avoid their passivity. In the catalogue, the games are grouped into games of getting to know each other, warming up games, games of trust and cooperation, traditional and other games. A required game will most easily be found in the Index

in which every game is numbered according to where it is described in the catalogue.

Some workshops have **PRELIMINARY GAMES** included. They are games which directly lead into the main theme of the workshop. Very frequently they are either meaningful new games or in great part they are altered and adapted from the already existing games. Because of this, these games are described in the narrative of the workshop itself and not in the catalogue of games.

THE MAIN GAMES are the central part of the workshop. Every game is described as well as the procedure of carrying it out and with instructions and advice to the leader, if needed. In this way, the reader is led from a general picture of the whole game to the most concrete details. The description contains a general overview of the game including its implied objective. The procedure presents the scenario of the main games, it gives the structure of the game according to the chronological order of execution of the game. By relying on the procedure, it is possible to alter the content without breaking down the structure of the game. Instruction is given in direct speech and contains all the elements which the leader must say to the children. The advice is derived from our own experience and may be of use to the leaders.

CLOSING GAMES serve to round off the events in the workshop. In selecting the games, care is taken to have the children leave the workshop in a pleasant mood and with the feeling of belonging to a group. Their description is in the catalogue of the games and can be found in the same way as the introductory games. They are the least linked to the main theme of the workshop and usually can be changed quite easily without altering the meaning of the workshop.

Workshops for Younger Age Groups - Ages 7-10 Years (I - IV Grades)

Workshop 1: OBJECTS IN A SACK

BADGE: Children draw on white or coloured paper any design they wish and then colour it. On it they write their names, nicknames or whatever they want to be called.

Word of Introduction:

- The leader, first of all, expresses satisfaction because of the interest shown on the part of the children by their coming to the workshop.
- The leader then acquaints the children with the work of the workshop. He, for example can say: "First of all will tell you how we planned our meetings. Each meeting has a specific theme, and we will work through this theme in a specific way. We usually call that specific way a workshop. The workshop consists of various games, acting, drawing, thinking, imagining etc. Some of these things you already know, some you have tried. Others will be new and I hope will be interesting."
- Then the leader acquaints the children with the rules of the workshop: "*Each workshop lasts about 2 hours. Most frequently we will sit in a circle in order to be able to see one another. We will talk that way too, one after the other. If, for any reason, you do not want to participate in a game or discussion, you only have to say "Next" and you do not have to explain anything to anybody.*"
- "*We can begin with some little games through which in an unusual way we will get to know each other better.*"

Introductory Games

1. INTRODUCING ONESELF
 - NAMES I
 - NAMES II
2. MOVEMENTS
 - Small MOVEMENT
 - Big MOVEMENT
 - Fast MOVEMENT (can be a semi-circle)
 - Slow MOVEMENT (can be a semi-circle)
3. FOLLOW MY FINGER

Preliminary Game

I TELL YOU A STORY USING OPPOSITES

The game consists in every participant making an unusual sentence in which it is compulsory to use two words opposite in meaning. The first player says his sentence while the next one begins his by using the end of the previous sentence. In this case the game serves to open children's imagination to unusual possibilities and to create the adventure of mutual creation. Also, repeating opposite qualities sharpens their attention for the description of objects in the next game.

All the children sit in a circle and the leader says: *"This is an interesting game in which two key words appear: big and small. Each one of you will use these two words in a sentence in this way, for example: 'On a big rooster there is a small cloud,' the next child continues with: 'the small cloud put on a big bow,' and so on, each continues repeating the end of the previous sentence and then adding something."*

The first round is played with the words BIG - SMALL. When that round is finished, introduce 2 new key words into the game, WET - DRY. *"Now we will play in the same way but you will use 2 other words: WET - DRY, for example I will begin: 'On a wet bed is a dry current.' The next can continue: 'To the dry current the wet rabbit ran away..."* In the third round use two new words: BENT - STRAIGHT.

Advice: For small children this is a difficult task in the beginning. It should be kept in mind that the game should be played dynamically and that individual achievement is not important, but rather the entity of the game - if someone cannot remember the sentence, the group and the leader can help by giving suggestions. Every child's work is to be accepted and there should be no criticism.

After all three rounds have been played, the children are told to draw a combination which they recall or which was the funniest in the first round because BIG - SMALL is the easiest to express in a drawing. At the end, all the drawings are exhibited on the bulletin board.

The Main Theme

MYSTERIOUS SACKS

In this game, the children are asked on the basis of touch only (absence of sight) to recognize the important characteristics of an object, and then to communicate that information verbally to another. At the same time, those listening have the task to express that verbal description, which is frequently incomplete, in the form of a drawing. Thus, the visual representation of an object is made on the basis of verbal description which is derived from touch as the only source of the information. The limitation of only one source of information (touch or verbal description) achieves a sensitivity in observing the vital characteristics of an object on the basis of which can be constructed the most exact representation of that object.

Procedure:

1. The leader introduces the game to the children
 2. The children are divided in two groups. Pairs are formed in each group: "feelers" and "drawers". The "feelers" describe the object, the "drawers" draw it.
 3. The "feelers" correct the drawings of their partners, and the "drawers" touch the object in the sack which they have drawn "blindly".
 4. Comparison of the drawings of the two groups and judging whether the objects in the sacks were the same or different.
 5. Check on the correctness of the judgment.
1. The leader introduces the game to the children. *"I found two sacks, nearby, in the park. There is a note on them which says", the leader reads aloud the contents of the note, "This is a gift for the children from (name the center). These two sacks have a magical power. In one there are two different objects. In the other, there are also two different objects. But it is not known whether they are the same two objects as in the first sack. If you guess it three times, then the sack will reward you. You will guess only by touching and drawing not looking. One of you, blindfolded, will only touch the object in the sack, talk about it while touching it and the other will draw the unseen object according to the description. But be careful, who touches does not draw and who draws does not touch."* The game is played in three rounds, that is, the objects in the sack are changed three times and the entire procedure of judging whether the objects in the two sacks are the same or not is repeated three times.
 2. The leader divides the children into two groups (one sack for each group). After that, within each group divide the children into pairs of "feelers" and "drawers" (for each sack there should be a pair of "feelers" because there are two objects in the sack). Then for the first round, choose the first pair of "feelers" and "drawers". The "feelers" are blindfolded. *"Each child from the pair of "feelers" puts his hand in the sack and describes the object he is touching to his "drawer", but I must remind you no peeking into the sack. Each one touches and describes only his own object. That means that you are not allowed to touch the other object in your sack nor to go over to the other group and touch their objects. The "drawers" should be listening to their "feelers" only and draw only what they are told."*
 3. When the children finish describing and drawing the secret object, the leader says: *"Let the "feelers" remove their blindfolds. Look at the drawings. You are allowed to add or change something if you think that it is necessary, but you are no longer allowed to touch the object. And you "drawers" may now touch the object in the sack, but you may not add to or change the drawing."*

4. When this part of the game is finished, the following instructions are given: *"Now the feelers" from both groups come to the center with the drawings so we can see if the objects in the two sacks are the same or different.* The leader guides the discussion in which the children compare the drawings and decide whether the same or different objects are in the sack. The role of the leader is to help the children so that their judgment does not rely first of all on the sameness of their drawings (which should not even be expected) but that they come to a conclusion using those descriptions which cannot be represented by drawing (soft, cold, hairy, metal...) the leader should also help the children to not give importance to the decisive role of judging the imperfections of the graphic representation. In the sentencing, the "feelers" from both groups participate. In that way chaotic comparisons and outvoting are reduced. Apart from that, the "feelers" have the most information about the objects and therefore they are the most interested in this process.

5. The objects are removed from the sacks, compared and the decision of the two groups is checked for correctness. The assistant secretly places two new objects in the sacks and a new round with another pair of "drawers" and "feelers" begins.

Tasks:

1. Round: in the two sacks there are one of the same and one different object (I sack: pencil, rattle; II sack: pencil, cube)
2. Round: in the two sacks there are two of the same objects (I and II sacks contain in each: a ring and a cube with holes in it)
3. Round: in the two sacks there are one of the same and one different object (but similar) in each: (I sack: chocolate, a rail; II sack: chocolate and a rail - rails are parts of toys, similar but curved on different sides).

Advice: Of course, other objects may be used as well. It is only essential that the objects should be the same, similar or different in the various rounds of the game. In the first round objects are used which can be named. In the second and third rounds objects which cannot be named, but only what they look like, remind one of or are similar to something else should be used. In addition, the same objects placed in the two sacks should also be the same colour. In the last round some sweets should be placed in the sack for all the children to be the reward given by the magical sack.

The degree of difficulty of the game is reckoned by the number of objects in the sacks and the number of rounds. The larger the number of objects and rounds, the more difficult is the game and vice versa.

Care should be taken to avoid a competitive atmosphere between the groups. If this should happen, the leader must immediately make it clear that there should not be any competition, and that success and reward depend on their common judgment and accuracy. This means that they must cooperate and not compete.

When choosing the pairs of "feelers" and "drawers", the leader should try to involve each child in each role during the game.

Closing Game

KITES

Material:

- material for badges - white or coloured paper, felt pens or crayons, scissors, pins (for badges)
- for the main game: 4 handkerchiefs for blindfolding, 2 sacks and 10 objects (which are the same and which different is noted in the description of the game).

Workshop 2: HOW TO GET OUT OF A TOUGH SPOT

BADGE: School supplies (The children draw what they wish of school supplies and cut it out. They write their name or nickname).

Introductory Games

- 1. NAMES III
- 2. GRIMACES

Preliminary Game

STATES AND FEELINGS

Part I: These are pantomime games whose purpose in this case is preparation for acting which the children will be doing during the main theme. The game consists of having the children do pantomime by using their whole bodies or only part of the body. The leader says what the children should show and the children all do it at the same time.

The children stand in a circle and the leader says: *"Imagine now that you are behind glass and you want to say something to someone on the other side of the glass. How shall we do this? For example, there is a pane of glass in front of me. Tell me something Maria,"* the leader refers to the assistant and whatever the assistant says, the leader acts as if he didn't hear it. *"So that's how it is when you are behind glass. The one on the other side cannot hear us, which means we have to show him what we want to say. I'll tell you what we are going to show him and then we will all do it."* The one who will stand on the other side of the glass will be the assistant, who will stand in the center of the circle and slowly turn around so that all children can see him. His task is by his reactions and commentary to urge the children to pantomime as clearly and as precisely as possible. (He can for example say that he understands nothing, then give the wrong assumption or to hesitate between two possibilities, etc.)

The children can show the following:

1. Let's tell her: Something smells here
2. Let's tell her: Wow, I'm freezing!
3. Let's tell her: I don't want to
4. Let's tell her: Hooray, I won!

When this part finishes, the leader continues: *"And now imagine that you are not behind a large pane of glass, but behind a wall, in which there is one small window. Again you want to say something to Maria" (the assistant in the middle of the circle), "but you cannot do that by showing your whole body as before, but only part of your body which can be seen through the window. Let's try it."*

The children show the following:

1. Let's tell her: Hooray, I won, but using hands only
2. Let's tell her: Wow, I'm freezing, but using lips only
3. Let's tell her: I don't want to, but using the index finger only
4. Let's tell her: Something smells here, but using the nose only, be careful, only the nose."

Advice: Mutual imitating will be frequent and it shouldn't be stopped, but the leader can ask from time to time, "Can that be shown differently?"

Discussion in a circle: Discuss with the children about what was more difficult, the small or the large movement, whether all the messages were equally difficult or if it was natural to use the small movement with some but not with others... (this discussion should not last longer than a few minutes).

PART 11: The children are divided into pairs. The instructor whispers to the first pair what feeling they should show by pantomime. One is instructed to show it only with a small movement (a part of the body) and the other one simultaneously with a big movement (the whole body). All the others start guessing what state or feeling is in question. *"Now we will play a similar game. We will split into pairs. I will whisper to each pair what they are to show us. The pair has one minute to decide how to demonstrate this. We, the rest, will imagine we are on the other side of the glass window and that we have to guess what the pair wants to tell us. Watch carefully, in the beginning it will seem to you that the members of the pair are showing you different things. But in fact they will be showing you the same thing in two different ways."*

The pairs should show the following:

- 1 pair 1. "I'm waiting for you", using only your leg
2. "I'm waiting for you"

- 2 pair 1. "I'm hot", using only your hand.
2. "I'm hot"

- 3 pair 1. "I'm happy", using only your legs.
2. "I'm happy"

- 4 pair 1. "I'm terribly angry", using only your eyebrows.
2. "I'm terribly angry"

- 5 pair 1. "I'm afraid", using only your eyebrows.
2. "I'm afraid" :

- 6 pair 1. "It hurts", using only your forehead.
2. "It hurts"

- 7 pair 1. "I'm sad", using only your mouth.
2. "I'm sad"

Advice: While guessing, it is a good idea to invite the children to show empathy from time to time.

You can tell them: "Do the same thing the pair is doing, try it, perhaps it will make it easier for you to guess".

Main Theme

HOW TO GET OUT OF A TOUGH SPOT

In this game the children look for a solution to a specific problem or situation. The aim is to guess as many solutions as possible and to perform each solution. In that way, the children are encouraged to use previous experience, they gain awareness that problems can be solved and that there are many ways to arrive at a solution.

Procedure

1. In groups the children work on tasks: rebus, riddles and anagrams.
2. The leader tells a story, a life problem situation
3. In groups the children look for a solution to that problem situation.
4. Each group acts out its solution.
5. Discussion in a circle.

1. The leader divides the children into three groups. *"Listen carefully. Each group will get a problem which it has to solve. Because the problems are different, some groups will finish before the others. But it is important for me to get all three solutions at the same time. Therefore, when each group finds a solution they should draw it on the piece of paper which each will receive while waiting for the other groups."*

The leader gives each group a piece of paper which contains the problem. The solutions to those problems make up the basic ideas of the story which will be read to them as one life situation which has to be worked out.

Advice: When divided into groups, small children usually expect competition. The problems are given with the intention to avoid competition because the solutions of all the problems are equally important and necessary for building a mutual, unique story. This should be explained to the children several times.

Tasks:

1. Children go to S__O_ (rebus, whose solution is SCHOOL)
2. WHAT ON THE HEAD IS THE MOUTH, ON THE HOUSE IT IS _____ (riddle: the solution is DOOR)
3. HCOOLS GBA (scrambled letters: the solution is SCHOOL BAG). When we get the solutions in the form of drawings, hang them on the wall.

2. The leader, pretending, looks in his own books for a story that has these three key elements. When he finds them, he begins the story: *"Now listen to the story. This is a story about a boy named Mark. He is nine years old and is in the second grade (the number of years can be changed according to the age group that prevails in the group). Mark is a boy like all others,*

sometimes he likes to go to school and sometimes not; he nearly always does his homework but sometimes it happens that he does not do it. He likes to play football, likes to climb trees and loves doughnuts with jam. One wintry Tuesday, Mark was to go to school in the afternoon. That morning he slept a little longer, then he got up, washed, had breakfast, did his homework and went to see his friend Bob to play a little before school. Bob lives near him, is in the third grade but at the same school as Mark. Bob eagerly awaited Mark. He was at home alone because his parents were at work. He played a little by himself but that's not the same. "Where are you, Mark?" Bob thought to himself. And then Mark arrived. They had a wonderful time playing. They played all kinds of games so that the time passed quickly and they were having fun. When at one moment, Mark looked at his watch. "Oh, I have to leave at once or else I'll be late for school", he cried out. He quickly put on his cap, his scarf, his boots. Mark flew out of the house. While he ran towards school, he buttoned his coat and put on his gloves. His only thought was to reach his school as soon as possible. He had already passed three streets and turned two corners when he suddenly stopped. "Oh, my school bag! I left it at Bob's and my notebooks and books and all my homework for today and my lunch. What am I going to do now?" Running as if he lost his head, Mark ran back to Bob's house. He arrived out of breath, ran the doorbell but no one answered. What had happened? Bob had already left for school. There was no one at home.

Mark was faced with a problem:

1. his school bag was locked in Bob's house
2. Bob's parents were at work and Bob was at school
3. the classes at Mark's school were just about to begin"

After a short pause, the leader again refers to the children: "How can we help Mark? Now let every group think about continuing the story which will lead us to a solution of Mark's problem. Every group now has to decide what would be the best for Mark to do. And not only that. Every group will perform this solution for the rest of us like a small theatrical play. That is, think of a solution, then decide how you will perform it, divide up the roles and try it out." Leave the children in their groups for about 10 minutes in order to come up with a solution and to work out how they will act them out.

4. Each group acts out its solution.

5. Discussion in a circle: "Are there any more solutions?" (see to it that there are as many solutions as possible. Encourage those children who in their groups had other solutions which were not performed to tell them now). "Let's perform those solutions now." (The leader gives out the roles to volunteers. They are given a short time to decide on how they are going to do it and then to perform for everyone). The discussion then continues with everyone in the circle saying what he feels was the best solution. What would he do in Mark's place and why.

Closing Games

- 1. QUESTIONS
- 2. CATERPILLARS

Material:

- material for badges (white or coloured paper, felt pens, scissors, pins - slips of paper with tasks written on them

- paper and crayons for drawing the solutions to the tasks and tape for putting the drawings on the wall.

Workshop 3: ALL THE THINGS WE DO NOT SEE AND YET SEE - ALL THE THINGS WE DO NOT HEAR AND YET HEAR

BADGE: Means of communication (letter, telephone, mouth, TV, radio, book, homing pigeon)

Introductory Games

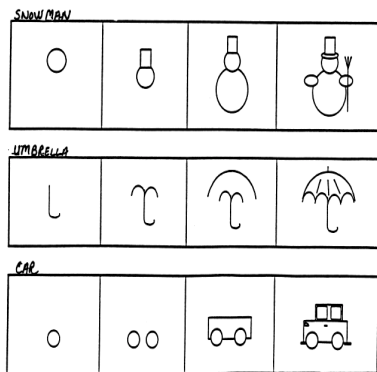
NAMES IV (CRESCENDO AND DECRESCENDO)

Preliminary Game

RECOGNIZING UNFINISHED DRAWINGS

On the blackboard or on heavy paper, an object is drawn by starting with only one element of that object. Then the leader asks the children what they think the object is. All ideas are heard, no answer is made to any of them, but another new element is drawn which makes the guessing easier. The leader asks again: "What is this?" and so on and adds further elements until the final drawing is guessed at by the children. In addition to serving as an introduction to the main theme, the aim of this game is to create an atmosphere of discovery stimulating the children to recognize an object on the basis of the smallest number of elements.

Discussion in a circle after each task: "When did you recognize the drawing? When did you become sure it was that object? What did I draw that gave you the idea what it was?"



Main Theme

ALL THE THINGS WE DO NOT SEE AND YET SEE. AND ALL THE THINGS WE DO NOT HEAR AND YET HEAR

In the first part of this game, the leader and his assistants perform the same scene in different ways for the children (that is why there should be more adult assistants). The degree of clarity and completion of a simple situation is varied. From one phase to another new elements are added which define the situation more closely (physical stance, movement, the rules of intonation with words which are not understandable and clear understandable speech). After each phase, the children try to guess what it is about. In that way, their attention is directed to the various levels of communication and to what extent each contributes to greater clarity of a situation. In the second part of the game, the children show different situations through the mentioned four

phases. This requires them to create a global scenario, to divide it into phases, to give out roles and to come to an agreement.

Procedure:

1. The assistants perform one situation for the children in four ways: by physical stance, by movement, by intonation, by clear speech.
2. Children perform different situations through the same four phases for the other children.

1. The children sit in a semi-circle and the adults (the leader and the assistants) stand in front of them like on a stage. The leader tells the children: *"Now we are going to show you something in different ways and you are to guess what it is. This is somewhat similar ;to the task with the unfinished drawings. At first it will be difficult for you to guess what we are showing you, but later it will be easier and easier. Now quiet and watch and then start guessing."*

The assistants perform the following situation: **powercut at a restaurant:** Two people are sitting in a restaurant and eating. Suddenly the lights go out. Everyone looks up, are confused and call the waiter. He comes bringing a candle and lights it. The guests thank him and go on eating.

- The game begins with the smallest number of details: the instructor and the assistants assume a specific pose such as mummies stopped in movement which is characteristic for the situation. The children guess what incident is being shown.
- In the next phase, the situation is presented by pantomime. The children guess again.
- In the third phase, intonation is added to the pantomime. This can be carried out by the actors playing the situation using an unintelligible language (pretend "Japanese") but with comprehensible intonation which points to some of the vital characteristics of the situation. The children again try to make sense of the situation.
- In the fourth phase the scene is played with the highest degree of clarity because then all the elements of communication are employed. The real meaning of the event performed is now obvious to the children.

After every phase performed, the children are asked if they can recognize the situation. At this time, the leader only listens, he does not agree with or reject any individual ideas but at the end of each discussion he summarizes all the ideas and introduces the children to the next performance.

Discussion in a circle: After the last phase, the children are asked to say which element in the performance contributed most to their recognition of the given situation, which elements led them to mistaken conclusions and so on.

2. After this the children separate into groups (so that there are 4-5 in each group). The leader whispers the task to each group so that the others cannot hear it. The group has to play act the situation in the same four ways that the assistants in the previous part did. After each phase, the others try and guess what it is about.

Advice: All of this uses up a lot of time (about 15 minutes) and a lot of help from the leader. If the leader sees that this task will be too hard for the children, he can offer them a choice of which way to perform the situation.

Situations:

- Several people are stranded in an elevator
- A bus breaks down
- Our ball fell into the pool and the water is cold

Closing Games

- 1. KNOT
- 2. INTERLACED LEGS

Material:

- material for badges: (white or coloured paper, felt pens, scissors, pins)
- a blackboard or large sheet of heavy paper for the unfinished drawings
- chalk or felt pens

Workshop 4: I WILL TELL YOU WHAT IS BEHIND THE SCREEN

BADGE: Every child makes a badge in the shape of a geometric figure of his own choice.

Introductory Game

IMAGINE A PERSON

Main Theme

I WILL TELL YOU WHAT IS BEHIND THE SCREEN

The game consists in that the children who sit on one side of the screen describe a collage which is in front of them to the children on the other side of the screen who have only some parts of that same collage. Thus, they have to give as precise information as possible on the shapes, colours and particularly the positions of the parts which make up the collage to those who cannot see it. In this game, the child has to put himself in the position of another who has less information than he does and who has to attain the same goal (putting together the same collage). That process implies the ability to observe the elements important for the task as a whole (characteristic elements and their mutual relations), as well as to adequately transmit that vital information verbally. At the same time, it is expected that the child who has to put together the collage will try to understand which piece of information is vital for the solution as well as his hesitations to adequately verbally express through questions.

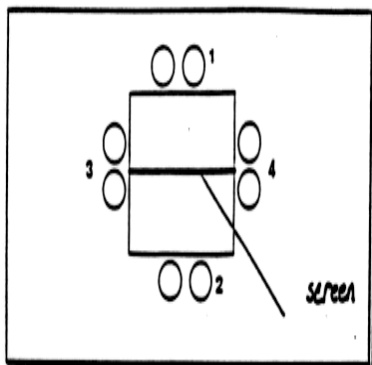
Procedure:

1. The leader introduces the game to the children and places them around the screen. One group receives the collage and will tell the other which has only parts of that collage how to put it together.
2. Remove the screen and compare the model and the copy. Discussion.

3. Exchange roles and put together another collage.
4. Remove the screen and compare the model and the copy. Discussion.
5. Exchange roles and put together the third collage.
6. Remove the screen and compare the model and the copy. Discussion.
7. Exchange roles and put together the fourth collage.

1. The leader introduces the game to the children: *"Now we will play one more game with messages. Remember how we played a game several workshops ago where we imagined that we were on one side of a glass window and we had to send a message to someone on the other side. That person can see us but cannot hear us. In this game today, imagine that we have removed the glass but we have drawn a heavy, thick, curtain. And what now? The person on the other side can hear us but cannot see us. Therefore, we will play a game of sending a message to someone who can hear us but who cannot see us."* The children gathered around one screen are divided into 4 groups.

Looked at from above, the groups look like this:



- position 1: those giving information on collage
- position 2: those making the collage on the basis of the information
- position 3: observers at one end of the screen
- position 4: observers at the other end of the screen

The leader gives out the already prepared collage to the first group of children and gives to the second group those parts from which they have to make the same collage. For that time, the observers (third and fourth groups of children) stand on both sides of the screen and watch silently. Thanks to their position, at the same time they observe the work of both groups and they have a direct view of their mistakes. The leader gives the following instructions: *"This group has received a collage"*, (the leader points to the group in position 1), *"and this group has received parts from which the same collage can be put together."* (The leader points to the group in position 2). *"The group which has the collage has to explain to the other group how to put it together. The other group may ask about anything which is not clear and should well ask until they are quite sure they understand how which part should be placed. There's no peeking around the screen or peering over the screen. Use words only. Only when you are sure that you have finished it, paste the parts of the collage to the paper."*

2. When the task is completed, the screen is removed and the children can compare the model and the construction. After the first task, let the children react spontaneously to their

mistakes.

3. After that, the children move around the table one place to the right. The leader gives another collage to the children who are now in position 1 and gives parts of that collage to the children in position 2. The children solve the second task.

4. When the children finish this task, the screen is removed and the model and the construction are compared. Lead a discussion where the emphasis is placed on the group which was giving the instructions on how to put together the model: *"What better and more precise could you have said, what more should you have said? What would you say now that you have seen where they made mistakes?"*

5. The children move around the table one place to the right and put together the third collage, as they did the previous ones.

6. After the third task, the screen is removed and the model and the construction are compared. Lead a discussion where the emphasis is on the group which put the collage together: *"What could you have better, more precisely, asked? What else should you have asked? How would you ask now?"*

7. The children move once more one place to the right. In this way, all the children have played all four roles.

After each completed task, hang both the construction and the model on the wall to make an exhibition.

Advice: It is always necessary to have one adult present at each screen. He does nothing except to channel the messages: that is to help that the messages go one by one to the other side of the screen and to help coordinate the sending and receiving of the messages. Eventually, he can help in encouraging questions. Each time the group changes places and roles, the basic instructions and the roles of each group should be repeated. The role of the observers can be very amusing, however, from time to time it will be difficult for them to remain silent so that it is necessary for the leader to remind them not to intervene. The degree of difficulty of the task must be adapted to each group of children so that it can be solved but not too easily. In any case, one should avoid tasks which are too difficult and where the children become exhausted and achieve poor results.

A few factors define the degree of difficulty of the task:

1. The number of elements comprising the collage (4-5 or more parts; with small children we have used 4, at most 5 elements).

2. The form and colours of the elements (simple, geometric forms may be used which most children know, for example, circle, triangle, square or more complicated geometric forms which are difficult to name except by association with something it looks like; with small children we used collages which included all simple geometric elements, except one).

3. The mutual distribution of the elements (the elements together may form the picture of a concrete object - flower, kite, car, animal...) or an abstract figure. In any case, it is best if the elements touch each other so that together they form a visual whole, a gestalt.

4. The degree of difficulty of the task is defined by the number, form and colours of the elements which the other group receives and of which they have to make the collage. The simplest task is the one in which the children get identical and only those parts which are in the

collage. In the more difficult tasks, one can "extra" elements which can be identical, similar or different in colour or shape from those needed. With small children we have used mainly the simplest combinations or have given the other group the same elements or eventually one extra element which would be completely different from those needed.

Closing Games

- 1. CURRENT
- 2. ZOOM-SCREECH

Material:

- material for badges
- screen is a sheet which is hung at the middle of the table or a cardboard barrier. Regardless how you make the screen, it should make it impossible for the children who are making the collage to see the finished collage on the other side of the table. The children will be more comfortable if they play this game at the table. If that is not possible, it can be played on the floor. The number of screens needed depends on the number of children. The best number of children per screen is eight.
- 4 completed collages and 4 collages in parts are needed for each screen
- paste and 4 pieces of paper for pasting the collages

Workshop 5: LET'S TALK THINGS OVER

BADGE: Every child makes a badge in the shape of flower of his own choice.

Introductory Games

- 1. MESSAGES
 - Messages I
 - Messages II
 - Messages III
 - Messages IV
- 2. PAIRS
 - Pairs I
 - Pairs II
 - Pairs III
 - Pairs IV

- Pairs V
- Pairs VI

Main Theme

1. DRAWING IN PAIRS

In this game, the children are placed in a situation to experience the effects of talking things over and cooperation in one mutual activity. While in the first part they have the possibility to do that verbally, in the second part it is done non-verbally. In that way they have the opportunity to experience all the limitations and all the possibilities of non-verbal communication, that is through non-verbal communication cooperation can be achieved.

PART I: The children are divided into pairs. Each pair receives a piece of paper and one pencil. Their task is to draw something while holding the pencil together.

INSTRUCTIONS: *"Now every pair will get one pencil and one piece of paper. Let each pair hold the pencil together using the hand they write with. Now you will draw something. Talk about it, decide what to do and start drawing."*

Discussion in a circle: Showing what they have drawn, each pair talks about how they managed to agree and how the drawing took shape.

PART II: The children remain in the same pairs or they form new pairs. Again each pair receives one piece of paper and one pencil. Their task is to hold the pencil together and to draw something but this time they must do it silently without any agreement.

INSTRUCTIONS: *"Now every pair will again get a pencil and a piece of paper. The pairs should hold the pencil together with the hand they write with. Again the task is to draw something together, something different, but careful, this time there is no discussing it. That means that you draw and keep silent and then we'll see what kind of drawing results."*

Discussion in a circle: Each pair shows its drawing and talks about how they managed to do it, how they understood each other without talking, why they drew what they did.

2. I TELL YOU A STORY THROUGH A DRAWING

Closing Games

- 1. WILLOW
- 2. HOW FLOWERS GROW - Guided fantasy

Guided fantasy is a technique which is broadly applied. It is used in educative and psychotherapeutic work with children and adults. It leans on the imagination, it is mobile and achieves various contents which are chosen depending on the experience we wish the children to have. It is desirable to set up the guided fantasy under conditions where one can relax. That means to be in a comfortable position (sitting or lying down), in a quiet place where you can close your eyes...

By this guided fantasy, in a brief time interval a process is metaphorically played out in which the children actually find themselves, and that is the process of growing up.

The children are placed in a limited area (on a carpet which symbolizes a garden) and along with music (for example, the "Spring" segment from Vivaldi's "The Four Seasons") the leader tells them:

"Do you know what a seed, a kernel is? Well, all right, every one of you is now a little seed and the carpet is a garden in which you will grow. Now lie down on the carpet, gather yourself together just like a seed in a pod. The pod is strong and it holds you firmly. But the dew has fallen, and the sun is coming up and the pod is beginning to loosen. Now you may move a little bit. Come, let's feel the plant growing. Slowly, slowly, the stem grows (this is spoken very slowly), now squat and then straighten up slowly, now a leaf is sprouting, extend one arm, and then the other, the stem is still growing. Then a bud appears, slowly raise your heads. Now the bud is beautifully and slowly blooming. Every flower has its own tempo of growth. Ever so slowly all the buds have opened up and the garden is now full of fragrant flowers. Feel how you are pretty, fragrant flowers. Each is unique and unrepeatable. Straighten up, feel how the sun warms you, how the breeze is swaying you. Breathe deeply and feel the arrival of Spring."

At the end, the children remove their badges and pin them up on the poster. On a large poster the leader (or children) draws (or pastes small pieces of collage paper) a large meadow onto which the children pin their flowers (badges). Around the meadow, a forest, stream, sun... can be added. One idea is that at every workshop following the children make badges in the shape of elements which can extend the contents of this poster just started; for example, the next time the children can make their badges in the shape of clouds, and then the time after that, as animals, then huts, etc. All together the aim is the development and preservation of group cohesion because the badges as signs of something personal constitute and enhance the common poster.

Material:

- material for badges
- paper for drawing, crayons, felt pens, pencils

Workshop 6: NICE AND TERRIBLE

BADGE: The children make badges by drawing and cutting out "what they like". This can be anything: a favorite cake, a toy, an animal, a person.

Introductory Game

TOUCH I

Preliminary Game

NICE - TERRIBLE WORDS:

The game consists in the children "creating" two nonsense words through a guided process, one of which will mean something nice and the other something terrible. This represents an introduction to the main theme. It is important that the children learn something of the idea of terrible, which each individual will make concrete in the following game, that is, in the guided fantasy.

The whole group sits on the floor. The leader says to the children: *"Now we will say various nice*

words which have meaning. Try to remember as many nice words as you can. We will write all those words on this piece of paper." Prompt them to remember as many nice words as possible. Write the words on the board or on the paper. When all the words are written down, go on to the terrible words: "Good, now let's say some terrible words which mean something. That is, words that are really bad and which we are afraid of." These terrible words are written down on the other side of the paper or the board so that the nice words and the terrible words are opposite each other.

When all the nice and terrible words are written down, the children, guided by the leader, look for the primary qualities characteristic of nice (for example, warm, soft, light, gay...). These qualities are written alongside the nice words. "What is nice for instance in the word sun", (that is the first word in the list of nice words). And so on the children are asked about each word until 3-4 primary qualities of the idea of "nice" are arrived at.

That is repeated with the terrible words: "What is that which is terrible in the word dark for example," that is the first word on the list of terrible words. And so on the children are asked about each word until 3-4 primary qualities of the idea of "terrible" are obtained (dark, cold, fear, sad...)

On the basis of the quality for nice, the children should now make up a new, non-existent word, which will from now on in this game mean nice. The mentioned qualities of nice are read out and the leader says: "Now let's make a completely new, nonsense word, which has not existed before, and which will contain all that we have said about nice. This word will mean nice to us." (If several words are suggested, then choose one). In the same way, on the basis of the quality for terrible, the children should now make up a new, non-existent word, which will from now on mean terrible in this game. "Let's make up a new word, which has never before existed, for terrible."

Main Theme

WHAT IS THAT FUNNY TERRIBLE

The purpose of this guided fantasy is for the children in an atmosphere of protection to "play" with the potential sources of fear. This game has meaning and justification whether the child under the chosen, nonsense terrible word imagines a concrete real existing source of fear or he remains at the level of recognition of that fear not connected to any particular object.

Procedure:

1. Relaxation
 2. Guided fantasy
 3. Coming out of the fantasy
1. The leader tells the whole story slowly in an even rhythm, pausing from time to time in order to give the children time to imagine each picture: "Let's lie on the floor. Make yourselves comfortable, relax and breathe deeply, close your eyes."
 2. "Imagine that _____ (the chosen terrible word) is on the ceiling, in the middle of the ceiling. It is glued to the ceiling and it cannot move, it cannot come near you and you are perfectly safe. Now look at _____ carefully. You can see all there is to it, what it looks like. You know that it is stuck to the ceiling and that we are perfectly safe looking at it.

Now let's change its colour. Let it be orange...and now blue... and now pink. Let it now have

green sneakers on its feet. Look at _____ in green sneakers. Let it now have a red skirt with dots and a yellow ribbon in its hair. Let it now, dressed as it is, slap its hands on the ceiling. Let it walk toward a corner... and then to the other corner...let it gather itself together in that corner, let it shrink, let it be as small as a bug...now let only one of its legs become bigger...and then let it become small again...let its nose grow...and then let it become small once again. Now let it come back again to the center of the ceiling. Let it yawn as if it were sleepy. Now make it smaller once again, let it be small as a dot. Then make it as big as you wish...now ruffle it a little...let it have red lipstick...Now it is in the middle of the ceiling, it is singing and playing the guitar. When it finishes singing, it sits down, puts a pacifier in its mouth and looks content.

"Imagine now that a piece of rope is holding it and that the rope can be lowered and raised. When you pull the rope, _____ is raised to the ceiling, and when you loosen, the rope it is lowered. Well now let's lower it a little...as much as you wish, and then raise it again. You can do this as often as you wish.

When it is lowest, that is closest to you, look at it, perhaps it is no longer so terrible...perhaps we can say "Hello" to it...perhaps we can now tell it what our names are. Let it take the pacifier from its mouth and tell us its name, what is its real name. We have given it the name _____, but perhaps it might have a different name. Let it say so... Look at it carefully, perhaps it is lonely because everyone is afraid of it...perhaps it wants to be friends but doesn't know how to, perhaps we can offer our little finger to it in a handshake. Perhaps we can offer it a sweet...it will now go back to the ceiling, or it will remain with you, or it will go off somewhere...Do with it what you want."

3. *"Good, now shake yourselves a bit, stretch your hands and legs, open your eyes and slowly stand up."*

Closing Games

1. DRAWING OF THE "FUNNIEST TERRIBLE" The children draw their own _____ when it was the funniest during the guided fantasy.

2. Discussion in a circle: each child presents his _____. What it was like, how it was imagined, when it was the funniest, did it change its name after becoming acquainted with you or did it keep the same name... Make an exhibition of the "Funny-Terrible"

Material:

- material for badges
- blackboard or a large sheet of paper hung on the wall on which to write the nice and terrible words
- chalk or felt pens
- paper for drawing "The funniest terrible"

Workshop 7: HOW TO MAKE A DOG AND A CAT FRIENDS

BADGE: Every child makes a badge shaped as a dog or a cat, as they wish.

Introductory Game

DOG AND CAT

Main Theme

HOW TO MAKE A DOG AND A CAT FRIENDS

The children are told a story of a serious conflict between a dog and a cat³. This realistic, existing conflict is a prototype of an insoluble conflict. The children know it as such but nevertheless in the game they are asked to discover as many successful solutions to the conflict as possible.

Procedure:

1. The leader tells a story about a conflict between a dog and a cat.
 2. In small groups, the children think up as many solutions as possible.
 3. Each group announces its solutions. All the solutions are written on the board.
 4. Each child draws the solution which he thinks is the best.
1. The leader introduces the game to the children: *"Now I will tell you a story. Listen carefully. Once there were two children who lived in the same house which had two doors. One door led to one street and the other to another. The two children got along very well. They played together the whole day. One day the two children went off in two different directions. One left by one door and the other by the other door and imagine what happened. One child found a dog dozing in front of the door and the other child found a cat sunning itself. Both of the children thought: "Here is a pet for us to have fun with". Both children not knowing that the other had also found a pet, brought their pets in at the same time, when suddenly there was a row: the dog started barking at the cat and the cat hissing at the dog. The dog started chasing the cat and the cat began running away and seeing it could not escape it lay down on its back and began scratching the dog. There was general mayhem. The children had a hard time separating them. But the children were now faced with a problem: they wanted to keep the cat and the dog, but how? How could they keep both without having them fight? How could they teach the dog and the cat to live together? Let's help them."*
 2. The children are divided into several groups so there are 4-5 in each group. The leader continues: *"Every group should decide what to do. Think of as many solutions as you can, and the ways to make the animals live in peace."*
 3. Each group reports their solutions and they are written on the blackboard or on large paper.
 4. At the end, the solutions are read once again and then each child individually draws the solution which seems the best to him.

Advice: Some children are prone to refuse to draw a solution which seems the best because they think it is difficult. Such children should nonetheless be encouraged to do it because it is not important how it will be drawn but what the solution is. In any case, the children also have the opportunity to explain their drawings.

³ The game is adapted from a basic idea from Edward de Bono's book, "Children Solve Problems", Penguin Books, 1972.

Make an exhibition of the drawings.

Closing Games

1. THE DOG AND THE CAT BECOME FRIENDS

The children are divided into pairs on the basis of their badges: one pair is one "cat" and one "dog". Then according to the leader's directions, the pairs perform at the same time:

- how the "cat" and "dog" sniff and nudge each other
- how the "cat" pats the "dog" with its paws and vice versa
- how in the long winter evenings the "cat" and "dog" sleep close to each other to keep warm.

2. A CAT GOES ROUND YOU

Material:

- material for badges
- large sheet of paper or board for writing out the solutions
- felt pens or crayons for drawing the solutions.

Workshop 8: WHAT WE HAVE INSIDE OUR BODIES

BADGE: The children make badges in the form of a part of the face which they choose (nose, eyes, teeth, tongue...) At the end of the workshop, all the badges will be taped onto a large face drawn on the bulletin board.

Introductory Game

TOUCH II

Main Theme

WHAT WE HAVE IN OUR BODIES

Directing the children to their own bodies in an unusual way to listen to it and "observe" internally and by going through several phases of this game, the children recognize, confirm and integrate their knowledge of the inside of the body. Beside that the children have the chance to express their knowledge about their bodies, they enrich it with exchanges with their peers.

Procedure:

1. Guiding children to thinking about the inside of their bodies
2. Guided fantasy "The Inside of the Body"
3. Drawing the internal parts of the body based on the guided fantasy, "little silhouette"

4. Drawing, cutting out and pinning on oneself individual internal organs.
5. Drawing and completing the "large silhouette"

1. The leader tells an introductory story which leads the children to thinking about the inside of their bodies: *"Today together we will discover an invisible world. But first you must discover which world we are speaking about. Listen carefully: this world exists, it is not some make-believe place in a fairy tale. It is real, but it is invisible. This invisible world is learned about in school but we have never seen it and most probably will never see it, but we can imagine it and can draw it."*

Let the children start guessing but constantly draw them back to the essential data: *"That world is real but invisible and it can be drawn. That means it is not air or light which are difficult to draw."* If the question arises *"How do we know that world exists?"*, or *"Can we feel that world?"*, use the question to change the direction: *"That world we can feel, we feel it constantly and that is why we are sure it exists. Each one of us has his own invisible world and it is always with us: when we are indoors, it is indoors, when we are on the street, it is on the street with us."* Guide them this way until they arrive at the inside of the body.

2. When it becomes clear that we are talking about the inside of the body, the leader continues: *"The inside of our body, that is that invisible world we will talk about today. Remain in a circle and sit on the floor. Extend your legs so that your feet touch each other. Now lie on your backs. Relax, be comfortable. Now everyone will see that invisible world with the help of magic. Listen carefully and the magic will start working. (The leader speaks slowly, with pauses, leaving time for the children to reflect). Imagine your bodies now, your whole bodies...and imagine now how your skin is becoming transparent slowly as if it were made of glass...your skin has become fully transparent and now you can see all the things in your body... First look at your head, see everything inside it...now slowly look at your neck, and see what there is in it...then look lower down at your shoulders, your hands, first down one arm and then down the other...see, see everything there...then slowly down to your chest...your torso...stomach...pause to see everything there is there...then your legs and in the end your feet...then so as not to forget look slowly upwards...along the whole way once again from your feet to your head...slowly open your eyes."*

3. At the end of the guided fantasy, the assistant quickly distributes pencils and pieces of paper on which the silhouette of a person is already drawn. *"Here is paper on which the silhouette of a person is drawn, turn over on your stomachs and draw everything you have seen. Draw quickly before you forget."*

Advice: The children draw lying on their stomachs and touching only by the heels of their feet, forming a "star". This spatial organization of the children, although somewhat unnatural for drawing has proved to be the most acceptable when it becomes more important to reduce the stereotyped drawings of the children as much as possible. In this way, every child, in the worst case, see the drawings of only its neighbors.

If the children are only from 3-4 grades, another element can be introduced: when the drawing is nearly finished, distribute red pencils in order to make stand out more those organs of which they are sure, which they "saw" during the guided fantasy.

4. When they finish the drawing of the inside of the body based on the guided fantasy, the leader distributes a piece of paper and tells them: *"Now let's draw on separate sheets of paper all the organs you can remember. Draw them in the size you think they should be. Color them in the colours you think correspond to them, cut them out and hang them up where you think they belong."*

Every child draws the normal size (how he imagines it), colours it a suitable colour and cuts out all the organs it knows. Then each pins the organs on his own body in the places where he thinks

they should be. While they are doing this and at the end, the children are urged to walk around masked this way. The leader and assistants help the children cut and pin the organs on themselves.

5. When the previous activity is finished, the leader says to the children: *"If we now want to save in one place everything that we have made how can we do this?"* The children should be guided until they suggest a big silhouette. If they do not remember this then it should be suggested.

Large size paper is placed on the floor. One child, chosen by counting off, lies on the paper and the children draw his silhouette.

Advice: In order to avoid confusion, the leader should strictly divide up the work among the children: all the children stand around the child who is lying on the paper and each draws only his part of the body. How large that part will be depends on the number of children.

When the silhouette is finished, stick all the individual organs which the children have made onto it. The organs are placed wherever the children agree is the right place. Identical organs are placed one on top of the other.

Closing Games

1. BIG-SMALL II
2. INTERLACED ARMS

Material:

- material for badges
- paper, felt pens
- large format paper for drawing the child's silhouette
- A4 size paper on which is drawn a person's silhouette
- a lot of tape for taping the organs to the children
- barrettes for clipping the "brain" on the head
- pins.

Workshop 9: WHERE THE FOOD GOES

BADGE: *The children make badges in the form of a part of the body.*

Introductory Game

"BLIND MAN'S BLUFF"

Main Theme

WHERE THE FOOD GOES

In going through the various phases of this game, the children add to their knowledge of the inside of their bodies and gain new knowledge of the function of the digestive organs. By directing the children's attention to the route food passes, by representing it graphically, and leading motor activities which express the work of individual digestive organs, the children come closer to and de-mystify that complex knowledge on the function of the digestive organs.

Procedure:

- 1. the interrelation of the previous workshop and this one.*
- 2. guided fantasy by which the children listen to a story on the functions of digestive organs.*
- 3. drawing the "route" the food takes on small silhouettes*
- 4. performing digestion on a large silhouette on the floor*
- 5. drawing digestive organs on a large silhouette on the floor*
- 6. review of what learned*

1. Pin up the big silhouette drawn in the previous workshop. The individual organs the children made are stuck to it. The children are led to spontaneously notice what organs are still missing from the model. The leader asks: "Is this little man of ours quite all right? Does he have all his organs? Why isn't there anything here?" (point to any gaps in the connection between the organs). Don't ask for serious elaboration so the theme doesn't get worn out.

2. The children are taken on a guided fantasy along the path which food passes (in this case biscuits) in the inside of their bodies. "Let's see now if we have everything. Sit down in a circle like last time so that your feet are touching. Each one of you is the point of a star. I'll give each one of you a biscuit and you listen to me carefully. As you swallow your biscuit, lie down slowly. Watch, now, the biscuit was a magic one. How do I know this? A magician has come to our town again from a far eastern country. Jefidije the magician. Last time he gave you a bit of magic which helped you to see through your skin. This time, Jefidije has decided to make you another gift of magic. In every biscuit you have eaten there is a tiny camera. Now again you have a unique chance to see how your mouthful travels through your body. Watch carefully: first the biscuit entered your mouth, you did something to it and then you swallowed it and then the biscuit continued on. Look carefully to see where it went from the mouth, which way it went, through what it passed, what happened to it... it continues on, slides downwards and see, see what there is here, see what this is... Now the biscuit has arrived somewhere and it is looking round, it sees this and then it sees that, now something is happening to it, see, see what is happening to the biscuit...is it that same biscuit you started with?..." (Speak slowly, with breaks, giving the children time to think, but don't mention any concrete organs or the process, everything remains in their imagination).

3. At the end of the guided fantasy, the assistant quickly distributes pencils and pieces of paper on which the silhouette of a person is drawn. The children draw their vision of the - path the biscuit took in the silhouette. The leader says: "Well, now, the magic has ended, there no longer is any camera inside the biscuit. Now turn on your stomachs and quickly draw the path the biscuit took. Only that. This means don't draw everything you know about internal organs but only what the biscuit "saw" while going along and where it passed through."

Discussion in a circle: The children report on what they drew...(only 2-3 children say this and the rest only if they have something to add).

4. One of the assistants, in another part of the room, draws a large silhouette of a person on the floor with chalk. The children perform the process of digestion in it according to the precise instructions of the leader which are above all of educational character.

While the children are still in the circle, the leader tells them: "Very good. Listen now: After he gave you the magic gift, Jefidije went home. He had crossed several streets when suddenly he struck his forehead: Perhaps the camera was too small, maybe the children were not able to see well enough. I'll give them another chance. I will develop the film made by the camera here on the floor and I'll change the children into organs for a short time."

The leader and the children are given the roles of digestive organs and the biscuits which pass through various phases of digestion. At the beginning, the children are placed along the contours of the silhouette. All the roles are not distributed right away but the children are gradually included depending on the phase of digestion in which the biscuit has stopped. The roles are designated ahead of time with badges prepared with simple drawings of the organs and the names. The number of organs will depend on the number of children. One possible division is the following:

1. biscuit - one of the leaders and two children
2. teeth - two children
3. tongue - one child
4. pharynx - two children
5. esophagus - two children
6. stomach - three to four children
7. liver - one child
8. spleen - one child (the liver and the spleen have enzyme sacks)
9. small intestine - six children
10. large intestine - five to six children (if there aren't enough children, some from the

upper organs can move down)

11. anus - two to four children

"Biscuit" (leader and two children) stand at the place where the mouth is drawn. The playing consists in that the "biscuit" passes through all the organs one by one and each organ plays out his part. Thus, the tongue pushes it back and forth, the teeth mash it up, the pharynx and esophagus push it further along, the stomach presses it and holds it. In the small intestines there are uvula which swing left right. Enzymes are secreted from the liver and spleen. From the small intestines, two "biscuits" are absorbed and go along: one to the muscles, that is to the arm and the other to the head.

Usually one leader and two children are assigned the role of the "biscuit". It is important for the leader to have this role because this will enable him to organize the whole process, for example, by asking questions, "Where am I now?", "What is happening to me now?", "Where should I go now?" After these questions, the children are given a few moments to offer answers by themselves. If they can't, the leader replies by calling out the name of the following "organ", and the assistant organizes the children who are going to take that role (pins the badges on them and tells them what to do) and in that way the educational function of this game is fulfilled.

Those who represent the "biscuit" have five names pinned on them which the "biscuit" changes on its way. As it goes past one part and changes, the old name is removed and it becomes something else depending on what has happened in the organ in which it momentarily finds itself:

1. biscuit, biscuit, biscuit in the mouth
2. crunching, crunching, crunching as it goes into the esophagus
3. munch, munch, munch in the stomach
4. munch sugar, munch vitamin, munch protein in the small intestine
5. thought, muscle, fart according to where it ends up (one in the muscles - muscle, one in the head - thought and one fart as a stool exits. It is best if the leader plays the role of the "fart").

Advice: It is very important for the leader to stick to this procedure so that the game can be played successfully. If everything isn't well organized, then it is easy for the game to become chaotic.

5. The children draw the digestive organs on the large silhouette on the floor. Each one draws one of his own roles in the previous part of the game. This activity serves to confirm the knowledge which they gained in the previous process.

6. Another way to firmly establish what they've learned: the leader goes through the complete path on the silhouette along which the biscuit passed, but this time by having the children provide the instructions as to where it should go and what is happening to it.

Advice: The organs for the passage of water or breathing organs can be handled in new workshops along the same principles.

Closing Game

KNOT II

Material:

- *material for badges*
- *sheets of paper with the silhouette of a person*
- *model: silhouette of a child on paper with individual organs pinned to it which children have made in the previous workshop*
- *badges for the organs: stylized drawings of individual organs and their names (as many as is necessary so that each child gets a badge for each role)*
- *badges for biscuits: 3 x 5 pieces of paper with the names of the biscuits in the various phases of digestion*
- *chalk or crayons for drawing on the floor, felt pens, lead pencils.*

Workshop 10: SOMETIMES ACCIDENTALLY SOMETIMES ON PURPOSE

BADGE: The children draw something which flies, according to their own choice

Introductory Game:

"DAY-NIGHT"

Main Theme

SOMETIMES ACCIDENTALLY SOMETIMES ON PURPOSE

It is through situations the children perform in the workshop and in conversation conducted in connection with them, that the various nuances of the accidental and the deliberate act are explained and brought to their cognition. This workshop is the introduction to the workshop on moral judgment.

Procedure:

1. "FLY-FLY"
2. Discussion in a circle
3. Introduction of personal examples of accidental happenings
4. Performance of the prepared situations and discussion about them

1. Everyone sits in a circle and the leader asks: "Do you know how to play 'Fly-fly'?" Play until half the children are out.

2. Discussion in a circle: Through conversation, the leader guides the children to confess that they made a mistake accidentally due to the automatism of the game itself although they did not intend to make a mistake. Their mistake was not deliberate, that is, not a consequence of a decision which they made on the basis of reflection, but rather accidental. It is important that this conversation serve to explain to the children the idea of accidental and deliberate.

The leader asks the children:

- Do you have to think while playing this game? What do you think about?
- What was in your mind when you played correctly?
- What did you think when you made a mistake? Do you know what was in your head?
- How did it happen that you sometimes made a mistake?
- Did you really believe that a house can fly?
- Did anyone want to make a mistake deliberately? (The leader directs the discussion until the children arrive at the idea of an accidental mistake).
- What is the meaning of accidental and deliberate?
- Now for the first time did you accidentally make a mistake?
- What are all the things that can happen to you accidentally?

3. The children give examples of accidental incidents from their own lives. "Try to remember something which you didn't want to happen and it happened anyway. Something which was an accident."

4. The children are divided into 5 groups. Every group picks a piece of paper on which an event is described. These are examples of various facets of the meaning of ACCIDENTAL and DELIBERATE. The children perform the situations by pantomime.

Situations:

1st group: Play ball. One watches the ball which is thrown up, trips and falls.

2nd group: Two children are chasing each other. A third is standing with his back turned. In passing by him they push him and he falls.

3rd group: One child, hidden in a bush, surprises another who passes by. That one gets scared and falls.

4th group: There is an earthquake and you fall down.

5th group: You fall because you are imitating a clown and want to make others laugh.

After each performance there is a discussion in a circle. The children first of all recognize the

situation which they have seen (reconstructed story). Then it is decided whose behavior brought about the situation and whether it was done accidentally or deliberately. Each new performance is compared with the former ones to decide by what it is the same and by what it is different. Thus we arrive at the following categories:

1. accidentally - by inattention (I group)
2. accidental inattention of another (II group)
3. accidental, but deliberately (III group)
4. accidental, but no one is to blame (IV group)
5. deliberately (V group)

Closing Game

DISOBEDIENT CHORUS

Material:

- material for badges
- board or large format paper for examples to be written on
- chalk, felt pens
- slips of paper with situations to be performed written on them.

Workshop 11: *GUILTY: HE IS NOT GUILTY BUT IS HE GUILTY?*

BADGES: Everyone makes badges by choosing a forest detail: plants, fruit, animals.

Introductory Game

AN "OLD MAN"

Main Theme

GUILTY: HE IS NOT GUILTY BUT IS HE GUILTY?

In this game the children are put in a situation in which they should form a judgment about somebody's guilt. The judgment is made on the basis of arguments gradually introduced into the game. The story is imagined so that the children get information piece by piece which alternates between accusing and freeing the main hero of the story. The intention of such a guided game is to explain the process of judgment itself, to emphasize uncertainty during the process and to prompt the consciousness about responsibility when making a decision.

Procedure:

1. The leader hides the message

2. Introduction to game
3. Judgment in 5 steps
4. Discussion in a circle

1. Prior to commencement of the workshop, the messages are hidden in "secret places" so that the children do not know that they exist before they are directed to find them. (The secret places are determined subject to the room in which the workshop is taking place: under the cupboard, behind the curtain, in the bush, on the tree... The secret places should not be so readily visible but should be easily found).

2. The children sit in a circle and the leader introduces them to the story: *"Do you know what a forester is?... What his job is?... What are detectives?... What is their job?... Now we will all be detectives and this is our office. I'll read you the announcement which arrived in our office which was sent by the City Fire Department: 'Yesterday, not far from our town, a fire broke out. A large forest burnt down. Fortunately people and animals were not killed. They succeeded in getting away in time. We were surprised that the forester had not informed us about the fire but rather the neighbors who saw it. We thought that the forester had hurried to do something to prevent the fire from spreading and had not had time to call us. However, we were still more surprised when we did not see him while we were extinguishing the fire. We went to look for him at his house which had not caught fire, but we did not find him there either. We finished our job, extinguishing the fire, and your task is to find the suspect.'"*

3. Proceeding: for this part we need small pieces of cardboard in various colours. Use two kinds of cardboard. With one kind of card the children judge the forester's guilt. GUILTY is written on the blue cards and NOT GUILTY on the green ones. The other kind of cards depend on the degree of certainty in the pronounced judgment: on white cards - I AM A LITTLE CERTAIN, on red ones - I AM NOT COMPLETELY CERTAIN, and on the yellow ones- I AM VERY CERTAIN. (The colours of the cards are not important and can be changed.) Prior to the legal proceeding, the cards are given to the children and they announce their judgment by raising the cards at the leader's request. This procedure is repeated after each new piece of information is heard. Using the card accelerates the proceeding, standardizes the answers (there are only two answers: GUILTY - NOT GUILTY, and it reduces the children's hesitation in making a decision. Every stage of judgment finishes with a brief explanation as to why everyone made such a decision.

When the story is told and the cards have been distributed, the leader tells the children: *"Now, you the detectives, will declare who you think is guilty. (Let the children proclaim the forester guilty on their own. If they try to give another explanation lead them indirectly to the forester). Now those who think that the forester is guilty should raise the blue cards and those who think he is not guilty should raise the green ones".*

Then a "secret friend" of the small detectives appears. This is usually an assistant standing somewhere beyond the circle. The secret friend appears with the following message, for example:

"We've got some new information about this case. I have left it for you in a secret message. But not all of you can go to fetch the message. Send me one male detective in a blue sweatsuit and one female detective in a yellow T-shirt and blue skirt (leave enough time for the children to recognize who is in question). Those detectives should turn their backs toward the window and then count the third bush on the left. They will find the message there."

Advice: The selection of two or three children is needed to prevent chaos, that is, in order that not all the children run to fetch the message at the same time or quarrel who will go first. That is why it is important that the "secret friend" first names the group who will look for the message and only

then tells them the "secret place". All the calls for the children who are to look for the secret message and secret places where the messages lay hidden are given descriptively. The descriptions are neither too evident nor easily recognizable. The assistant should carefully plan how many children are to go find the message, so that every child is by the end of the game at least once a "searcher". Also, the appearance of the "secret friend" should be well timed: the children have made their decision but the tension of the information they have heard lasts.

Having found the message, the small detectives bring it to the leader in the circle who reads it: *"It is reliably known that the forester was in another forest this morning. Game thieves had set many animal traps. A lot of animals were caught and the forester spent the whole day releasing and treating them."* Taking into consideration the contents of the new message, the children again judge whether he is guilty and offer reasons for their decision. *"Do you think now that the forester is guilty or not guilty?"* This leads to explanations of the degree of certainty of one's own judgment on the forester. *"Think now whether the forester is guilty or not guilty. When you decide think about how sure you are. Are you very certain, not completely certain or just a little certain? Then raise the appropriate card."* The children raise in one hand the Guilty - Not guilty cards and in the other one of the certainty cards.

When the children explain their judgment based on the newly obtained message, the "secret friend" appears again and sends other detectives off to the next "secret place", where they find a new message. The leader reads it aloud: *"The Mayor's secretary said that the forester had visited the Mayor a week ago. He had entered the Mayor's office furious, shouting, threatening and quarreling. The secretary heard only one sentence the forester shouted: 'You will see, I tell you, there will be a fire for sure.'"*

This situation is repeated three more times until the children find the next message:

Message 3: *"The Mayor confirmed the secretary's testimony: a week ago the forester was in the mayor's office and he was very angry. But, the forester was very angry because he cared about the forest. It had been a very hot summer with no rain for a long time. The forest was full of visitors and a fire could easily break out. The forester asserted that the forest was not safe and he requested more money from the Mayor. With that money he wanted to hire assistant rangers who would take care of the forest. Besides, he could sprinkle the trees with water which would prevent a fire. Since the Mayor did not give him the money, the forester was angry and left the office saying: 'You'll see, a fire will break out for sure.'"*

Message 4: *"A farmer called. On his way back home from his farm late the night before, he saw the forester piling up wood and small branches which he lit. That means that the forester made a fire in the woods the previous night for sure."*

Message 5: *"A scout called. During these days, he had been camping with his troop in the forest. The forester did light a fire that evening. He set a campfire to show the scouts how to do it so they would avoid the danger that the scouts might do something wrong. However, while the campfire was burning, a sudden gun shot was heard along with roars and screams of animals. The forester jumped up immediately, left the scouts and ran to that part of the woods where the sounds were coming from."*

And so on, while playing the game, the detectives discover 5 messages and each time they judge the guilt or innocence of the forester and declare their own certainty about their decisions.

Discussion in a circle: At the end, the children explain individually their final judgment after all the information obtained, why they think so, whether they changed their opinion, after which information they changed their opinion and, which proofs were the most important in making the final judgment.

Closing Game

INTERLACED ARMS

Material:

- material for badges
- envelopes with messages
- cards of different colours (5 different colours), the size of a folded A4 piece of paper. On the cards of one colour: **Guilty**; on those of another colour: **Not guilty**; on the third: **I am a little certain**; on the fourth: **I am not completely certain**; on the fifth: **I am very certain**. Every child should receive a set of five cards.

Workshop 12: TREASURE HUNT

BADGE: Everyone makes a badge in the form of a gift he wishes to get.

Introductory Games

1. YES-NO CHAIRS II
2. FORFEIT II

Main Theme

TREASURE HUNT

The game consists of the children overcoming a series of hurdles given in the form of various tasks to discover the place where the treasure is hidden. The solution of the previous task refers them to the place where the message with the next problem can be found. Thus the way to the treasure is done step by step, by discovery. In this game, the contents of the task are such that through them verbal reasoning is stimulated. Also, it stimulates cooperation within the group.

The treasure can be sweets or small packages for each child containing something that all children love.

Advice: This game requires extensive preparation by the leader prior to starting the game. The leader must study the room well where the workshop will take place and learn in advance the names of the children who will participate and then to make up the tasks.

Procedure:

1. Hiding the messages and the treasure. The leader does this in the absence of the children.
2. Introducing the game with the beginning of the story
3. Step-by-step solving of the tasks
4. Search and discovery of the treasure

1. Prior to commencing the workshop, the leader hides the tasks and the treasure in "secret places" so that the children do not know anything about them before starting the game.

Advice: This can be a very complicated and confusing part of the job because the leader has 12 messages in his hands (6 for each group) and the treasure all which must be hidden so there's no mix up and slip up in the groups. This should be done imperceptibly since the basic charm of the game is in searching.

2. The leader introduces the children to the game with the initial story. The introductory part itself is a sort of dramatization. The initial message which is the introduction to the game is torn in several parts and the children should compose it first in order to be able to read it.

Advice: If there is time and the opportunity, this introductory message can be designed so as to look like ancient maps of lost treasure stories (written in calligraphy, on yellowed paper, burnt and dog-eared...). Dramatization of this introduction can be performed in various ways. The one chosen here is that the leader announces that his child playing at home found and tore the message. The leader acts: *"I have something to admit. We should have played something very interesting today. But do you know what has happened?! Last night I found the piece of paper torn which we need for this game. I found out that my child accidentally tore it."* (The leader places the pieces of paper containing the introductory message in front of them). *"Would you help me, I do not know what to do now."* (lead the children so they get the idea that the message can be put together).

When the children piece the message together, the leader reads it aloud in a dramatic voice: *"Dear friends, we have been here tonight and left you treasure. To prevent anyone else from finding it, we hid it well. You will find it easily if you carefully follow our instructions. First, form two groups: All children whose names start with the letters M and S will be the team called "Moon", and those whose names start with all the other letters will be the team "Colored Stars". Be careful, no one may discover the treasure on his own, just as one group cannot reach the treasure by itself. It can be done only together when both groups solve all the problems. The trails are different but they meet at the end and take you to the treasure. The "Moon" group should go to the first flowerpot on the left side. The first message will be there for them. The "Colored Stars" group should go to the third bush on the right where the first message will be for them. Just follow the trail and good luck. Your "rosy friends".*

3. The children are divided into two groups: knowing the children, the leader should divide them into two almost equal groups, subject to the number of participants, their age, abilities and skills for solving verbal tasks. For example, the classification criterion can be: the same letter with which their names begin or end, the same syllable appearing in their names, etc... In any case, prepare ahead of time approximately equal groups and depending on the circumstances make up criteria for dividing them in order to get such groups.

4. Since they have been informed in the introductory story about the "secret place" where they will find the first confidential message, each group goes to its place, finds an envelope with the first task and solves it. Further on, each group goes its own way as instructed by the secret message. Both groups have the same type of assignment but different in contents.

Task 1: Each piece of paper has the following format: written above the task are the names of the two children who are to solve that task, as for example: This task is to be done by those who have LA in their names. Below that is the task, in this case, a riddle.

Both groups start with a riddle. The solution of the riddle is usually an object or an idea. It would be best to find such a riddle whose solution is something which can be found in the room. If this is not possible, the solution can be drawn, made or a toy can be found which represents that idea. In both cases, the solution of the riddle should be placed somewhere in the room, not to be visible

but to be easily found. That will be the place where the next message will be found. The following pieces of paper have the same principle: the solution points to the place where the next message is. For example, in the riddle:

"Which plant can even a blind man identify?", the solution is **poison ivy** and the children will find the next message under a picture of the ivy. Under the riddle is an unfinished sentence, and when it is included in the solution of the riddle, it points the way to the next message, for example: **The next message you will find under _____**. At the bottom of the piece of paper are the names of the two or three children who are supposed to go and find the message. This is always in the same style: the children whose names end with SA go, find and bring back the message.

EXAMPLE OF PIECE OF PAPER WITH THE TASK:

Those who have an **M** in their first names will solve this task.

WHICH PLANT CAN EVEN A BLIND MAN IDENTIFY?

THE NEXT MESSAGE YOU WILL FIND UNDER _____

Those whose names end with **SA** find and bring back the next message.

Advice: The contents of each task should suit the specific space where the workshop is held. Our examples are adapted for the hostel yard, but each leader has to prepare his own tasks according to the same principle.

This roll-call of two-three children is needed to prevent the children from running around, searching and competing with each other. This way, everyone knows he will be given a chance to solve the task and to search for the next message. This means that the leader must have in mind all the children when making up the tasks which will include all the children for both solving and searching.

If younger children prevail in the group, one adult assistant should be present in the group. The children should read the messages on their own. However, if it is not possible either because they do not know how to read or are insecure, that role can be taken by the assistant.

Task 2: In this task too, as in all the others, the title says which two children should solve the problem (of course the group can help) and at the bottom of the note which two or three children should go to pick up the new task.

The next task for both groups is a sentence for each in which the words are scrambled. When this task is finished, that is, when the sentence is written correctly, the group gets the message which refers it to the place where there is an envelope containing the following message; for example: **the last on the right is big side a rose under message the is At a ...**, which when unscrambled reads: **At the last column on the right side there is a big rose and under it is the message**. Of course the other group receives a scrambled sentence with different contents and they will look for the next message in another place.

Task 3: The third task for both groups is once again a riddle. For carrying out this task, the same requirements as for the first task apply.

Task 4: The fourth task for both groups is a text. The pieces of paper with portions of the text are in an envelope. The children have to arrange the slips in such a sequence to obtain a whole text which points the way to the next message. This arranged text, for example, may read as follows: **You are good searchers. The next message is important. Turn your backs to the window. Look at the bushes on the left. Count to the third bush. The message is there**. There is one

sentence on each piece of paper, therefore there are six in all, which when taken from the envelope should be composed in a sequence which makes a sensible message.

Task 5: The fifth task for both groups is again scrambled sentences which point the way to the place of the next message.

Task 6: The sixth task is the last and is common to both groups. When they finish with the sixth task, they will find pieces of cardboard cut up like puzzle pieces. Parts of words are written on them. The task is for each child who gets one part of the card to find his pair on whose card the other part of the same word is written.

Advice: For this task, the same sized cardboard is needed. On each one write one word. Then cut each card in 2 along a curved line so that the beginning and the end of the word are on one card and the middle is on another. The degree of difficulty of this task can vary with the colour of the words. If each word is written in a different colour then it is easier to find the halves and on the contrary, if all are written in the same colour it is more difficult.

The leader must be sure of the number of children. There is one word for 2 children, the final sentence must have that many words that every child gets one part and there are no left-over parts. That is easily taken care of if the leader, counting on the largest number of children possible, prepares one extensive sentence which along with the essential words for a sensible sentence he includes unnecessary descriptive words which can be removed from the envelope if a smaller number of children show up. For example, the essential sentence: **A sack between the branches of a tree hides the treasure**, can be extended with **A red sack between the bent branches of a tall tree hides the secret treasure**.

If one group finishes the previous task sooner it must wait for the other one because they are vital in reaching the treasure. To prevent the impatient group from starting the work, it would be best if one part of one word is put into an envelope for one group and the other part in an envelope for the other group. This togetherness and reciprocal indispensability of the groups should be constantly emphasized in order to prevent too much competitiveness of the groups. This task has no roll-call as it is to be solved by all the members of both groups. The written words all together make one sentence which points the way to the treasure.

When all the pairs find each other, they should stand in a row, one next to the other, holding up the word in front of them. All the children together arrange the sentence which points them to the place where the treasure is hidden. In this case that sentence reads: **The red sack in the tree branches hides the treasure**.

4. When the message is put together, all the children go together to the place where the treasure is hidden. They bring it to the leader who divides up the "loot"

Advice: If this workshop game is done with older children the number of tasks can be increased as well as their difficulty. Even crossword puzzles may be included.

Closing Game

In place of a closing game, this workshop ends with discussion in a circle: Each child says what was the most exciting for him, which tasks were easy, which were difficult.

Material:

- material for badges

- prepared messages with tasks
- treasure: sweets or small packages containing something each child likes

Workshop 13: IF FISH WERE CALLED BIRDS

BADGE: The children make badges of a shape they wish and write their names on them. Then, they make another badge with the name they would like to have (*"Write the name you would like to have if you did not have your present name"*). Both badges are pinned on.

Introductory Game

A SMALL TRAIN

Discussion in a circle: -Why have you chosen the name written on the second badge?

- How did you get your name?
- Could you be named differently?
- Would you have been the same if you had had another name?...How do you know?

Preliminary Game

FORFEIT with alternative children's names

While the children make their badges and when they choose their alternative names, the leader or the assistant writes that name on a piece of paper which already contains what he should do. They are placed in a hat, a box, a bag and then the children are told: *"Well, now let us pretend that we are somebody else, that our names are different. We shall pick out a slip of paper from the hat on which it is written what the one who we call should do."*

The children pick out slips of paper from a hat. The tasks to be done are simple ones: to hop around one circle, to sing something, to dance

Main Theme

IF FISH WERE CALLED BIRDS

The idea of this game is for the children to understand that words (names) can change but that the idea (meaning) which it stands for remains the same.

Procedure:

1. Discussion about names
2. The leader introduces the children to the game with a story
3. Solving tasks
 1. The children sit in a circle and the leader begins the conversation: *"I would like to ask you something, but think first. A few days ago a small child asked me how things had got their names."*

Why is a TABLE named TABLE and not something else. Why isn't it named, say, ELBAT? We all get names at birth, given to us by our parents, but how did a TABLE get its name? Who has given it that name?" (Let them spontaneously speak while they are motivated).

- "And what do you think, how did a DOG get its name?"
- Could a DOG change its name? Could it be called, let's say CAT? We could all agree to decide to call a DOG - CAT.
- What would a DOG look like (if it changed its name to CAT)? Would its whiskers grow, its head get smaller? Would it learn to climb trees and roofs which it couldn't have done before?... "

2. Because in this introductory conversation, the children have already gotten the idea of the connection between names and meaning, the leader suggests the next game: *"Now we'll play a game in which we are going to change the names of objects. Imagine that we have found ourselves among an African tribe. You know that African tribes have strange and unusual languages. But this African tribe in the very center of the jungle is the most unusual one. They speak like we do, but certain words don't have the same meaning as ours. You think that you understand everything but in fact you do not. So, for example, I was told by an African from that tribe: 'It is dawning, a new day is beginning. The MOON is coming up from behind the hill'. What do you think he wanted to say?"* (Give the children enough time to find out the right meaning) *"or he says: 'Look down there through the trees, see how a STONE ripples and FISHES fly in the sky.' Again I don't understand. What does he in fact want to say, what do you think?"* (Let the children guess by themselves). *"Well, now we will play so that each pair becomes a member of that African tribe for a while. Each pair will tell us a sentence in the African tongue and we will guess what they wanted to tell us."*

3. The children are divided into small groups (pairs or threes). The leader whispers a sentence to the first pair in which the name of one idea is replaced by another (not a synonym), with the understanding that the old idea doesn't change its meaning. The children try to discover, based on the context, the real name. They do it quietly so the others cannot overhear. When they discover it, the pair reads the same sentence that the group now solves.

Advice: It is important that all the pairs do not get their tasks at the same time since it could cause a general disturbance, everyone looking at his own or someone else's notes and the game would not be played smoothly. In this way, the pair gets their own note from the assistant, who stands next to them explaining in a whisper what they should do and the other children attentively expect what the pair will tell them; they are quiet because they know that their turn will come.

When the group guesses the sentence, in riddle form, the pair who first figured it out and then told the group goes to the blackboard or the paper on the wall and draws the idea discovered but signs it with the new name. *"Now go (the leader refers to the pair who has just read the sentence) and draw what in African is called FROG (example from the first sentence) and write under it the word FROG."*

In this way, it becomes more obvious to the children that a change of name doesn't necessarily mean a change of idea.

This procedure is done as many times as there are pairs

Sentences:

1. I turned off the tap and FROG stopped running (frog is to replace the word water)

2. Only when I looked at myself in the CAT did I succeed in taking the mote from my eye (the cat is to replace mirror)
3. I put on GLOVES and tightened them with a belt because they are a bit loose (gloves is to replace trousers)
4. When I close the door of the FLOWERPOT, there is no draught (flowerpot is to replace house)
5. When night falls, everybody has to light the IRON in order to see (iron is to replace light) .
6. When I get up every morning, I take my LEG brush, LEG paste and brush my LEGS (legs is to replace the word teeth)

Advice: The sentences should be constructed so that the replacement of the idea gives a more comical combination. The degree of difficulty of the sentence can vary so that the idea which is to be replaced can be close or remote in association with the idea it is replacing. The idea whose name is changed should be such as to be easily drawn.

Children like this game very much and it can be played several times. The secret of this procedure can be revealed to them: which is that when others hear or see these drawings they would not understand what the game is about. It may be suggested that they make up their own unintelligible language. Children enjoy secrecy.

Closing Game

BIG-SMALL

Material:

- material for badges
- prepared pieces of paper for forfeits on which the leader or the assistant writes only the alternative children's names
- prepared sentences on separate pieces of paper - blackboard or large format paper
- chalk or felt pens for drawing

Workshop 14: WHAT WOULD WE DO WITHOUT WORDS?

BADGE: The children make badges writing their names backwards, and decorating them as they wish.

Introductory Game

WHAT-BANANA

Main Theme

WHAT WOULD WE DO WITHOUT WORDS?

Through this game the children research the symbolic function of language. They perform the existing suppositions about the possible origin of words and the phases of their development.

Procedure:

1. The leader introduces the game to the children
2. The children individually replace the idea by movement, the group guesses which idea it is.
3. The children individually replace the idea by onomatopoeia, the group guesses which idea it is.
4. The game "What-banana" with a nonsense word
5. Guessing objects

1. The leader introduces the game to the children: *"Once again imagine that we are in that African tribe as in the previous workshop. As we know those Africans speak in an unusual way but nevertheless we understood them. But how are we going to tell them something which they will understand? Who knows with what words they have replaced some of our words. We can spend the whole day and not guess how they say something. What are we going to do then?"* (Let them remember gesticulation on their own as one of the methods for understanding each other). *"Well everyone individually is to try to explain to us something by using gestures and we shall pretend to be Africans and try to understand what it is about."*

2. After he has led the children into the story, the leader continues: *"First, half of you will start the sentence with 'Give me...' (since we have made ourselves somewhat understood), and when the whole group asks in one voice, 'What?' then that one who is asking by movement tells us what to ask for. In the second part of the game, we begin with 'Where is...' and when all ask 'What?', the one who asked the question will show us what he wants and we will try to guess what it is."*

The leader whispers the same, simple sentence to every child in which the key word changes. The child has to replace that word with a movement.

Advice: It is best if the leader starts off this part of the game in order for the children to have a clear understanding of the meaning of changing a word with a sound.

Examples:

"Give me: a ball, a key, eyeglasses, a comb, a book, some water..."

"Where is: a telephone, a house, a toothbrush, the sun, the skis, a cat..."

3. When everyone goes through the game, the leader continues: *"We have seen that there are some words which can easily be shown by a gesture. But some words are difficult to express, for example, let somebody make a gesture representing the word I whisper to him."* (The leader will not ask for a volunteer but will choose one to avoid squabbling and making a fuss, and will whisper to him to show a dog. The others have to guess. The child usually starts walking on four legs. Irrespective of how many children guess and how many tries they need, whisper to the child to show a cat, a cow, a sheep...) *"How is it that you were not sure whether it was a cat, a dog, a cow, a sheep?"* (show the children how difficult it is to differentiate the mentioned four-legged animals on the basis of movement alone.) *"Would it be easier for you to differentiate them by imitating their sounds?"* (lead the children to understand that some ideas can be presented more

precisely by sound). *"Now everyone perform something, as before, but by sound and we will guess what it is. The one who imitates begins with 'There is...', and when the group asks 'What?', he imitates the sound characteristic of that object or living being."*

Examples:

"There is: a bird, a streetcar, an automobile, an ambulance, a frog, a butterfly, a snake, a mouse, a lion, the wind, a horse, a clock..."

4. WHAT-BANANA with a nonsense word: played the same as above but only now the objects are named by nonsense words, for example: tlofu, kvata, sic, cuf...

5. In the next game the children are directed toward hierarchical organization of ideas with the idea of the possibility of building words. Through this game, the children discover by using different categories of ideas how to improve the strategy of guessing an imaginary object.

Because the game "What banana" with nonsense words served as a warm up for using nonsense words, move on to the next game. *"Well, we played this game with other children and the word TUFLA appeared. What do you think that was? You have 10 guesses."* (let them randomly guess and for sure they will not succeed).

"Here I'll give you 10 more guesses, will you succeed now?" (Let them guess 10 more times during which they will not succeed or let them discuss why some of them think that even after 10 more guesses they would not be able to do it.) *"Do you think that you are close?"* (It is ideal if an idea came from them that questions should be asked in order to find out about it. If that idea does not come up, do not insist on it but go to the other part in which they will have an extremely indirect model for a more qualitative guessing strategy than guessing at random, and that is the strategy which calls for categories of objects.

The children are divided into groups of 2-3 each. Each group imagines something and gives it a meaningless word. By means of 10 questions the others should guess what it is. One assistant helps the pair giving the assignment and watches that there's no mistake when answering the questions of the group. The other assistants (it is a good idea to have 3-4 assistants) begin the guessing. They offer a more qualitative strategy by asking about the categories to which the thing belongs. *"Whether it is a living being? Can it be eaten? Can it be found in this room?..."* One assistant should be there at the end to summarize all that has been learned, for example: *"This means, that it is a living being, it does not fly, it does not swim... it could be..."*

Advice: Because it is most important that the children understand on their own the value of the strategy offered in this part of the workshop, the leader must be especially flexible. The model offered for strategic guessing is insufficient, it is necessary to find a way to lead the children to a situation where they announce clearly and defend the advantages of the strategy over random guessing.

Closing Game

SANDSTORM WITH ONOMATOPOEIA

Material:

- material for badges
- various objects for the game WHAT-BANANA

Workshop 15: HOW TO REMEMBER A LOT BUT EASILY

BADGE: The children make badges in whatever shape they want but in their favorite colour.

Introductory Game

I TELL YOU A STORY with repetition

Main Theme

1. TELL ME WHAT COLOR IT IS ⁴

In this game, the children become conscious of the limitation of their memory. At the same time, they become stimulated to surpass that limitation by means of an aid. In the second part of the game, it helps them to comprehend that by means of a strategy for solving daily life situations.

Procedure:

1. The leader explains the rules of the game and two rounds are played.
2. Discussion in a circle
3. The children in small groups invent a strategy which will help them to remember better.
4. The leader offers a strategy and a game is played with the help of that strategy.

1. Everyone sits in a circle. The leader explains the rules of the game. The game starts with the leader asking every child in the circle to answer what colour a specific object is. For the first round of questions, the rule is that no colour must be repeated. *"We will play a game now. Imagine that you are computers which have to answer questions on the colour of objects. I'll ask the question and you will answer one after the other. But I am going to program you so that no computer is allowed to say the colour which another computer said before him. This means that you may not repeat any colour. If a computer makes a mistake, I'll switch it off and it drops out of the game. You should try first to use the true colour of the object, but if that colour has been mentioned, you may say any other colour which has not yet been mentioned."*

The leader asks the questions:

- *"What colour is the sun?"*, the child answers: *"Yellow"*
- *"What colour is a strawberry?"*, the child answers: *"Red"*
- *"What colour is a dandelion?"*, the child may not say yellow or red but may say *"Blue"*
- *"What colour is the sea?"*, the child may not say yellow, red or blue but he may say *"Green"* ...

⁴ The idea is taken from "Reci koje je boje" from Vigotsky, L. "Mind in Society", 1978.

Advice: although it looks simple, this game is strenuous for the leader because his questions have to be adjusted to the children's previous answers. It is a good idea if he prepares a list of colours ahead of time which he can use and for each colour a list of 5-10 examples in order to make it easier to make up questions.

In the next round, another rule is introduced by which one particular colour is forbidden (must not be used at all). The direction of asking questions in this round is changed so that the one who answered last in the previous round now answers first. Thus, every child is given a chance to give one easy and one difficult answer. Whoever makes a mistake (says the forbidden or already mentioned colour) drops out of the game. *"Now I'll program you, computers, so that you are not allowed to repeat the colour which has already been mentioned nor are you allowed to use one particular colour at all. That is forbidden. The computer that was the last one which answered, will now be the first to answer."*

The leader asks the questions:

- *"What colour is a banana?", the child answers: "Yellow"*
- *"What colour is a tomato?", the child may not say "red" (because it is the forbidden colour), or "yellow", but he may answer: "Blue"*
- *"What colour is the sky?", the child may not say red, yellow or blue but he may answer: "Green" . . .etc.*

The game continues until at least half the children drop out, that is, until the children experience how difficult it is to remember a large amount of information.

2. Discussion in a circle: Why have they made mistakes? Why did it become difficult? When was it particularly difficult? How could it have been easier for them? (The discussion goes on until the children themselves arrive at the idea that an external aid would facilitate remembering).

3. The children are divided into groups of 4-5. Each group looks for the way which would facilitate their remembering the colours in this game. When they conceive a strategy, they should try it out within their small group. After that, every group presents its own strategy for remembering to the others. *"Now you will be divided into groups and each group should conceive of a method to prevent the computers from making a mistake. Find out how you will make it easier for computers to remember which colours have already been mentioned. When you come up with a method, try it within your own group to see whether your "aid" works. When you finish this, every group will present its own solution to all the others."*

Advice: It is useful to have one adult in each group so as to lead the group in planning the strategy and help its realization.

4. The leader summarizes the methods presented and proposes one more strategy (if it has not already been proposed). It is this, every participant represents one colour. The colours are prepared ahead of time (cut up pieces of candy paper, pieces of coloured cardboard). The pieces are placed face down and the children randomly select one each. This is pinned on next to the badge. When one colour is "used", the wearer of that colour squats (sits, steps forward...) He answers from that position when his turn comes. In this way, it is obvious which colours have already been mentioned. *"Let's mark each computer with a different colour. When that colour is mentioned, the computer lamp will light up and all the other computers will see that this colour is spent and may not be mentioned again. Each computer will get one colour now. Since we have no lamps, every computer whose colour is mentioned should squat. The colour yellow is forbidden in this game and the computer who has got yellow should squat immediately."*

Advice: In order to avoid having a child feel excluded at the beginning of the game, the leader or one of the adult assistants should take the role of the forbidden colour. The leader asks the questions. the child whose turn it is. answers and the child whose colour it is, squats...

2. HOW TO EASILY FIND A MISPLACED OR LOST ITEM

The children are told a story which reminds them of a situation they've already experienced, in which they lost or misplaced something. In this story, the main character has lost her jacket in school. The children are stimulated to think about finding a strategy and figure out where the jacket has been left. The leader guides them to use the experience from the previous game when strategy helped them to make remembering easier. *"Listen. I want to ask you for some advice. Yesterday I met a child from the neighborhood. She was walking along the street, crying. I asked her what happened, if something happened in school, if she got a bad report. She answered through her tears that she had lost or misplaced her jacket somewhere in school. That she got the jacket for her birthday and now she was afraid that her mother would reprimand her. I became sad and wanted to help the little girl, but I didn't know how. If she could only remember where to look for the jacket, she might find it. How can we advise her to remember where to look for the jacket?"*

Discussion in a circle: The children spontaneously express their ideas on how to help the main character and the leader integrates these ideas and organizes them in such a way as to offer a model for remembering in which:

- recall all important events
- arrange those events chronologically
- make a selection of events: separate situations when we are sure that the thing has not been lost, situations in which we are not sure whether the thing is lost or not, and situations in which we are sure that the thing is lost.

Closing Game

TOUCH BLUE (only with colours)

Material:

- material for badges
- pieces of collage paper or coloured cardboard, as many as there are children
- paper, felt pens

Workshops for Older Age Groups - Ages 11-14 Years (V - VIII Grades)

Workshop 1: NEVER SEEN, FIRST TIME HEARD AND DREW IT

BADGE: - Everyone makes a badge by drawing on a piece of paper (white or coloured) whatever he/she wants, writes on it his name, nickname or whatever he wants to be called.

WORD OF INTRODUCTION:

- First the leader expresses pleasure because of the interest the children have shown by coming to the workshop.
- The leader then acquaints the children with the kind of work to be done. For example, he might say: *"First of all, I will tell you how we planned these meetings. Every session will have a certain theme, through which we will act together in a specific way. We usually call that specific way a workshop. The workshop consists of different games, discussions, acting, drawing, thinking, imagining, etc. Some of these things you already know, some you have already tried. Others will be new and I hope interesting for you."*
- Then the leader familiarizes the children with the rules in the workshop: *"Every workshop lasts about two hours. Most of the time we will be sitting in a circle so we can see each other. Mainly we will talk that way, too, one after another. If, for any reason, you do not want to participate in a game or conversation, you can simply say "pass" and you do not have to explain anything to anybody."*
- *"We can start with the games by which we will get to know each other much better."*

Introductory Games

1. GAMES OF INTRODUCTION:

- NAMES I
- NAMES II
- NAMES III

2. SLOW AND FAST MOVEMENTS

3. BIG-SMALL

Advice: It is a good idea if the leader begins the above activities in a circle. On the one hand, the children get a clear idea what is asked of them. On the other hand, the leader reduces the children's eventual discomfort when they have to say something about themselves to the whole group. However, in similar activities, the leader has to decide whether to begin or end with the circle. That decision should be the result of the estimation of which of two risks he considers the less likely: imitation of the model (when the leader begins it can easily happen that the children will imitate him) or the children's discomfort when they have to perform in front of the group.

4. DRAWING OF ONE COMBINATION OF BIG-SMALL

- The children are told to draw the combination of "Big-Small" which was the funniest for them.
- When they are finished drawing, the children put the drawings on the floor, and try to put them together according to the "domino" principle, so as to reconstruct the order of the sentences the way they originated in the first part of the game.

Main Theme

NEVER SEEN, FIRST TIME HEARD AND DREW IT

In this game the children have to represent a sound or nonsense word by a drawing. After that, with the help of the drawing, they gradually add meaning to that nonsense word. Through this game, the children go through the process of making sense starting from the sound or nonsense word, through its graphic representation (drawing) and arrive at an idea rich with meaning.

Procedure:

1. Drawing of a sound
2. Drawing of "Chidemaf"
3. Commercial for "Chidemaf"

1. The leader says: *"Now let's draw something that cannot be seen, but can be heard. We will try to draw a sound. You will hear a sound (a sound is produced). Just listen and let your hand move by itself across the paper. At the beginning it may seem to you a little unusual, but it is possible. Do not think too much, rather draw immediately what you have heard."*

The sounds should be selected so that they are not onomatopoeia, that is, they should not have any strong associative connection with any particular idea, for instance, the sounds may be:

- a. BRRRRR...
- b. WHISTLE (feeyoo...)
- c. TSTSTSTS (clucking)

At the end, everyone, sitting in a circle, shows their drawings of these sounds and they explain how and why they have drawn it that way.

2. The leader now gives the following instructions: *"Now I will tell you one word that you will have to draw. Listen carefully...(dramatic pause) "CHIDEMAF". Now draw "CHIDEMAF" the way you feel it, see it, how it sounds to you..."*

When the drawing is finished, everyone shows their "CHIDEMAF". Everyone explains how and why he drew it that way. Then the children compare their drawings and based on the similarities (no matter what) form 3-4 groups.

"Now let each group make a new group drawing on a new piece of paper. That new drawing will contain elements of your individual drawings. Which elements you choose will depend on you alone and your agreement." When they finish, the leader says: "Think about it, whether what you have just drawn is still "CHIDEMAF" or has it become something else. If so, give it a new name and think about why it is named so, and what it is for. You will say why and how you agreed to make exactly that drawing".

3. Each group makes a commercial for the "CHIDEMAF". The leader says: *"Now each group will make a commercial for its own "CHIDEMAF". You have to present it in the best light to others who do not know what it is, who it is. That means you have to advertise it. Each group should agree on how that will be. You can do a sketch, a song, a recitation. You can dance it, sing it, whatever you decide. After 5-10 minutes, each group will present its "CHIDEMAF" to the others".*

Closing Game

RIDDLE WITH A BALL

Material:

- material for badges
- paper, felt pens or other coloured pencils

Workshop 2: A MAN TOLD ME

BADGE: Everybody makes a badge and draws his association of the word RUMOUR on it. (Bulletin board: frame for the badges in the form of telephone wires. That's the way we get a poster with many rumours).

Introductory Game

A SMALL SHADOW TRAIN

Main Theme

A MAN TOLD ME

In this game a story is passed from one child to another. In that way the process of treatment and changing of the initial story becomes obvious to the children, that is they themselves experience the creation of rumors. Understanding that process and consciousness of the importance of differentiating facts from their interpretation can make them resistant to rumors.

Procedure:

1. The children are divided in two groups. One group retells the same story from one member to another. The second group listens and writes down how the story changes.
 2. The group which was listening and taking notes reports how each individual part of the story was changed.
 3. The groups change roles. Now the ones who were listening and taking notes retell a new story, and those who were retelling now listen and write.
 4. The group which was listening and taking notes reports how each part of the story was changed.
 5. Discussion in a circle: The children exchange impressions about the game.
1. The leader introduces the game to the children: *"Now we are going to play a game in which we'll see what happens when we hear something, and then we tell that to somebody else, and that one to a third and so on. When we hear the same story from the last person, we will then see that the story has somehow changed. It seems that in each of us, while telling a story, something happens and we change it a little. When each of us changes something, we get quite a different story at the end. Let's see how it works. Imagine you are newspaper reporters. One reporter will be on the spot where something very interesting is happening. He wants to report to his editors personally. However, the telephone lines are cut and he can relay his report only by "walkie-talkie". Since he is very far away and cannot call his editors directly because the range of the walkie-talkie is limited, he has to call the reporter at a place not far away.*

That reporter transmits the news to his colleague who is at a place somewhat closer to the editorial staff, this one to the next one, and so on in order to the last one who will pass on the information directly to the editors. The reporters who receive the story have no time to write it down, nor to ask questions. They have to pass on further only what they remember. The editorial staff are impatiently waiting for the news to arrive in order to print the newspaper. Now we will divide in two groups. One group will be the reporters who transmit the news and the other group, for the time being, will be the observers. In the second part of the game, we will exchange roles. Now the group of "reporters" may leave the premises while the group of observers agree upon the event to be reported." When the group of "reporters" leaves the room, the leader approaches the group which has remained. "Now I'll read you the story, the newspaper report, which the "reporters" will transmit from one to another. Listen carefully:

Report 1: *"The event takes place at a bus stop in Belgrade. That is, the stop by the "Moscow" Hotel. There are six people at the bus stop, four of them are sitting. There are two women too. One of them is holding a baby. One gypsy man is standing. He is well dressed. Near him there is a fair - haired young man. He is threatening the gypsy. The young man has an unsheathed pocket knife in his hand. The woman with the baby is watching frightened. The other woman is wearing a hat with a flower. She has a fox fur around her neck. One man is reading the newspaper "Borba". Another man is sleeping on the bench. On the pillars there are posters advertising cigarettes, cars and men's shaving collections."*

Advice: The degree of toughness of the report can vary with the number of details and complexity of the event.

"To enable us to follow better what will happen to the report while it is passed from one "reporter" to another, everyone of you will pay attention to only one segment of the report." Each child is given a piece of paper containing a segment of the story. Depending on the size of the group, each child gets one or more consecutive segments. "While the "reporters" retell the report, your task will be to follow: whether your segment of the report has appeared at all or disappeared, if it has disappeared then in what phase of retelling the story that happened, if it has not disappeared, whether it is still the same or changed, if changed in what way has it changed. Are you ready? Should we call the first newspaper reporter?"

When the first "reporter" enters, the leader says: *"Now, listen carefully to this news story. You have no time to ask questions, nor to write anything down. Your task is to remember the text as best you can and to pass it on to the next reporter as accurately as possible." When this one hears the text, the next reporter is called in, and the leader tells him: "Listen carefully to what this reporter is going to say. You have no time to write down anything nor to ask questions, and your task is to pass the news on to the next reporter as correctly as you can." These instructions are repeated until the last reporter hears the news. Then the leader tells him: "Now you will report the news to the editorial staff, that is to us, which we have been impatiently waiting for."*

2. The group which was listening and taking notes reports on how much the report was changed during the process of retelling. The leader approaches that group: *"Now we will hear from this group what has happened to our news while it passed from reporter to reporter. Let's hear what happened to each particular part. Let's start with the first sequence. Did it remain as part of the story to the end, did it reach the editorial staff at all or not...?"*

Advice: Make sure that while analyzing the "fate" of each segment to talk about the "reporter" in an impersonal way, about the phase of retelling the story, so the children focus on the changes that occurred in the text rather than on the mistakes of the child who passed on the text.

3. The groups exchange roles. The "reporters" now become those who follow and note the changes in the story, and those who were doing that now become the "reporters". The whole procedure is repeated with a new "sensational" piece of news.

Report 2: "The event takes place in front of a movie theater in Novi Sad. That is the "Balkan" at Liman 4. A crowd is standing in front of the theater. The film starts at 8:30 pm. The name of the movie is "Submarine Potemkin". There are also three scalpers. Two of them are in black leather jackets. The third one looks darkly at a man passing by. The passer-by has a patch over one of his eyes. A young man and a young girl emerge from the crowd. The young man is wearing a head band and two earrings in his left ear. The girl is in yellow and has red shoes. The young man timidly approaches the scalpers in the leather jackets. They talk quietly and briefly. At that moment, two teenagers overturn a street seller's fruit stand and run away. Lemons, oranges, apples, mandarins roll down the street. The crowd frantically starts to pick up the strewn fruit instead of entering the theater."

4. The group that followed the reporting, now tells how and how much of each segment was changed during the process of passing it on from one "reporter" to another.

5. Discussion in a Circle:

- How did you like this game?
- What do you think, what happened to the reports during retelling?
- Did you notice that some parts of the report disappeared quickly and other parts remained longer or did not disappear at all?
- What do you think, what did that depend on?

Advice: The children often tend to ascribe all the changes in the story to the individual personal mistakes of the other children, and it can easily happen that as a result of the game they get into a "witch-hunt", that is to blame a particular child for the mistakes. Therefore, this game should be for the older children (VII-VIII grades or high school kids). In any case the leader has to find a way to show the children that those are general rules applicable to anyone, not only to them. It is frequently necessary to play this game more than once and in different variations if the children blame only one individual for all of the mistakes, the game may be repeated without that child so that they will then realize that the same rules apply. Or, the children may think that it is a consequence of the imperfection of their thinking and memory and that it does not apply to adults. Then the leader has to invite 5-6 adults who will transmit a story told by the children. When the same regularities are repeated, the children will comprehend that they are general and applicable to children as well as to adults. In any case, the leader must not leave the children with an impression of their imperfection, or even worse, with the impression that one individual is responsible and guilty for the imperfect transmission of the story.

Closing Game

FOLLOW MY FINGER

Material:

- material for the badges
- two "reports" consisting of 15-17 sentences
- sheets of paper containing segments of the story. Each sentence is written at the top of the paper, and below it on the left side, ordinal numbers in a column marking each phase, that is the number of the reporter.

- pencils

Workshop 3: I'LL SHOW YOU WHAT I THINK THEY SHOWED ME

BADGE: Each child makes a badge for the one sitting on his right, but as he is told to do it.

Introductory Game

1. IMITATION

Main Theme

I'LL SHOW YOU WHAT I THINK THEY SHOWED ME

In this game a story is transmitted from one child to another by pantomime. At the end each child says what he has understood from his predecessor, that is, what he tried to pass on to the next child. In addition to the practice in nonverbal expression, by playing this game children will reach the conclusion, especially together with the previous workshop, that with every transfer of messages there is an unintentional change of the contents.

Procedure:

1. Children are divided in two groups. One group pantomimes a given story from one member to the next. The other group observes the story which is pantomimed.
2. Each member of the group who was transferring the story by pantomime, reports what he has understood from his predecessor, that is what he tried to pass on by pantomime to the next member of his group.
3. The observers tell the story as they have understood it based on the pantomime.
4. The groups exchange roles and the procedure is repeated with a new story. The ones who transmitted the story by pantomime now observe, and the ones who observed until then, now pantomime the story.
5. All members of the pantomime group give an account of how the story was changed.
6. The observers tell the contents of the story.

1. The leader introduces the game to the children: *"Now, we'll play the transmission of a story by chain-pantomime. In chain-pantomime the given story is told from one to another by pantomime. Now we'll divide in two groups. You will do it in a way similar to the last time. One group will transfer the story by pantomime, and the other will observe, and at the end tell what it has understood what the story is about. Afterwards, we will exchange roles. Let the group of 'pantomimists' leave the room. At our invitation, you will enter one at a time."*

When the first group goes out with one of the assistants, the leader instructs the group that has stayed: *"When I bring in the first member of the other group, I will tell him a story so that you do not hear it. After that, he will pantomime the story for the next one from his group. That one, will then pantomime what he understood for the third member of their group and so on till all the members 'hear' the story. Your task is to watch attentively and try to understand what happens in the story."*

The first pantomimist is called in, led to the side so that the others do not hear the conversation. The leader says to him: *"Now listen carefully to the story. Your task is to remember it as well as possible and pantomime it for the next member of your group."*

Story 1: *"You are hungry and go to the kitchen to fix something to eat. You take two eggs from the refrigerator, break them against a plate, scramble them with a fork; then you take a frying pan and oil, put it on the stove and turn it on. At that moment, the telephone rings, you answer it and start talking with a friend, who is very sad because something very bad has happened to him, and he even starts crying. You can't stop the conversation, you comfort your friend, and the oil starts burning on the stove. Finally the telephone conversation is over, you rush into the kitchen, reach for the frying pan to take it off the burner, you burn yourself, but manage to throw the pan on the floor. At that moment, you hit the plate with the eggs, it falls and breaks and the scrambled eggs spill all over the floor. Desperately, you hold your head in your hands, sit down on the floor and start laughing. In order to be able to follow up the story more easily, each of you will pay special attention to only one part of the story."*

Advice: If another story is used, it should be composed so that it consists of abrupt turns of events and lots of details, because on the one hand that contributes to the dynamics of the game, and on the other surely causes changes in the story. When you've told the story, the second member of the pantomimists is called in and the leader tells him: "Observe carefully what the first member of your group is going to pantomime for you. You do not have the right to ask questions, only to observe and whatever you understand you will transmit by pantomime to the next member of your group." These instructions are repeated up to the last member of the group. The leader tells him: "Watch carefully what you are showed by pantomime. You have no right to ask anything, only to watch."

2. Pantomimists tell their version of the story in reverse order: *"Now you will tell us what you have understood. We will go in reverse order. Let the last pantomimist say what he has understood from the story, and so on in order, each of you should say in words what he understood from his predecessor's pantomime, that is, what he tried to present to the next one in the group."*

3. When the chain-pantomime of the story is finished, each member of the group of observers says what he understood what the story is about.

4. The groups exchange roles. The group which pantomimed now remains in the room, and the other group goes out, then one at a time they re-enter the room, listen carefully to the story and pass it by pantomime to the next member. The first pantomimist is told the story so that the others do not hear it, as in the first round.

Story 2: *"You are sitting in a restaurant (pizzeria), a waiter brings you a long-awaited pizza, just as you start to eat, you realize that there is no ketchup, you call the waiter to bring some, you take it and are just about to pour it over the pizza when the electricity goes off, you squeeze the bottle without thinking and spill ketchup all over yourself. You feel around looking for a napkin to wipe yourself off, but you cannot see anything and you knock over the plate with pizza as well as a glass of juice. Everything breaks and spills on you and the floor. The waiter sees you are in trouble, comes to help you out holding a flashlight, helps you to stand up calming you that he will take care of everything, and moves you to another table. Since the electricity does not come back, he brings a candle, puts it on your table and quickly a new pizza arrives. Since you are very hungry, you start eating forgetting the ketchup."*

5. Each member of the "pantomimists" reports individually what he has understood from the pantomime of his predecessor.

6. The observers tell what they have understood from the pantomime .

Closing Game

ARE YOU PRUI?

Material:

- material for badges
- stories the groups transmit by pantomime
- paper and pencils for the group that takes notes

Workshop 4: WHAT'S IN A HUMAN BEING WHICH PULLS HIM TOWARD ANOTHER HUMAN BEING

BADGE: The children make a badge, drawing something in a pair, that is, a pair of something (birds, cherries, sneakers, sausages...). The frame for badges: a large pair of cherries is drawn, one half of the badges is stuck to one cherry and the other half to the other cherry.

Introductory Games

1. PAIRS V
2. PAIRS VI

Main Theme

WHAT'S IN A HUMAN BEING WHICH PULLS HIM TOWARD ANOTHER HUMAN BEING?

The children are divided in pairs, and each pair, without any verbal communication, draws a picture on a piece of paper, together holding one pencil. In this game, the children discover that there is a non-verbal way of communication through which cooperation can be achieved.

Procedure:

1. In pairs the children draw a mutual drawing with one pencil, on one piece of paper, without consultation.
2. The pairs draw in the same way but one member tries not to cooperate.
3. The pairs draw in the same way, but now they are instructed to cooperate, although they still cannot communicate verbally.

1. The children are divided in pairs. The leader distributes one piece of paper and one pencil to each pair saying: *"Each pair takes the pencil by the hand which he normally writes with. Your task is to draw something together on the paper in front of you. During all that time you must not say a single word. That means no verbal agreement"*.

Discussion in a circle: When all the children finish drawing, they discuss it:

- *"how did you coordinate, who was more frequently the leader in the pair, and who the follower?"*

- *how did you resolve the situations when it was difficult to agree, was somebody more persistent to "push" his idea, was there tension about the pencil and the like?"*

2. The children remain in the same pairs. Within each pair the members divide into A and B. The leader calls the B members from each pair to leave the premises so they can be instructed on the next task. They are told that in this part of the game they should not cooperate with the other pair member nor pay attention to his intentions or needs. *"In the next pan you will have the same task - to draw something with your pair. However, you should think now about something you want to draw, and try to carry out that idea, no matter what your pair wants. Do not give up, go to the very end with your idea. When you finish the drawing sign your name."* (It's important that the A pair members do not find out about the instructions the leader has given to the B pair members). When the B pair members return to their pairs, the leader says: *"Again you will draw something together with one pencil, but now on a new piece of paper."*

Discussion in a circle: The members of each pair report individually on their experience in this game:

- What happened when the B members started to insist on their own idea?
- How did the A members feel then, what did they think, what did they do?

Advice: In most cases, it becomes known during the reports, what the instructions were to the B members. If by any chance that does not happen, or it is not clear enough, the leader should explain what the task of the B members was.

3. Again the children are in the same pairs, they get a new piece of paper and again have to draw with one pencil: "Now you will again draw with one pencil on one piece of paper. This time try to cooperate but once again you will not be allowed to use words. Try to draw the best possible mutual drawing."

Discussion in a circle: The children talk individually about their experience through all phases of this game: - *"In what phase of this game did you feel the best, and in which phase the worst?"* - *"What can be concluded by analysing all three drawings of each pair, what are the differences and what are the similarities among them?"*

Closing Game

1. VIBRATIONS
2. ALL HUGGED

Material:

- material for badges white paper, pencils

Workshop 5: SOMETIMES FOR SOMETIMES AGAINST

BADGE: The word "YES" or the word "NO" according to individual choice; in whatever shape and contents desired.

Introductory Games

1. PRESENTATION OF BADGES

2. CONFRONTATION EXERCISE

Discussion in a circle: Everyone reports individually:

- how he felt while playing the opposition exercise, which role he liked better (YES or NO)
- what was the result: did they both keep to their original positions or did somebody give up
- if they did not keep to their positions: what was the key moment when one succeeded in convincing his pair of his position, that is when the other gave up his own: how did the one feel when he gave in and, the other when his pair gave up.

Preliminary Games

1. CONFRONTATION EXERCISE, variation I

The structure of the game is similar to the previous one. The difference is in the fact that now the words YOU HAVE TO - I DON'T WANT TO are to be used, there is no exchange of roles and the children are requested to imagine concrete things while they actually play the game.

(Since the pairs in the previous game stood in a circle facing each other, for this game new pairs are formed with the children who had their backs turned to each other). *"First turn your backs to your previous pair. Now you are face to face with the person whose back was "watched" by your back. There, we have formed new pairs. In this game, you will communicate by using these words only, YOU HAVE TO - I DON'T WANT TO. One of the pair will say only YOU HAVE TO, and the other I DON'T WANT TO. But this time, while you keep saying your word, let concrete things cross your mind, that is, what is it that YOU HAVE TO, and what is it that I DON'T WANT TO. Remember, you have to keep these things to yourself, you are not supposed to tell your pair."*

Two minutes later, the leader interrupts the game and asks the children one at a time to reveal the things they had in mind during the game. It will be interesting to learn how the majority of the pairs during the "persuasion" did not have the same thing in mind. The commentary could be: *"It's hard to understand each other when it is not known what someone wants, isn't it? That happens to us in real life, not only in play..."*

2. CONFRONTATION EXERCISE, variation II

This is one more game with a similar structure, but this time the participants know what they are persuading about. The children again divide in pairs, but in such a way that everyone gets somebody with whom he has not already played. *"Now you will again talk in the same manner, that means to "convince" each other, but this time you can say something more - one sentence. So, one will say: ONE SHOULD LIE SOMETIMES and the other: ONE SHOULD NEVER LIE. You may change the order of the words in your sentence however you like, you may repeat it as a whole sentence or in parts, you may emphasize part of the sentence if you want to, but you must not add anything."*

After 2-3 minutes, the leader stops the game, distributes paper and a pencil to everybody and says: "And now write down the continuation of your sentence which you were not allowed to say until now. The continuation of the sentence should start with "because". So, one will write: "One should lie sometimes because", and then add the continuation, and the other will begin: "One should never lie because..." In the continuation of your sentences add whatever you think would have convinced your partner while you played this game, only if you could have said so". When the children finish writing, first the pro arguments are read aloud (ONE SHOULD LIE

SOMETIMES BECAUSE...) and then the arguments against (ONE SHOULD NEVER LIE BECAUSE...). The leader's comment at the end of the reading could be: *"You stated various arguments pro and con, It seems to me that only now can we really talk about whether a person should lie or not. That would be a real Discussion."* If this commentary initiates the need among the children for further Discussion, let them do so for several minutes, but with continual insistence on the arguments. It is very important then for the leader to know how to stop or to channel an eventual clash in the group.

3. EXPRESSION OF DEGREE OF AGREEMENT WITH THE VIEWPOINT

In this game the children arrange themselves on an imaginary line, from one end of the room to the other, lined up according to the degree of agreement with the already determined standpoint. *"Now it doesn't interest me what you really think, whether you agree or disagree that one should sometimes lie or that one should never lie. Imagine a line from this end of the room to the other. This end will mean, 'one should lie sometimes'. That end will mean the opposite, that is, 'one should never lie'. Those who agree with the former stay here, at this end. Those who agree that one should never tell a lie, go and stand at the other end. The rest of you should place yourselves along the line, choosing the place according to how much you agree with one or the other standpoint, thus, standing closer or further away from one or the other end of this room. Those who are completely neutral will be in the very center."*

When everybody takes his place, ask for a short explanation from anyone who wants to talk about why they have chosen that particular place. In doing so, the imaginary line should be followed from one end to the other.

Main Theme

SOMETIMES FOR SOMETIMES AGAINST

Through this game, the children articulate their arguments pro and con on some theme. The standpoints for which the arguments are offered keep changing, but also the pro and con positions deliberately change, from which the arguments arise. With that, the children achieve distance in relation to their standpoint and flexibility in argumentation. Afterwards, by analysis of the pro and con arguments of one chosen standpoint, the children are led to evaluate the value of each individual argument and to "measure" their mutual contribution. Measurement of the standpoint is also built into the game (the degree of agreement with it) before and after the argumentation with the aim to show the value of the arguments in balancing acceptance or rejection of each point of view.

Procedure:

1. Statement of the degree of the children's agreement with four offered standpoints.
 2. Writing the pro and con arguments for each
 3. Review of all arguments and repeated expression of personal degree of agreement with the standpoint.
 4. Children are divided in small groups and analyze the arguments for one point of view.
 5. The groups report on the outcome of the analysis.
1. The children sit in a circle and the leader says: *"So much about lying. Now, I am interested in knowing what you think about some other things"*. Form A (see material) and pencils

are distributed to each one. *"There are four standpoints on this form",* the leader reads them aloud (first the positive and then the negative). *"We have chosen these standpoints because research has shown that, in relation to them, people often have opposite opinions. Now research is being done on your age group, that is whether the children of your age think the same or opposite about these standpoints. Therefore, you have to think carefully about each standpoint and to estimate how much you agree with it. On each line you should mark the place you would take if we were arranging ourselves along a certain line in this room, just like in the previous game. So put an X on the place on the line which corresponds to how much you agree with that point of view. If, for instance, you totally agree with the opinion that children should have an allowance, you will put an X at the top of the line. If you are convinced that children should not have an allowance, you will put an X at the bottom of the line. If you have a third opinion, put an X somewhere between these two ends. Therefore, you can put the X anywhere along the line, the only thing that matters is that the place reflects the degree of your agreement or disagreement. Now arrange yourselves around the room so that everyone can work alone. Each knows best what he thinks about something. Do not sign your names. As soon as you have finished, fold your paper and give it to me".*

Advice: During that time the leader should not approach the children except if called by somebody to explain something, in order not to violate the very important principle of anonymity.

2. When everyone turns in his form, continue to step 2 in the procedure. While the children do their task, the leader and assistant will have time to process the collected material in the following manner: The lines for each standpoint on the completed forms should be divided into five segments, as is shown on the form for processing of results (see material). Therefore, each individual child's answer will be included in one of these five segments. On one form for processing of results, a mark should be placed in the corresponding segment for each X which noted on the child's form, is within the borders of the given segment of that standpoint. In that way, the contents of the children's forms are summarized on one paper and for each standpoint a plastic presentation of the frequency of the children's notations for each of the five degrees of agreement is obtained. Later the results of the children's evaluation of the standpoint in step 3 of the procedure will be filled in on the second form for processing of the results. Both views of the results will be presented to the children as step five in the procedure. At this point in the procedure, the children think up arguments for and against each of the 4 standpoints in the following manner:

Each set of papers for writing the arguments (see material) is tacked on a different wall, so the sheets of the same set are placed next to each other at the same height but at a distance of approximately 70cm. For each set, the sheets with the written standpoints should be placed in the following order (from left to right):

1. One should give up his seat on a bus to an older person
2. Men should know how to cook
3. TV is useful
4. Children should have an allowance

The children are divided in groups. (Each group should consist of 4-5 children). Every group places itself by one of the set of sheets for writing the arguments. The leader tells them: *"At the end of the exercise where you were saying 'one should lie sometimes/one should never lie', you put forth arguments for and against lying, regardless of what your personal opinion of lying was. Now we will try in a similar way to think up arguments for and against each one of these standpoints. Everyone should stand in front of one sheet. Read the standpoint written at the top. Then regardless of what you really think, write down one good, convincing argument against that*

opinion. Start your sentence with 'Because...' and write with a red pencil. When you are all finished, move to the paper to the right. So the one who until now was standing by the last sheet of paper, will come to the first one. Read the standpoint and write down a good argument for it in the first empty space below the first argument. Write with a green pencil. When you finish, move one place to your right, read the standpoint and the previous arguments and write down a new one which now will be against the standpoint written at the top. Write this one with a red pencil. Keep moving in that order until you are again at the paper you started with".

When they finish the first round (every one returns to the paper he started with), the leader and the assistant give instructions separately to each group to continue writing arguments for and against until they arrive again at the initial position. However, in this second round every child should start writing an argument for that standpoint. If there are four in each group, then every child when he is again in the original position should write an argument against that standpoint. In order for each child to be in the position to write one of each argument, for and against, it is necessary to skip the whole order of arguments marked against, for all standpoints. (The leader can cross it out). If there are five children in each group, the previous intervention is not necessary. However, in that case the leader should watch at the beginning of the first round that the fifth child joins the others in writing the arguments, at the first movement to the right. Of course, that means that whenever they move to the right, one child will pause for that round. It is important for the whole procedure to be carefully carried out, since it will guarantee that each child will have to think up one argument for and one against for each standpoint.

3. When this round is finished, the children are asked to read all the arguments for each standpoint. Just the same, the groups which were working on the separate sets of arguments exchange places and read the arguments of the other groups for the same standpoints. The children return to the circle. The leader distributes forms B for evaluation of agreement with the standpoints. (see material) The layout of these forms differs from the A forms for evaluation of agreement with the standpoints which were used at the beginning, in the first step of this procedure. That has been done intentionally in order to reduce the possibility that the children answer only as they remember their previous estimations. The leader tells them: *"Now when you have read all the arguments that appeared in all the groups, please fill in these forms. For each standpoint circle the number which reflects your degree of agreement with each of the standpoints. It says above the column of figures what each number means. Work alone, only you know how much you agree with a standpoint, do not sign your name. When you are finished, hand me your papers."*

4. The children will do the analysis of the arguments obtained in the second step of the procedure in groups. There should be 4-5 children in each group. The groups are formed based on the preference of each child for preparation of one of the four standpoints.

If there is not a sufficient number of interested children for one of the standpoints, it does not have to be analyzed. If for one standpoint a larger number of children apply, they can be divided in two subgroups, each will get half of the arguments for that standpoint. (For example, if there are 4 sets, each group will analyze the arguments in two sets...).

The leader introduces this part to the children: *"You are now judges of the Supreme Court, the people who are expected to give the final word on any complex issue. That job is very responsible - Supreme Court judges must be absolutely impartial. Their personal opinion is not permitted to influence their judgment. They judge only on the basis of the arguments that are put forth, they weigh them, compare them and classify them, and finally they come to a mutual opinion about how much a certain standpoint is correct. Now you will as Supreme Court judges, judge on the "rightness" of one of these standpoints. But just as it is done by the Supreme Court, you will have to forget your own opinions, and you may judge only on the basis of the arguments which are stated on these sheets of paper for your standpoint. Everybody walk around the room and choose a standpoint for which, based on the arguments he has read, he can take the role of*

a Supreme Court judge. All who pick a certain standpoint will be working together. You have 15-20 minutes to make your decision, which you will then elaborate verbally to all of us".

After dividing the children into groups, remove the sheets of paper containing the arguments from the walls, and give them to the corresponding group of judges which has selected that standpoint.

After 20 minutes every group reports its decision and substantiates it. While the children are working in groups, the leader and the assistant fill in the second form for the processing of results, based on the children's evaluation in the third step of the procedure. The manner of processing of this second evaluation is the same as for the first one.

5. Discussion in a circle: The aim of this conversation is that the children become conscious that every exchange of arguments leads to better foundation in evaluation of a standpoint. The results of the first and second evaluation are shown to the children. Both forms for processing of results are hung on the wall, side by side, so that the presentation of the second evaluation is on the left side, and the presentation of the first evaluation is on the right. (That is, in the opposite order to how they were done. In that way, the possibility is less that the children will assume which results are for which evaluation).

It is expected that the presentation of the first evaluation will more frequently contain extreme judgments, and that in the second, there will be a more balanced relation between the extreme judgments, that the judgments will tend toward some kind of middle values and the like. Differences in standpoints are possible, of course.

Having tacked up the presentations, the leader says: *"While you were working, we worked too. On these two sheets we have summarized your individual evaluations of each standpoint".* The leader then explains what every part on this presentation means, and then asks: *"What do you think, on which one of these two sheets are shown the results of your first evaluation, and on which one the results of your second evaluations?"* This question should initiate discussion among the children about the comparison of distribution of frequency of the different evaluations among different standpoints on the same form and the same standpoints on both forms. The conversation goes on until the children grasp the effect of "work with a standpoint" (writing and reading a large number of arguments for and against). At the end, the "final decision" of the Supreme Court can be included in the Discussion.

Closing Game

KNOT II

Material:

- material for badges
- form A for each child for evaluation of agreement with the standpoint, (size A4 paper)

Workshop 6: THE TEACHER WITH A BOW IN HIS HAIR IS PLAYING THE GUITAR

BADGE: Symbol of a school subject which the student likes the best. (all the badges will be glued to a poster at the end of the workshop. The frame for the poster can be a school building, benches, blackboards or school bags).

Introductory Game

Discussion in a circle:

- presentation of the badges: who has drawn what and why he likes that subject best
- what's the worst a teacher can do?
- what's the best a teacher can do?

Preliminary Game

SCULPTURING⁵

In this game the children "sculpture" another person as if he were made out of clay with the task to represent a good or bad teacher. With this game, the children refresh characteristic nonverbal signs (pose, facial expression), and on that basis evaluate if somebody is a good or a bad teacher. Besides that, through this game the children try to recognize their own feelings in reaction to those nonverbal signs.

Procedure:

1. The children are divided in pairs, so that they are all standing in two concentric circles. One member of a pair stands in the inside of the circle, and the other outside the circle, and turn facing each other. The leader tells them: *"Now you who are standing in the inside of the circle will be the sculptors and your pair outside the circle will be clay, the material out of which you will make a sculpture of a teacher, good or bad, according to your wish. During the process, 'the clay' will not say anything, nor can he resist in any way, and the sculptor will make quietly out of the 'clay' what he has in mind".*
2. When the sculptors are finished, they walk around together as a group from one sculpture to another, as if they are at an exhibit. They stand in front of each sculpture and are told: *"Try to guess if the sculpture represents a good or a bad teacher. What do you think? Why?"* The teacher urges them to explain how they have come to their conclusions. The sculptor is now reveals what he had in mind, that is, what kind of teacher he wanted to present and what in particular he wanted to emphasize. Now everyone still looking at the sculpture, expresses his feelings, stirred up by the "teacher" in that particular pose. The leader says: *"Everybody please walk slowly by this sculpture and note how you feel now. What does this facial expression or body posture inspire in you?"*

⁵ adapted version of the game from the book 1998100 Ways to Enhance Self-Concept in the Classroom1998 Jack Canfield 4:22 Harold Wells, Prentice Hall, Inc.

3. When all the sculptures have been dealt with, the pairs exchange roles, the sculptures becoming the sculptors and vice versa, and the whole process is repeated.
4. Discussion in a circle: Everyone reports individually how he felt in the role of sculptor and as clay, in which role he felt more comfortable, which role was easier

Main Theme

THE TEACHER WITH A BOW IN HIS HAIR IS PLAYING THE GUITAR⁶

Guided fantasy is a technique which is widely employed. It is used in education and in psychoanalysis, with children and with adults. It is based on imagination, it initiates and stimulates it, using various means selecting them in relation to the experience which we want children to go through. The aim of this guided fantasy is to offer children, in a cheerful, imaginative, spirited way, to overcome any unpleasant feelings provoked by bad teachers.

Advice: This game - the strategy may be applied to many other sources of unpleasant feelings, especially fear, as the case may be with parents, animals

Procedure:

1. Guided fantasy
2. Discussion in a circle: the children exchange experiences after the game.

1. (The leader tells the whole story slowly, with unchanging rhythm, pausing from time to time and giving the children time to imagine each picture). *"Now we will day-dream a little. First, lie down comfortably, in the space which suits you the most, close your eyes, relax, feel how calmly and rhythmically you breathe. Now imagine one of your bad teachers (we have mentioned enough of them so far), think of him the way he is, but on the ceiling. Let him stand or sit stuck to the ceiling...Take a good look, there is nothing he can do to you because he is on the ceiling...Now imagine how he runs to one corner of the ceiling, shrinking there....then he crawls to the other end of the ceiling... Now he may become violet, that's him, your teacher but completely violet...Now he becomes totally green...Now he becomes totally yellow...Now he quickly changes colour, now he's violet, then green, then yellow, violet, green, yellow, violet, green, yellow...Now he has a little skirt and a bow in his hair...now he is dancing like a ballerina...Look at him well, he's wearing pink ballet slippers and is making pirouettes...Now he's wearing ripped jeans and is playing the guitar...Playing some kind of rock or heavy metal, has long hair which he throws around to the rhythm of the music...Your teacher is sixteen years old...now he is even younger, he is ten, see what he is doing, playing with marbles...he's lying in the dirt playing with marbles, he is dusty all over and his knees are all scratched from falling...now he is five...Look how he looks now and what he is doing...He's messy all over from the chocolate he ate...And now, your teacher is a baby, imagine him how he looked as a baby...Baby lost his pacifier and is crying, screaming....the baby is upset...maybe frightened...Get the pacifier and put it into his mouth...Is the baby calm now...If you want to put the baby on your lap and rock him...Do something to calm the baby and make him feel secure...(Here the teacher makes a longer pause for the children to stay longer with those feelings)...Now, we are finished...Stretch...Look slowly around...Get up...Look around the room, look at each other for awhile...Feel how pleasant it is when you are not afraid!"*

⁶ adapted version of guided fantasy from the book, 1998Put Your Mother On the Ceiling1998, by Richard de Mille

2. Discussion in a circle:

- everyone reports individually how he felt during the guided fantasy.
- was it difficult to imagine the teacher in different poses?
- what kind of feeling did this game provoke?
- what was the funniest part of all?

Advice: It would be a good idea if the teacher does not lead this workshop, because there is a good chance that the desired effect will not be realized.

Closing Games

1. DRAWING OF THE FUNNIEST-FRIGHTFUL: Everyone draws a situation in which the teacher was the funniest. At the end an exhibit of the drawings is organized.

2. INTERLACED HANDS

Material:

- material for badges
- paper and felt pens for drawing the funniest-frightful

Workshop 7: CONTEST FOR THE BEST TEACHER

BADGE: Face of the teacher who the children would like to look at, i.e. the teacher they would like to have. (At the end of the workshop stick the badges on the poster next to each other and in several rows, as if they were posing for a group photo. Frame them attractively.

Introductory Game

Discussion in a circle:

- Presenting the badges: everybody says which teacher he drew and why him exactly
- Can you tell what kind of teacher someone is? (The leader and the assistant show by mimicry and facial expressions teachers of different characters and the children guess what kind of teachers they are).

1. The assistant presents an aggressive teacher by pantomime: he hits the children, yells, threatens, looks angrily at them.

2. The assistant presents a bored teacher by pantomime: he yawns, gazes through the window, has no will nor strength to listen to a student, looks with vacuous expression through him...

- the leader invites the children to present some of their teachers by pantomime, and others have to guess what kind of teacher it is.

- the leader invites the children who want to demonstrate:
 1. a teacher who gets excited, who can express pleasure with students' answers.
 2. a teacher who stimulates and encourages the student who is answering.

Preliminary Game For The Main Theme

VARIATION ON I TELL YOU A STORY: Everybody in the circle says a sentence or two by which he describes the best possible teacher in the world.

Advice: If the opposite of the desired characteristics come up, they should only be noted. Different people appreciate different traits (for example, for some a strict teacher is desirable and for others it is not).

Main Theme

CONTEST FOR THE BEST TEACHER

The children play the jury for selection of a good teacher and organize the complete procedure. Thus the children are put in the position to elucidate their criteria for a good teacher and indirectly to evaluate people in general, as well as through the game to experience themselves as active participants in creating relations in the school.

Procedure:

1. The children are motivated through conversation to imagine themselves as members of a jury which has to select a new teacher.
2. The children compose an advertisement for a new teacher.
3. The children compile a list of questions for the interview with the applicants.
4. The children role-play the interview with the applicants.
5. The children process the answers, make a decision and rank list the applicants.
6. The festive choice of the teacher with explanation and the answers to the appeals of the remaining applicants who were not hired.

1. The children are offered the possibility to replace one of their teachers and to select a new one. First they discuss which one of the teachers should be replaced and how a new one should be selected. The leader guides them toward the idea that for the selection of a new teacher they need to advertise. *"Think about it now, you have a unique opportunity to select your own teacher. Let's see which subject teacher you would most gladly replace"*. When they reach an agreement, the leader asks: *"How are we going to go about it? How are new teachers selected? How are potential applicants informed about job openings?"*

2. The leader directs the children to define the roles and break down the positions of the interview committee. *"Very well, you are all members of the interview committee. What are your jobs?"* The leader directs the children to arrive at specific procedures for hiring of a new teacher. First of all, an advertisement should be composed to include requirements (level of education, experience, specific knowledge...). *"Good, which of these conditions will we state in the*

advertisement? Let's write it down."

3. When the text of the advertisement is done, it is given to the applicants. Four potential candidates in this game are adult assistants. After reading the advertisement, they give the committee their applications and leave the premises while the committee discusses how to carry out the interview with the applicants. The applications submitted are actually prepared ahead of time, four different profiles of teachers. The profiles have been composed by varying three characteristics of a teacher:

- the degree of closeness and quality of relating to the children
- teaching style
- ways of grading the children

The assistants who play the teachers try to identify themselves with those kinds of teachers and to answer the committee exactly from those angles, independently of their own personal opinions.

PROFILES OF THE TEACHERS:

Profile of the first teacher

I am a serious teacher, I like discipline. The children come to school to learn something intelligent and useful. If there is noise and lack of discipline, there is no learning. With me, one learns a lot, and that remains for one's whole life. I prepare seriously for each lesson and explain the material in such a way that it is clear as day to the students. I never leave anything unclear and I do not finish a lesson without checking whether everyone understood. I check them throughout the lesson, so that everybody must think and understand what is the most important. When I give grades, I weigh them as on a pharmaceutical scale and the children know that I do not reward.

Profile of the second teacher

The most important thing to me is to have good relations with the students, to understand and respect each other. I often like to joke with the children, and I do so thinking that it is the right way to establish good relations. I also understand and easily accept their jokes. I think they are clever enough and that with good books they can learn on their own and understand every lesson. Anyway, the students should develop their independence as much as possible. So I spend less time in lesson preparation and I leave more time for questioning and checking, as well as for grading, because there is no joke with that.

Profile of the third teacher

I like children very much. They are nice and good, it's a pleasure to look at them. Some of them are a little mischievous, but it does not matter. They should not be overburdened, as they are still little. Their time will come, they will understand everything later and learn what's important for them. For now it's enough to read from their textbooks, everything is well-written. I sometimes ask them to copy from the blackboard and to retell from the book, and they do not have to suffer and to get headaches. I give a lot of A's and B's, I do not like to give F's, even when they do not know anything. I do not like them to be upset because of me.

Profile of the fourth teacher

I like my subject very much and it's important to me that the children not only understand the material but also like it. I enjoy coming up with new ways of bringing the material as close as possible to the children, and I frequently use interesting means, extra material for explanations and I see that the students like that very much. In my opinion, marks are not so important, so I do not question them for too long, nor too often, because, frankly speaking, as soon as I see the student I know how much he knows and understands. That is not always easy to guess, of

course, one needs a certain talent, which I luckily have.

While the applicants rehearse their roles outside of the room, the children discuss what kind of teacher they want, i.e. starting from the characteristics which the individual candidates have, they search for those qualities which are the most important to them. Then, they think of the questions they will ask by which they can find out which of the applicants meets their requirements. The leader helps them in that process. *"Good, it looks like none of the applicants is perfect. One is better in one aspect, another in something else. But what's the most important for you? Which characteristics should the future teacher have?"* The leader gives them some time to try on their own to define the sought after qualities and then continues: *"Take those four applications and underline what you consider suitable behavior or those traits which you would like your teacher to have"*.

Advice: The role of the leader is only to help and direct, but he in no way should suggest to the children what he thinks are the characteristics of a good teacher. He has to let the children choose regardless of how much he himself agrees or disagrees with their decision.

When that is finished, the leader directs the children to turn those characteristics into the questions which they will ask the applicants during the interview: *"How are we going to check if our candidates have all those important qualities, traits and behaviours that we have underlined in their applications? We have to think of a list of questions which will enable us to find out through the answers whether they have those characteristics or not"*. The leader leaves it to the children to think up questions and helps them in summarizing, until they have 10 to 15 questions they all agree on.

4. The children are divided in four smaller groups (up to 5 members) and each of them takes a position in one of the corners in the room. They will be the small interview committees, and each one will interview one applicant. All the committees will ask the same questions and note down the candidate's answers.

5. After the interview, the applicants leave the premises, and the four committees get together and the leader tells them: "Let's agree now how we are going to choose a teacher based on the answers obtained". The leader lets the children come up with their own ideas how to process the answers and then tells them:

"We have again seen that some teachers are better in something and others in something else. Since we have to select only one, let's see which questions and which answers are the most important to you". The leader helps them to reach an agreement, summarizes and makes more precise what the children have said until an agreement is reached, i.e. a rank list of the candidates. The children must justify each place on the list.

6. The candidates enter the room, they are told the committee's decision and they are given the chance to complain and to ask for an explanation on the spot. It is often a very good idea for the assistants, who have played the roles of the applicants, to carry on, acting and expressing their displeasure with the results, because in that way, the children are placed in the situation of having to elaborate precisely their decisions.

Closing Game

MUSICAL CHAIRS

Material:

- material for badges

- four profiles of teachers described in the job advertisement
- paper and pencils for the work of the interview committee

Workshop 8: PROBLEMS CAN BE AMUSING TOO

BADGE: The children make badges by drawing or writing a riddle or rebus or something similar on it.

Introductory Games

1. BRAINTEASERS⁷

Everyone in the circle says:

- say your name and what you like to do
- what I would like to love but do not
- what I would like not to love but I do
- what I like to think about
- what I would like to think about and I do not
- what do I like on me

2. YES-NO CHAIRS

with the following statements

- Do you like mathematics?
- Do you like to solve mathematical problems?
- Do you like to study alone?
- Do you always study at one place?
- Do you know how to do a magic trick?
- Do you like to ask others to solve thinking problems (riddles, tricks with matches. .)
- Do you plan your time when you study?
- Do you like detective stories?

⁷ this game is described here and not in the catalogue because it is functionally connected to the main theme

- Do you know the riddle of the sphinx?

If the majority of the children answer "YES" to this question, let some of the children decide on a riddle (while the rest of the children stay on their chairs) and after a certain time, give the solution. If the majority answered "NO", the leader gives the riddle: "What is it that walks in the morning on four legs, in the afternoon on two and in the evening on three? Do you know the solution?" Let the children guess for a time and if nobody answers correctly tell them the solution.

Main Theme

PROBLEMS CAN BE AMUSING TOO

The children solve different tasks which belong to the category of intellectual problems. They present the process of solving by movement. Introducing movement not only contributes to the dynamics and play-ability of the situation, but also sharpens one's attention and one's own flow of thinking about the problem which is the subject of the next workshop. This and the next workshop make one whole.

Procedure

1. problem + movement (problem of orientation)
2. problem + movement ("surgeon" problem)
3. solving the problem of detective stories
4. solving the problem of "model"
5. stand-by problem "tied hands"

1. The children place themselves in a big circle, about 8m in diameter (if the size of the room allows it), so that their chairs are a distance from each other. The leader stands in the center and gives the instructions: *"Now, I'll give you a problem which is, for sure, unknown to you. Listen carefully: I have a very nice house. Only my kitchen is a little dark because the sun never reaches it. When you enter through the main door, the kitchen is on the left, straight ahead are the bedroom and the children's room, and to the right is the living room. Where can I best watch the sunset from? Try to solve this problem off the top of your head. Now everyone start moving toward me. Go slowly so as to reach me when you solve the problem. Thus, everybody chooses his own pace. The only thing that matters is to arrive at the center exactly at the moment when you solve the problem, not before or after." The leader will repeat the problem and say: "You may start".*

Advice: The leader should slowly turn around in the center of the circle to be able to observe all the children. Whenever someone arrives, he should whisper the answer to the teacher and stay quietly in the middle of the circle.

Discussion in a circle: Standing in the center, every child who wants to do so, gives an explanation:

- why did he go at that speed, when did he slow down, and when did he speed up?
- what did they think about while walking (apartment, map)? (It is expected that someone will mention the specific combination of the apartment and the map).

2. The children and the leader take the same position as for the previous task: *"Here is one more problem. You will solve it like the previous one, only now you may ask questions while walking, if you need to. Listen carefully: A traffic accident occurred. There were a father and son in the car. Both of them are very seriously injured. The father remained unconscious. The son's spine is injured, and both of them were taken to the hospital. The son was immediately transferred to the operating room, the team of surgeons is ready, the operation has begun. The chief surgeon lifts the scalpel, hand shaking, puts it down and says: I can't operate on my own son. What is the matter? Solve this riddle. You may start"*.

The leader first answers the children's questions neutrally, without any intention of making the task easier. If nobody approaches him within several minutes, he may himself ask suggestive questions

- *"Nobody asked me if the son has a father only?"*
- *"Must a surgeon always be a man?"*

When all the children get to the center, the discussion in the circle continues:

- each child explains the rate of his speed
- comparison of the way of movement in the first and the second tasks.

(It is expected that the following differences will be noticed: for the orientation problem the speed was approximately even, but for the surgeon problem, there was standing still and then quick running to the center. If that does not happen don't impose this differentiation.)

3. **PROBLEM:** Detective Story. The leader first says: *'The remaining problems we'll solve sitting. They are more complicated. they require more thinking. Make yourselves comfortable and listen. This task is a little detective story: At the outskirts of a small town, where the people live in closely built one-story houses, there was a murder. In the cold dark night a scream broke forth. The neighbors jumped to the windows and saw, not clearly though, a figure leaving the house belonging to the seventy-year old widow, Madam Rose. The figure they saw, was quickly slipping between the houses, as if he was very familiar with the neighborhood, and quickly disappeared as if the earth had swallowed him up. The neighbors who saw that remained confused and called the police. By morning there had been three phone calls to the police precinct informing about the murder of Mrs. Rose. The murder was reported by three neighbors, independently of each other, Robert, George, and Michael. The well-known inspector, Chuck, is appointed to solve the case. When he became familiar with the details, he came to the conclusion that the murderer was one of the neighbors who reported the murder. He decided to visit them and ask them only one question: 'How did you find out that your neighbor, Mrs. Rose had been murdered?' To this question Robert answered: 'I looked through the keyhole and saw her lying dead on the floor'. Neighbor George replied: 'I'm her closest neighbor, and I have a key to her house. I opened the door using the key, entered and saw her lying dead on the floor'. Neighbor Michael said: 'I did not hear anything. I wanted to ask her something in the morning, rang the bell but there was no answer. I thought she might still be sleeping and walked to the window to check. Since it was cold the windows were steamed up. I wiped the window and then I saw her Lying dead on the floor'. Inspector Chuck stood, thought for a while, and all of a sudden everything was clear to him. 'I know who the murderer is,' yelled the inspector and went to inform the police. What do you think the inspector discovered?'*

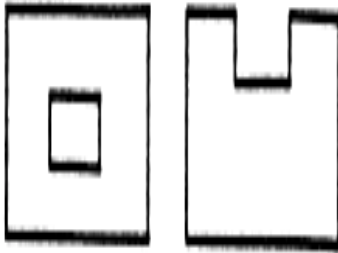
All the children in the group solve this problem. They discuss the possibilities, accept certain hypotheses and reject others...The task of the leader is to encourage the conversation of the children among themselves, to enable everyone to express themselves and to channel any eventual disputes among them. If there is no progress at all within 5 to 10 minutes, the leader

starts to give at first vague and then clearer suggestions:

- *"Is there anybody who is certainly not guilty?"*
- "Is there any illogic in anyone's statement?"...then he can get closer
- "I'll repeat what Michael said..."

When they reach the final solution, the leader asks someone to represent the "walk" of the whole group from the beginning to the end of solving the problem, walking from one end of the room to the other. The children's spontaneous comments are accepted, for precision and organization but are not required.

4. The children are divided in threes and they get figures and pencils. "This is a difficult task. Think carefully and help each other in your groups". After that two projections of an object are stuck to the bulletin board:

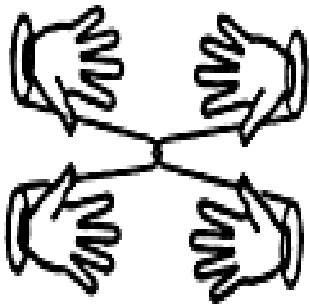


"These are two drawings of the same object. The first one was drawn from above, and the second from the side. You have to discover what that object looks like". If no progress is noticed within 10 minutes, these suggestions can be used:

- *"Look, there is some trick here."*
- "Does everything that looks like a square from above have to be a cube?"
- Indirect suggestion: the leader walks among the children with a piece of paper rolled as a cylinder. *"Try as a test to draw a cylinder which is lying down as looked at from above".* When everyone finds the solution, one member from each group presents the group work by walking, i.e. the process by which the problem was solved in the group, with all steps in getting closer and moving away from the solution. (Spontaneous comparisons among the groups are welcome).

Discussion in a circle: Whoever want to may briefly say which of the leader's suggestions helped the most in solving the problem.

5. Stand-by problem "tied hands". If for any reason the need arises for one more problem (whether because the children solve the problems too fast and there is time remaining or a large number of children know the solution, or a problem wasn't successfully carried out for whatever reason...), this task may serve very well. The children are divided in pairs (according to their wishes). Both hands of both children are cross-tied with two strings as per the following model:



The length of the free string between one child's hands should be about 50 cm. The string should be tied around the wrists, so it can't slip off, but to leave enough space for pulling through of another string, which is important for the solution.

Suggestions which the leader can use if there is no progress in solving the problem within 10 minutes:

- "There is a small trick here too"
- "You've noticed, if you involve the legs you only get more tangled."
- "Look only at your hands"
- "Look only at the string around the wrists"
- "It is loose so you could pull something under it."

Advice: If the children like solving these problems, you can suggest that they prepare some problems for the leader, assistants and other children for the next workshop.

Advice: You may find similar tasks in the book: "*Games - Intelligence Tests*" by Franco Agostini, Nicola Alberto De Carlo: Svijetlost Publishers, 1990, Sarajevo.

Closing Game

THUNDERSTORM

Material:

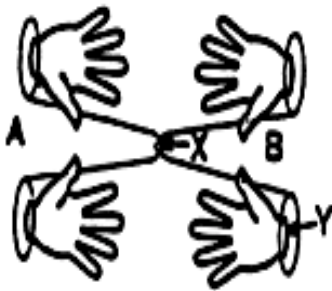
- material for the badges
- **Task 1:** orientation problem (Solution: he will best watch the sunset on the west side, i.e. at the entrance door)
- **Task 2:** surgeon problem (Solution: the surgeon is the mother)
- **Task 3:** detective story (Solution: the murderer is Michael, because he said the windows were steamed up, and he had to wipe them in order to see inside. However, steam appears only on the inside of the window, so Michael could not possibly have wiped it from the outside. That

means that Michael did not speak the truth).

- **Task 4:** "model" problem (Solution: the cylinder on whose longer surface a square piece was taken out); for solving of this problem need: two drawings of cylinder projection from above and from the side, paper and pencils.

- **Task 5:** problem "tied hands" (Solution- child A (see model) pulls the top of his string (marked with X) under the loop on the wrist of child B (toward arrow Y) and pulls it over the palm of child B.

Advice: It is always useful if the leader and the assistant try the solution of this task on themselves before the start of the workshop.



Workshop 9: PROBLEMS CAN BE AMUSING TOO, II

BADGE: The children make badges in the form of a sign or symbol which means 'thinking'. (If after a while the children have no idea, the leader may suggest a light bulb, or finger on the forehead, or question mark...)

Introductory Game

THE CHAIR

with the following statements:

- I like mathematics
- I like GUNS and ROSES
- I like football
- I like to postpone every job until the last second
- I like to solve problems
- I like to plan everything in advance
- I prefer to work in a group rather than alone

- While I was playing this game, I always knew where to sit

Discussion in a circle: (For this conversation keep the same sitting arrangement after the last question in the game THE CHAIR. Only those sitting on each others' laps should be allowed to make themselves more comfortable by sitting on the floor or on the additional chairs in the same position in a semi-circle (put them one behind the other toward the center). The purpose of this conversation is for the children to become aware of the way in which they take positions on certain statements (how much it is their personal degree of agreement on a certain statement and how much they have thought at the moment of decision.) The flow of the conversation must be flexible. The children should be left sufficient time to think and everyone should have the possibility to describe his experience.

The steps in the conversation are approximately the following:

- *"Now I am interested to know why you are all sitting the way you are? Who of you sat down first? Why?"* (It is expected that the first ones to answer are the ones sitting on the chairs at the ends of the semi-circle. They made the decisions faster because they did not hesitate).
- *"And which of you sat down last? Why?"* (It is expected that those in the middle will speak out and express their hesitations)
- *"Did you who are now sitting on THE CHAIR sit on that chair when making the previous statements?"*
- *"Try to remember how it was during the previous statements. Did they then sit faster those who hesitated less?"*
- *"Now try to remember the whole series of statements. Was it equally easy for everyone to decide where to sit? When did it go easily and when with difficulty? why? "* (It's expected that the last statement will be mentioned as the toughest for deciding and the initial as the easiest).

If that happens, the leader may comment: *"That means it is easier to know what we like and what we do not like, and then we decide faster where we are going to sit. On the other hand, it looks like it is more difficult to think about ourselves and to realize how we behave and what we usually do. That takes longer. And the toughest is to think about our own opinion. Today we'll try to do exactly that".*

Main Theme

PROBLEMS CAN BE AMUSING TOO, II

Through this workshop the children get, at least roughly, conscious about the flow of their own thinking. A graphic presentation of thinking is a good means which helps bring sense to the internal processes and keeps the Discussion at the level of the obvious. The children solve two tasks which initiate basically different flows of thinking. In the first task (shepherd, wolf, sheep, cabbage), the solution is found step by step, eventually with small jumps. In the second (the ball in the bottle) we are talking about, however, by the look of it, unsystematic wandering and then abrupt realization, the so-called "AHA" experience, which is by itself the moment of consciousness of the solution. Comparison of these two flows of thoughts sharpens the conscience of the children for what they have experienced, thus even if they do not come to the full realization of the difference, the experience from this workshop is especially valuable.

Procedure:

1. Introduction to the presentation of flow of thought by chart
2. Solving the problem "shepherd, wolf, sheep and cabbage"
3. Drawing a chart of the flow of solving that problem
4. Solving the problem "ball in the bottle"
5. Drawing a chart of flow of solving that problem
6. Grouping of charts and conversation in a circle

Advice: For this workshop a little more time, about 2 hours and 30 minutes should be planned if possible. If the children were very much interested in the previous workshop for problem solving, it is possible to make two workshops out of this one, so that the solving of the problems "shepherd, wolf, sheep, cabbage" and the task "ball in a bottle" as well as grouping of charts would be transferred to the additional workshop. In that case the content of this workshop would concentrate on introduction and design of charts (in the way suggested), with alternatively solving of problems which the children give or the leader constructs.

1. The leader prepares a blank bulletin board or blackboard and says: *"Now I would like it if we try to do something quite unusual. You must know what a chart is."* (Remind them of EKG, monitor, seismograph, etc.) *"Thus, on the chart some sort of writing implement marks what's happening with someone's heart, in the earth's crust, and so on. That marking always goes in a way that when the event gets stronger the needle jumps like this:"* (draw (diagram1) on the board). *"When the action quiets down, is reduced, the needle draws a straight line"* (demonstrate). *"And not only that. When the event is stronger, the needle jumps stronger, and when it is weaker it jumps less"* (draw this too). *"When the event takes place fast and disappears, the needle jumps very abruptly and returns"* (like this (diagram2)), *"when the event takes place slowly, then the needle draws this kind of line"* (draw it (diagram3)) *"When all that is repeated we get more compact or more extended zig-zag lines"* (draw or) *"So that's how you get those funny jagged lines on all charts."*

"We will try the following: we'll try to make a chart of our thoughts. Here is a problem to think about: what did you do (with whom you were, where were you, what did you do) for the New Year's celebration - but three years ago? Try while solving this problem, at the same time, to think of how you are solving it. As if you have some internal eyes which see when you are getting closer to the solution, when you are standing still, when you perhaps stray. Now, imagine that writing implement which marks how you solve the problem: it jumps when you remember something that brings you closer to the solution, draws a straight line while you are standing still etc. Thus, it makes some strange zig-zag line which reaches the upper right corner at the moment when you realize everything we were looking for".

The leader waits for the children to try to solve the problem silently and then asks for a volunteer to try and draw his chart of thinking on the bulletin board or the blackboard, and while drawing to comment on parts of the chart. If children with different experiences come forward those are drawn on the board and commented on. The children's comments (be they similar or different) should be directed and led into Discussion until the following rules in marking a chart are concluded.

- as the time passes the pencil moves to the right
- as we get closer to the solution the pencil moves upwards
- one starts from the lower left corner of the paper and finishes in the upper right -

everyone has his own unique chart since everyone thought in his own way.

Advice: While leading this conversation keep to the instructions on the role of the leader from the introduction of this handbook.

If the children's production is weak and slow, the assistant may jump in as the model and offer the following chart:



The commentary of this chart can be the following: *"First it seemed to me that I'd never remember. I waited for something to enter my mind, but nothing happened. Then I started to think of what I did last year, I investigated various possibilities (that is tiny zig zags) and all of a sudden I remembered that last New Year's I was with my aunt in the village (that is the first big tooth). Afterwards, again I could not think of anything)... I started to think about different details of last year's celebration and that actually made me stray from the solution (that's why I drew one long line downhill...) etc."*

2. The leader says to the children: *"Good, and now we'll try to do the same kind of charts based on your thinking, but while you solve a real problem as in the last workshop. Listen, now, carefully. I'll tell you a different problem: There was a shepherd who had a wolf, a sheep and some cabbage. He wanted to take them by boat across to the other side of the river. But his boat was small so he could ferry beside himself only one of the three (either wolf, or sheep or cabbage). However, because of their nature he could never leave the wolf and the sheep alone (because the wolf would eat it) or the sheep and the cabbage (because the sheep would eat up the cabbage). How can the shepherd manage to ferry the wolf, the sheep and the cabbage across the river and not to lose anything? We'll divide now into three groups of four members each and the task of each group is to find a solution for this problem."*

Advice: The problem should be read as many times as it is necessary to become clear to the children.

"Within the group, work however you want, you can do it together or everyone for himself". The leader waits for the process of solving to begin. Then he suggests to the children: *"If it looks very complicated to you, you may try to act out the situation. That will make it easier. Here (he draws two chalk lines on the floor), let this be the river, and you agree among yourselves who's going to be the wolf, the sheep, the cabbage and the shepherd"*.

Although he does not help the children in finding the solution, the leader may inspire them to be more systematic and not to give up. If no group shows progress within 10 minutes, the leader can channel their wanderings in the direction which leads them to the solution by saying: *"Does it say in the problem that the shepherd has to return by boat alone?"* This is usually enough to lead the children to successfully solving the problem. If it happens that some group is very slow in coming

to a solution in comparison to the others, the leader can give them additional suggestions, for instance: *"Start with the sheep"*, and if necessary he can lead them even further. When all the groups find the solution, go on to the next problem.

3. The children sit in a circle. The leader distributes papers marked on the back with some unidentifiable signs (for example, different odd numbers). These signs are necessary for the leader to be able to differentiate the graphic representation of the different tasks. *"And now everyone remember how he solved this problem. How much did you wander, when did you start to figure it out, and how did it go until you came up with the final answer. Draw your flow of solving of the problem on this paper, the way you experienced it. Be careful, everyone draws his own flow of thoughts. Everybody knows best what was happening in his head"*. At the end, collect the papers and do not comment at this time.

4. Children are divided in pairs. Every pair gets one bottle with a wide neck into which a ping-pong ball has been placed, a piece of paper, 1m of thread and several pins. The leader tells them: *"Your task is to get the ping-pong ball out of the bottle, but you may not touch the bottle. Start now"*.

Advice: If space allows it, each pair should be doing his work independently of the others. As soon as any pair solves the problem, they should gather together in one place and give them the task to think up a detective story which they will give to the leader. It is important to allow every pair of children adequate time to reach the solution themselves and experience the so-called "AHA" experience.

If within 15 minutes, nobody manages to solve the problem, the leader offers facilitating direction: sipping juice through a straw from the very same bottle, he walks obviously among the children, so everyone can notice him. (This is good direction for both solutions).

Advice: If this instruction does not help either, the leader should make his behavior more obvious, and in the end he can throw a ping-pong ball into his bottle of juice.

The whole procedure of helping the children to come to the solution especially can be repeated in front of the pairs which remain the last ones.

5. The same as step number three (only this time the papers distributed to the children are marked by various odd numbers).

Advice: If this workshop is divided in two parts, the children can be given another detective story at this point, for which a chart of the flow of solving should be drawn too.

6. The assistant should check the charts which have been turned in and choose from them the most expressive examples. It is necessary to single out at least 6 drawings marked with odd numbers, from the "shepherd, wolf, sheep and cabbage" problem and whose shape shows step-by-step progress



Besides that, at least 6 drawings with even numbers should be singled out from the problem "the ball in the bottle" and whose form shows abrupt insight.



Out of the drawings chosen, three sets are put together, so each one has at least 2 even and 2 odd charts.

The children are divided in three groups. Each group gets one set of drawings prepared by the assistant. The children are told: *"Every group is a team of experts for thinking, for example doctors of psychology. You discover the rules of thinking when problems are solved based on these charts, i.e. come to the conclusion whether one thinks in the same way when solving the problem of the "shepherd, wolf, sheep and cabbage" or the problem "the ball and the bottle". The trouble is you have lost the piece of paper showing which chart belongs to which problem. Study the material received. Your reports are expected in 10 minutes"*.

In groups, the children classify the charts and prepare the report. Every group gives its report verbally. Depending on the reports obtained and the remaining time, a panel Discussion can be organized of "a team of experts", whose purpose is to confront the arguments, but not the confirmation of accuracy/inaccuracy of the report of some group. If all the groups have discovered the expected difference between the charts from the two problems, the children should be told which chart belongs to which problem.

Closing Game

ZOOM-SCREECH

Material:

- material for the badges

F the problem "shepherd, wolf, sheep and cabbage"

Solution:

1. the shepherd first ferries the sheep across the river.
2. the shepherd returns, takes the wolf and ferries him across to the other side of the river.
3. the shepherd takes the sheep (because he cannot leave it with the wolf) and returns it to the first side of the river, leaves the sheep and takes the cabbage and ferries it across the river to the other side
4. the shepherd leaves the cabbage and comes back to pick up the sheep for the last trip across the river.

F the problem "the ball in the bottle" or HOW TO TAKE THE PING-PONG BALL FROM THE BOTTLE WITHOUT TOUCHING THE BOTTLE

Prepare:

- bottles with a wide neck, as many as there are pairs plus one for the leader.
- sheets of paper, A4 size, a straw for each pair, plus one for the leader.
- 1 spool of thread (each pair gets 1m of thread)
- pins

Solution: The problem has two solutions:

1. the paper is rolled like a straw. In order that it stays firm, it should be tied with a thread or fixed with pins. Then one end of the straw is inserted into the bottle and rests against the ping-pong ball, and the child puts the other end in his mouth and inhales the air. In that way, the ball "sticks" to the straw and it's only necessary to take the straw and the ball out of the bottle.
2. the bottle is filled with water. Since the ball is lighter than water, it will float on the surface and then it can be taken out. In this way too, the condition not to touch the bottle with the hands is satisfied.

Workshop 10: CAN WE COOPERATE WITHOUT AGREEMENT?

BADGE: The children draw something on the badges that reminds them of the word "cooperation"

Introductory Games

1. PRESENTATION OF THE BADGES

2. CAROUSEL IN PAIRS
3. GAME WITH ROBOTS

Main Theme

CAN WE COOPERATE WITHOUT AGREEMENT?⁸

In this game market rules are played. Competing manufacturing firms communicate through the prices of their products on the market. The object is to achieve as large a profit as possible. Through this game the children discover that fair relations provide long term cooperation and successful business.

Procedure:

1. Introduction to the game and playing the first two rounds
2. The first negotiation
3. Two new rounds with doubled profit
4. Second negotiation
5. The last two rounds of the game with fourfold profit
6. Conversation in a circle

1. This game has quite a few rules, and in order to be played in the best possible way, the leader should prepare thoroughly, studying the rules carefully and applying them fairly. The children are divided in two groups, which in this game represent two competing firms which produce chocolate, "Meda" and "Jelen". Both companies have their representative offices in Belgrade, Novi Sad, Nish and so on. The group is divided up into pairs. The pair is the financial committee of its company in the representative office of these cities. That means that in each city there is one representative office of "Meda" and "Jelen" and a financial committee which decides the price of the chocolate. Regardless of the available space, it's important to keep the representatives of the two companies as far away as possible from each other, and at the same time to keep the committees of the same company separate.

During this game, only the financial committees from the same place (for example, only the financial officers of "Meda" and "Jelen" from Belgrade, will communicate with each other and so on for Novi Sad, etc...).

The leader introduces the game to the children: *"We will play a game which has quite a few rules. That's why it is important to listen very carefully. You are all employed by companies which manufacture chocolate. The first group is employed by "Meda" and the other by "Jelen". Your companies produce and sell chocolate through the distributing company "Choco-Market". When each group is divided in pairs, the leader continues: "Each one of your companies has its own financial committees in many cities. In one city, for example in Belgrade, one financial committee*

⁸ This game is an adapted version of the exercise 1998The Game of the Price of Oil1998 by Alba and Patti from the seminar for solving conflicts held at Stadt Schleining, April 1993, under the leadership of the Balkan Peace Project from Harvard University: Paula Gutlove, Eileen Babbitt, Lyne Jones.

will work for "Meda" and one for "Jelen". In Novi Sad, as well as in Nish, there will be a committee for each company. The job of each committee will be to fix the price of the chocolate. In that business for the financial committee "Meda" from Belgrade the only thing that matters will be pricing of chocolate by the financial committee of "Jelen" also from Belgrade. That means that you do not care what the other financial committees of your company in the other cities do. You and your competitor will be selling your products to "Choco-Market" in the city where you work".

The leader distributes sheets of paper with a table of possible prices and the profits which can be obtained based on these prices to the financial committees of both companies. There is a space on these papers for entering the monthly price and profits for 6 months. That means, in this game the committees will fix the price of chocolate for each month during half of the year.

View of tables: (see Material)

"The job of each committee is to offer to "Choco-Market" such a price of chocolate which will bring the company the highest possible profit and you will fix the price every month for six months. But your price will not only depend on the price you would ask, but will depend on the price offered by the competing financial committee from the other company in your city. However, the directors of "Meda" and "Jelen" are in personal conflict and have cut all contacts between the two companies including contacts between all the financial committees. So, you have to submit your offer of the price of chocolate to "Choco-Market" having no idea about the price level of your competitor in the same city. Of course, your aim is always to obtain as high a profit as possible for your office".

Then the leader explains the table: *"Look carefully at the table. There are many combinations. If the "Jelen" committee decides to ask 30 million for a kilo of chocolate, and the "Meda" committee also asks 30 million, each will realize a profit of 11 million. If keeping the same price of the "Jelen" committee, the "Meda" committee asks 20 million, the profit for "Jelen" will be 2 million and for "Meda" 18 million. Look at how much the corresponding profit will be if "Jelen" asks for 20 million and "Meda" 30 million. Now study the table and always keep in mind that whenever you fix your price, you will not know what the price of your competitor will be. Any questions?"*

Leave 5-10 minutes for the children to get familiar with the table. Then the leader hands 6 pieces of paper to every committee on which they will be writing their suggested prices for the chocolate, for each month individually. On these pieces of paper the leader previously wrote down the company and the city for each committee, so every committee gets its own 6 pieces of paper. *"You have seen all the combinations of prices and profits in the table. Now think carefully and write on the first piece of paper the price you are asking for 1 kilo of chocolate from "Choco-Market" for this month. When you write down the price, fold the paper and hand it to our assistant. Please be patient and you will find out how much profit you made when you get the piece of paper with the price asked for by your competitive committee".*

When all the pairs write down the prices on the pieces of paper, the leader and an assistant collect them and first record them on their large chart, on which they will follow up the prices and profits for all the committees from all the cities for the six months. Then they give the pieces of paper of one committee to the competing committee of the same city. When the committees get the prices of their competitors, they read out from the table how much their profit is and how much the competition has made and all the information is entered on their own tables. This procedure is repeated after each price fixing (6 times).

"Now enter in your table the price you asked for, the price that your competitive committee asked for and your corresponding profits. Look at how much you made and think about the price you will be asking for the next month. When you make up your mind, write down the prices for the second month on the next piece of paper and hand it to the assistant."

When one more round is played, i.e. everybody fixes his price and after that they find out the competitor's price, they read out the profits and enter that in the table, they are told: *"Good, listen now, the relations between your directors have improved and they have decided that the representatives of the committees of both the companies should get together, each in his own city, to come to some sort of agreement on the level of prices of chocolate for the future. The members of each committee agree on a price to be suggested to the competing committee, and elect its representative who will conduct the negotiations."* The children discuss within the committees for about 5 minutes and then the leader continues: *"OK. The representatives of "Meda" and "Jelen" from Belgrade will meet here, the ones from Novi Sad there, and the ones from Nish over there"*. The leader selects the meeting place for each pair of committees, somewhere in the middle of the room, but so that the groups of negotiators will be separate enough from each other.

3. After approximately 3 minutes of negotiation, when the representatives return to their committees, the leader says: *"Since you have made agreements, fix the price of your chocolate for the third month. But there is something new: your profits will be twice as high as is written in the table. Look carefully at your tables again, think, write your price on the piece of paper and hand it to the assistant"*.

When this round is finished, the leader says: *"The relations between your companies have again changed for the worse, so for the fourth month you will have to fix your prices without negotiating. The profit is, as for the last month, double"*.

4. After completion of the fourth round, the groups get one more chance to negotiate. The children are again invited to figure out within their committees (having learned from the previous negotiations) what they would offer and what they would ask from the competing committee. After that, they elect representatives, the leader picks the meeting place and lets the negotiations go on for 2 to 3 minutes.

5. When the representatives return to their committees and inform them of the results of the meeting, the groups fix their price for the fifth month, but they are previously told: *"Before you write the price on your fifth piece of paper, take into account one more thing: the value of your profits will now be four times larger in reference to the one in the table. Think well, look again at the table and decide"*.

After that, the sixth and last round is played without preceding negotiations ("because relations between the companies again worsened"), and the value of the profit will still be multiplied by four.

6. While the committees enter the prices and profits in their tables for the last month and at the same time try to figure out how much the total six-month profit amounts to, the same thing is done by the leader and assistant in the big table. That big table shows the dynamics of negotiations (i.e. prices and profits for six months) of all committees from all the cities. That table is then put up on the wall and serves as a basis for the

discussion in the circle: during which experiences are exchanged. Each committee, supplemented with information and impressions of its competitor explain:

- how they decided on the first price
- how they felt when they saw the competitive price, and how they then fixed the price for the next month
- how the negotiations were carried on with the competing pair, whether they reached any

agreement and what it was

- if they stuck to the agreement and why
- what they decided when they received the information about the profits doubling
- how the second negotiations went, whether they agreed on something and what it was
- if they stuck to the agreement this time
- how the announcement of the fourfold increase in profits affected their decision
- what they decided in the last round and why
- how they feel now, with regard to the outcome of the game

It is expected that through this conversation the whole group will get familiar with different strategies in "market" relations, based on different beliefs and expectations. Attempt to reach an explanation for each strategy so that each pair will explain its thinking and estimation which led it to a decision.

Advice: It would be very good if at least one group of negotiators (two competitive committees) chose the strategy of mutual confidence (played the whole time with the offer 30:30). By the example of that group, it can be easily shown exactly how that strategy realized the biggest profit (the largest possible profit is realized in the strategy when both committees play 30:30 from the beginning (see the table). If nobody played by that strategy, it is desirable to show it as the most efficient strategy.

Closing Game

KITES

Material:

- material for badges
- each pair, i.e. each financial committee, regardless of the company or the city, should get:
 1. table of relations between the price and profit for both companies
 2. table for following up the prices and profits for 6 months
 3. 6 blank pieces of paper on which the name of the company and the city are written at the top
- a large table (chart) for the leader prepared in advance in which the dynamics of the agreements of all the competing committees will be followed up.

Workshop 11: I DARE YOU TO SAY WHO'S GOT IT

BADGE: Everybody chooses and makes his own symbol.

Introductory Game

WHAT-BANANA

Main Theme

I DARE YOU TO SAY WHO'S GOT IT⁹

In this game the children are required to build strategies which represent a new system of communication consisting of usual movements, sounds or words approaching new meaning and in that way they become the basis for understanding in this game. In this way, the children on the one hand become aware and expand their systems of communication. And on the other hand, the gradually developing rules of the game make it possible that they become aware of the importance of the use of strategy as well as the sense of the entire structure of the rules.

Procedure:

1. The leader introduces the game to the children, giving the first rules. One round is played.
2. Discussion in a circle
3. Play one round with new rules.
4. Discussion in a circle.
5. Introduce a code as the means by which the children can find out who has the piece of paper. Play one round using the code.
6. Discussion in a circle.
7. Introduce two more codes with answers YES and NO. Play one more round using the new codes.

1. The children are divided in two groups (A and B) and they sit back to back. The leader has blank pieces of paper ready. These papers are given to group A and the leader says: "*On one paper you will write one word, a name, and all the others will remain blank. Decide among yourselves what the word will be and remember it. Don't let team B overhear you. Fold all the pieces of paper and give them to me.*" The leader then says to team B: "*Now each of you will choose one piece of paper, open it so no one else can see whether it is empty or not. Fold the paper and put it in your pocket. You don't have the right to whisper to each other. The task for group A is to guess which member of team B has the "word". Members of A ask questions in order and the members of B will answer YES or NO. The task of team B is to hide as well as possible the one who has the "word"*". Having only this basic information, the children play one round until team A guesses or until they give up.

2. Discussion in a circle: the leader asks team A: "*How did you try to guess? ...What was easy?...What was difficult?...What do you think could help to make it easier?...*" The leader guides the conversation so that the children arrive at the rules which would make the questioning more

⁹ this game is adapted from a well-known social game

effective: who asks, what kind of questions, in what order they are asked, how to remember the answers. The leader introduces a new rule: *"After one round of questions, we will eliminate one or more members of the opposing team, who you are sure are hold blank papers. Eliminate at least one and who that will be you will decide together. The member eliminated does not have to reveal what is on his paper, even if he hold the "word". After the second round of question, at least one more is eliminated and after the third round you have to guess who has the paper with the word. From now on we will play in three rounds of questions, at the end of which the group has to guess."*

3. The groups exchange roles: group B distributes pieces of paper to A and they play one more round by the new rules.

4. Discussion in a circle: The leader asks the children directing his question particularly to the group which was protecting its member who held the "word", *"Does anyone have any idea how you could make it easier for yourself to answer the questions? On what basis did you answer the questions put to you? Did you know what you should answer?"* The leader guides the children to get the idea that it would help a lot to know who has the "word" and to listen to him and follow his answers. However, whispering among the group is forbidden and speaking out loud would give away the information. In that way, the children get the idea to use a code, a sign agreed upon in the group, noticed only by them, and it will signify who has the "word". Let the children think up a code. Of course, only with practice and long experience is it possible to make up such a good code as to make it impossible for the opponents to notice it. At the beginning, the children usually choose a motion (scratching the left ear, placing the arm in a certain position...) The less the code is noticeable, the more difficult it will be for the opposite team to guess.

5. The groups change roles again and play one more round using a code and following the answers of the one with the word. All the former rules remain in the game.

6. Discussion in a circle: The leader asks *"Was it easier for you now when you found out who had the paper with the word? Was there anything else that was difficult?"* The leader directs the children to realize the insufficiency of only one code, by which only they know who's got the paper. Help them to understand that they need two more codes: one by which the one with the word can signal NO and another by which the group will signal that the answer should be YES. When the children decide to use these codes, the leader leaves them to choose which to use. *"The code can be any unnoticeable gesture. If the "owner" of the word makes that gesture, then the answer can be YES. If he doesn't make it then the answer is NO. You can decide to talk among yourselves out loud (which up to now has not been forbidden, but if the members talk without a code, then it is impossible to use that for the others will hear everything), then have a letter or a word mean YES and so on."*

7. Play one more round in which the group who now answers, because it is just before the beginning of the game, decide about the codes, and now checks their usefulness.

Closing Game

CATERPILLAR

Material

- material for badges

- pieces of paper, 10 x 5 cm, enough for the number of children and the number of rounds to be played.

Workshop 12: I DARE YOU TO SAY WHO'S GOT IT, II

BADGE: The children make badges on which they write in code letters the following sentence: 'I hear that you did well in school'

Introductory Game

GUESS WHO I JUST IMAGINED

Main Theme

I DARE YOU TO SAY WHO'S GOT IT, II

The game itself is described in the previous workshop. This is the continuation of the game in which the requirements become more complex and the strategy of guessing becomes more specific and more precise. The emphasis is moved toward individual explanations and awareness of the degree of one's own conviction in the evaluation. Besides that, the children discover how from individual estimations, a group estimation can be obtained.

Procedure:

1. Two rounds of the game according to the rules adopted in the previous workshop.
2. Introduction of a new rule for decision making and formalization of the way of scoring.
 1. The children are divided in two groups, and the leader reminds them what was done in the previous workshop: *"Let's remember what we did in the previous workshop and how far we got"*. The leader listens to the children's answers, and then says: *"Well, let's play a round now with the rules from the last round of the last workshop"*. The leader chooses group A and group B, distributes slips of paper to group B. They write something on one and fold all the papers and hand them to the leader. During that time group A agrees on the codes: one which will signal who has the paper with the word, and the other which will signal, if necessary, to answer the questions with YES or NO.

After that, the slips of paper are distributed to group A and the game can start. One round is played. The groups exchange roles and play one more round.

2. The leader introduces the children into the new round: *"Well, you have now practiced very nicely what are codes and how to use them. Just to show you how to keep score and then you can play by yourselves. Now you will be making decisions at the end. You will again ask three rounds of questions, and at the end, everyone, for himself, without agreement with the others, will fill out the slips of papers"*. The leader distributes sheets of paper (see material) and continues: *"In the upper row there are numbers representing the members of the opposing team in the same order as they are sitting from left to right. That means number one is Peter, two is...etc. Under each number there are signs: -2, -1, 0, + 1, + 2. Here -2 means 'I am absolutely sure he is not the owner of the paper'; -1 means 'I suppose he is not the owner'; + 1 means 'I suppose he is the owner of the paper'; + 2 means 'I am quite sure that he is the owner of the paper'; and 0 means 'I do not have any idea if he is or he is not the owner of the paper'. Your task will be to circle the number corresponding to your conviction for each member of the opposing team. While you fill out your papers, at the end of the game, the other group should keep quiet and try not to show in any way who's got or who does not have the paper."*

One more round is played and the team members whose turn it is to guess fill in their papers, the papers are collected and the opposing team reveals who is the "owner" of the paper. The leader

continues: "Let's now see if this group has guessed rightly or not. Here, in these papers is hidden your group evaluation. How are we to discover it?" By saying this the leader has initiated a Discussion which should lead the way to counting the results. How to add up, which should be discovered, is as follows:

1. On each paper the number is found indicating the owner of the paper.
2. The circled numbers are read from each sheet (-2,-1,0,+1,+2)
3. The numbers read are added up, taking into consideration the + and - signs (for example + 2 and -2 equals 0).
4. The number obtained in that manner designates the degree of strength of the "hit" of the "owner" of the paper from the whole group which has guessed. That number will be compared with "the strength of the hit" of the other group in the next round. The team which has a "stronger hit" is, of course, the winner.

The groups exchange roles and in the same way play the next round.

Advice: Depending on the children's interest in the game and the time remaining, additional rounds can be played.

Closing Game

CURRENT II

Material

- material for badges
- slips of paper for the game (number of children times the number of rounds)
- sheets of paper for guessing (number of children times 2) The sheets should look like this.

Direct Sources for the Games and Game Division in Pairs

Sanja Loncar, Zoran Maksimovic and Nadezda Milenkovic: Omiadinske radionice. Centar za ideini rad SSO Beograda, Beograd, 1988: Names IV, THE chair, Yes-No Chairs, Movements, Grimaces I, What-Banana, Large-Small I, I Tell You a Story I, Willow, Current II, Vibrations, Six Differences, Voice, A Small Shadow Train, Are You Prui?

Lynne Jones: Seminar za obuku u tehnikama nenasilnog razresavanj konflikata, Stadt Schleiningen, Austria, April 1993: Pairs V, Pairs VI, Willow in a Pair, Knot II, Current I, Caterpillar I, Thunderstorm

Diana Francis and Ted Ages: Seminar za obuku u tehnikama nenasilnog razresavanja konflikata, Centar za antiratne akcije, Beograd, May 1993: Names With a Ball, To the Center of the Circle, Game With Robots, Tangled Hands, All Hugged

Christina Schwiezer: Seminar za obuku u tehnikama nenasilnog razresavanja konflikata, Centar za antiratne akcije, Beograd, March, 1992: Names VII

Ljubica Beljanski: Skoligrica, Beograd: Drama workshop in pre-school organization Skoligrica: Names I, Names II, Names V, Names VI

Jasmina Bajraktarevic: "Suncokret", Zagreb: Workshop in Pre-School organization: Tangled Legs, Ying-Yang

Dr. Dragan Popadic and Ms. Dijana Plut: Seminar za obuku u tehnikama nenasilnog razresavanja konflikata, Centar za komunikaciju i medijaciju "Most", Beograd, May 1993: Find Your Own Pair

Vajolet Oaklender: Prozori u svet nase dece. Nolit, Beograd: I Tell You a Story By a Drawing I & II

Paula Gutlove: Seminar za obuku u tehnikama nenasilnog razresavanja konflikata, Stadt Schleiningen Austria, April 1993: Names IX

List of Suggested Ways for Dividing into Groups

The dynamics of work in the workshop is such that it often requires the division of children into small groups. Sometimes it is necessary to divide them in pairs, sometimes in trios and sometimes to divide all the children in two, three or four groups. In accordance with the basic aims of the work in the workshop, it is best if the division has a play character.

Division in pairs can be done in the following ways:

1. For the game "Find your own pair", the leader should prepare as many rectangular cards as there are pairs. Then he should cut those cards in two parts, but so that each cut is different, that no two parts are cut in the same way. All the parts are then mixed together and put in a pile. Each child takes a piece and searches among the other children for its match, that is the child who has the other half of his/her piece.
2. The children stand in a circle, hold each others' hands and slowly form an ellipse. The ellipse is extended until it turns into two rows so that each child in one row makes a pair with a child in the other row which it faces.

Division into two, three, four...groups:

1. The children stand in a circle holding each others' hands. The leader calls three children who are approximately equidistant from each other, and proclaims them as the "apex" of the triangle they will form. The children arrange themselves forming the sides of that triangle, and the children who are on one side of the triangle make one group. (Only three groups can be obtained this way).
2. The children stand in a circle and hold each others' hands. The leader calls four children who are approximately equidistant from each other and proclaims them as the apexes of the square they will form. The children form a square by arranging themselves between these apexes. Each side of the square represents one group.

Advice: When using this way of dividing, the leader can under the excuse of balancing the geometric figure for his own use, balance the group of children by number, structure...

3. One way of dividing the children into groups can be according to their preferences for different things. Regardless of which criteria is used for dividing, the leader announces the criteria

by which the group will be divided to all at once and then tells the small groups where in the room they should gather together.

Those preferences can be

1. what they like to eat (sweets, fruit, etc. For example, the leader can say: *"Those who like bananas, stand here; those who like strawberries best stand here; and over there those who like cherries"*)
2. music they like to listen to (for example, folk, rock...)
3. movies they like to watch (for example, adventure, crime, love, horror...)
4. animals they like (for ex. dog, cat, rabbit...)
5. flowers they like (for ex. rose, carnation, violet...)
6. school subjects they like (for ex. math, biology, phys. ed..)
7. colours they like (for ex. red, blue, yellow...)
8. games they like (for ex. hide and seek,...)
9. sport they like (for ex. basketball, football, ice skating)

It does not matter how the division is made, alternatives which are equally attractive should be offered.

Catalogue of Games

In this Catalogue, the games are classified into several groups:

- Games of getting to know one another and of introduction
- Warm up games
- Games of trust, cooperation and group cohesion
- Other/Miscellaneous games
- Traditional games

These group games are determined in accordance with the function of each group within the scope of one workshop. The games of introduction and getting to know one another are used to acquaint the group members with each other, and are usually played at the beginning of the workshop. The warm-up games introduce the participants to the main topic of the workshop. The games of trust and cooperation are almost mandatory in each workshop as they ensure one of the most important aims in the group operation which is: mutual trust among the members of the group which strengthens and maintains group cohesion. Other games have no specific function but various goals can be achieved by minor adjustments.

Games of Getting To Know One Another and of Introduction

These games are used for mutual introduction of the group members if they did not know one another already, or for better acquaintance and getting closer in case they did know one another before.

1. NAMES I

"Let's form a circle. Everyone is to say his name quickly."

2. NAMES II - REPETITION

"Let's form a circle. The first one should say only his name. The next one repeats the name of the previous child and then says his own name. One after the other, everyone repeats all the previous names and finally says his own name until the last child has spoken."

Advice: It is important to take the group size into account. If the group is large (over 15 participants), those at the end of the round will have the most difficult task. Both games are played in a sitting or standing position, subject to the leader's estimation.

3. NAMES III

"Now we shall form a circle. Everyone will introduce himself and his neighbor in a special way. Everybody will say: I am (say your own name), with my left hand I will help (say the name of the player to the left) and I'll offer my right hand to (the name of the player to the right)."

4. NAMES IV - (CRESCENDO AND DECRESCENDO)

(sitting in a circle) *"Now we will say our names in an unusual way. I'll whisper my name, you who are next to me will say your name just a little bit louder. The next one will say it still louder and the next louder and then louder until we reach the one who will shout his name at the top of his voice. Then the next one to him will say his name in a lower voice, and the next one still lower until we reach the one who will whisper his name again."*

Advice: If the last person has not said his name the loudest then the game continues until the players decide that they cannot say their names any louder, and only then do we start saying our names in a lower voice.

5. NAMES V - NAME + MOVEMENT

(standing in a circle) *"Now, we shall add a movement to our name. Everyone will say his name, think of and make a gesture, after which the group will greet him with "Hello (the name of the one who introduced himself) and will repeat the gesture simultaneously."*

6. NAMES VI - NAME + ADJECTIVE

(sitting in a circle) *"Now everyone should say his name by adding an adjective to it which starts with the same letter as the name, for example: talkative Tindi, dancing Dorothy, merry Maria..."*

7. NAMES VII - NAME + SOMETHING I LOVE

(sitting in a circle) *"Now everybody should say his name and something that he loves, for example: I am Kathy and I love flowers. . . "*

8. NAMES VIII - NAME + WHAT I CAN DO WELL

(sitting in a circle) "Everybody in the circle says his name and what he can do well, for example: My name is John, I can sing well."

9. NAMES IX - NAME + SOMETHING IMPORTANT ABOUT ME

(sitting in a circle) "Everyone says his name and something important about himself, whatever he thinks to be important to say about himself at this particular moment."

Advice: Some of these games can be combined, for example: NAME + ADJECTIVE or NAME + MOVEMENT with the game of REPEATING the names; NAME + SOMETHING I LOVE with the game CRESCENDO AND DECRESCENDO.

10. NAMES WITH A BALL

"Now we will play with a ball and names. I'll say my name and throw a ball to someone in the circle saying his name. The one who catches the ball will now say his name and throw the ball to another one calling out that one's name, and so on until each one gets the ball at least once. For example: I am Maria and I am throwing the ball to Peter."

11. QUESTION GAME WITH THE BALL

"In this game everyone can ask everybody else what he wants. The question is to be asked with the help of the ball. Throw the ball to anybody and ask him whatever you want. If for any reason he does not wish to answer the question, he need not say anything but simply throw the ball back to the person who asked the question. If the person to whom the question was put answers, he now asks someone else from the group and throws him the ball."

Advice: This game is useful at the beginning of forming the groups as it provides the possibility for mutual acquaintance. It would be worthwhile to repeat it from time to time.

12. MAGIC MICROPHONE

"In this game, everyone may say whatever he wants to. He may say how he feels or ask someone else in the group something. He may actually say whatever he wants. But there is a rule: everybody will speak only when he holds the "magic microphone" in his hands. Now I will give this pencil, which will be our magic microphone, to my first neighbor on my left. When he takes the microphone, he may speak, or he does not have to, he may simply hand it to his neighbor on his left. And that is how the microphone circles around, whoever has anything to say, please go ahead."

Advice: Of course, any other small object (a shell, a little stone...) may serve as a microphone. This is a nice little introductory game for one of the beginning workshops.

13. TO THE CENTER OF THE CIRCLE

"Now we will all stand in a wide circle. I'll say a specific sentence in which I'll state something. Each of you will evaluate to what degree this statement refers to you and you will move toward the center of the circle. That means that in case the statement does not refer to you at all, you will not move from your place. Those of you who think that the statement refers to you in particular will stand in the center of the circle. Others will stay somewhere between the center and the widest part of the circle. Let's start."

- I love ice cream
- I love to climb trees
- I am a curious person
- I have sneakers with laces
- I wear shoe size 39 (8)
- I have a freckled face
- I can blow chewing gum bubbles
- I am stubborn
- I am shy
- I draw well
- I like eating beans
- I am always late
- I play an instrument
- I like to solve problems

14. THE CHAIR

"Now let's all stand up. I'll put one chair in the circle and it will be "THE chair". I'll say one sentence, one assertion. Whoever thinks that this refers to him will sit on the chair. Whoever thinks that this does not refer to him at all will sit on the chair furthest from "THE Chair". The rest will sit on a chair of their own choice in between. If several players think that they should sit on the same chair, they may sit in each other's lap. Let's start:"

- I love mathematics
- I love Guns and Roses
- I love soccer (football)
- I like to postpone every job to the last moment
- I love to swim
- I like to plan everything in advance
- I prefer working in a group than alone
- I love to eat chocolate

15. YES-NO CHAIRS

"I'll ask you various questions and you will answer in an unusual way. If your answer to my question is NO, you will stay in your chairs. If your answer is YES, you will shift to the chair on the right. It may easily happen that several of you will sit on the same chair. In that case, you may sit in each other's lap. This means that you will not answer my questions in words but with your movements, whether you stay in your chair or shift. Let's start:"

- Do you like to eat chocolate?
- Do you like to swim?
- Do you like mathematics?
- Do you like to study alone?
- Do you like cats?

Advice: The last three games (TO THE CENTER OF THE CIRCLE, THE CHAIR, and YES-NO CHAIRS) have in common that the children give answers to personal questions in an unusual way, by changing their positions in space. These games are very suitable because, by changing the content (assertions to which the children give answers), various goals can be achieved. If the goal is getting to know the members of the group and their "interests" better, the statements refer to some personal questions (what they love, what they like to eat, to do, to happen to them...). If the goal of the workshop is to contribute to their cognitive development, then the statements are such so as to require the children to become aware of thinking and learning processes, etc. (Do they like or not like solving problems, do they plan their study time, study alone or in a group...).

16. YES-NO CHAIRS II

"At the beginning of the game let's all sit on our chairs in a circle. Now, I'll say something which will refer to somebody's name and not to somebody else's. Those to whose name this refers will sit on the next chair to the right. Those to whose name this does not refer will stay on their chairs. It might easily happen that several of you will sit on the same chair. In that case you will sit in each other's laps. Let's start:"

- Those who have the letter L in their names should move one place to the right and the rest of you should stay in your places.
- Those whose names start with M
- Those who have the syllable LA in their name
- Those whose names end in Y...

Advice: Of course, the leader must know the participants' names so as to be in a position to choose letters and syllables which will be used.

17. BUBBLES

"Now everyone is going to find a partner. Pairs hold hands and move slowly through the room. Imagine you are bubbles floating in the air. While you are floating in the air, talk to your partner, get to know each other, find out something about him. When one pair of bubbles, softly in passing by, "bumps into" another pair, the bubbles burst and the partners of those two pairs will switch and the new pairs of bubbles will continue to float through the space."

Warm-Up Games

When playing these games, using body movements, movements in space or verbal statements in an unusual way, a playful way, the participants of the workshop will relax and loosen up at the same time; these games are often an introduction to the main topic of the workshop.

18. MOVEMENTS

- SMALL MOVEMENT (everyone is standing): "Let's form a circle. Each will in turn think up and make a small movement by using any part of his body, and the rest will "greet" him in chorus with the same small movement, i.e. everyone will repeat that movement."
- BIG MOVEMENT: "Let's go one more round. But now each will make a big movement with his whole body and all the others will repeat that movement simultaneously."
- FAST MOVEMENT: "Now, each one will think up and make a fast movement, as fast as possible. The others will repeat that movement as slowly as possible."
- SLOW MOVEMENT: "Now, we will do it the opposite way. Each one will make one very slow movement and we all will repeat it as fast as possible."

Advice: The last two games can be played in a semi-circle. In these games, rhythm may be a problem. Rhythm may be maintained by introducing "an aid" by which to restrict the time of showing the movement by the first player and the time when the group starts imitating. Having finished, the demonstrator may clap his hands, sit on a chair, bow down.

19. GRIMACES I

"I propose that we stretch our faces a little. Let's form a circle again. Everyone will make a funny, silly grimace. Screw up, wrinkle, contort your face as you wish. The others will be watching carefully and then repeat it. Watch carefully, it is not easy to make the same grimace. When the demonstrator finishes, he will clap his hands and that will be the sign for us to repeat the grimace together."

20. GRIMACES II

"One child will make a grimace and "pass" it to the next one. The second will pass the grimace to the third and so on to the end of the circle."

21. GRIMACES III

"Now, one will make a grimace and "send" it in a circle to the left. The first one next to him will make another grimace and send it to the right. We'll see what happens when both grimaces come to the same person."

22. GRIMACES IV

(sitting in a circle): *"Now one of you will start by making a funny grimace. When he does so, he will put his hands over his face, will remove the mask (grimace) from his face and throw it to somebody in the circle, who will catch it and put it on his face (imitating the grimace of his predecessor), then he will take off that grimace and put on a new mask (make a new grimace), which he will then throw to someone else in the circle and so on."*

23. GRIMACES V

(sitting in a circle): *"We will do this together and at the same time. Now everyone make a grimace which will make your face as big as possible. Now make a grimace which will make your face look as small as possible."*

24. DISOBEDIENT CHORUS

"We'll choose one "conductor" and the others will be the chorus. By using different movements,

he conducts what the chorus is to do. But since he has a disobedient chorus in front of him, the members of the chorus do the opposite. For example, when the conductor is standing, the whole chorus squats, when the conductor raises his left hand, the chorus raises their right leg..."

25. TOUCH...I

"In this game we'll use music. I'll tell you now what you should touch and j then I'll turn on the music. While the music is playing you will dance. When I stop the music, you should run and touch it. When everyone does that, I'll tell you what is next, what you'll have to touch next when the music stops and so on."

1. Touch blue
2. Touch hot
3. Touch hard
4. Touch cold
5. Touch hairy
6. Touch smooth
7. Touch rough
8. Tough woolen
9. Touch metal
10. Touch nice

26. TOUCH...II

"I'll tell you what you should touch on another child and I'll put on the music. While the music is playing you should dance. When the music stops, run quickly and touch what I told you. When everyone does that, I'll tell you what you'll touch next when the music stops again and so on."

1. Touch somebody's head
2. Touch somebody's belly-button
3. Touch somebody's left knee
4. Touch somebody's small finger on the right hand
5. Touch somebody's left ear
6. Touch somebody's right cheek

27. TOUCH...III

"I'll tell you which colour you should touch and I'll switch on the music. While the music is playing you should dance. When the music stops, run quickly and touch something which is the colour I told you. When everybody has touched something I'll tell you what colour you should touch next when the music stops again and so on."

1. Touch blue
2. Touch yellow
3. Touch green
4. Touch pink
5. Touch white
6. Touch something transparent

28. CONFRONTATION EXERCISE

"We'll divide into pairs and stand one in front of the other. Every pair will communicate with two words only: YES and NO. Each one in the pair will say one word only. One will persistently say YES and the other NO. Each should try to convince the other of his own opinion so that his pair finally gives in. Though you may only use one word, all other means of persuasion are allowed: intonation, tone, body language and movements. When I tell you to stop, the pair will exchange roles. The one who said YES now will say NO and vice versa."

Advice: In addition to these words (YES - NO), the words I WILL- YOU WON'T, and YOU MUST - I NEED NOT may also be used.

29. IMITATION

"Now we will walk in the circle but in a special way. We will imitate the walk of those I tell you:

- How a soccer (football) player walks coming back from a game
- How a robot walks
- How a drunkard walks
- How a two-year old child walks
- How a woman returning from the market walks

Advice: Ask the children for more ideas which could be imitated.

30. IMAGINE A PERSON

"We will sit in circle and play guessing an imagined person. One member of the group will do the guessing with his eyes blind-folded. The group will decide in a low voice who is to be the imagined person. Everybody, one after the other, will say one thing about the imagined person (for example: It is a girl...she has long hair...she is wearing red trousers...she has a freckled face...she has an older brother...). False information is not permitted. After every piece of information, the player guessing tries to guess who the person in question is. When he finally guesses, the person imagined becomes the one who guesses. We'll play several rounds."

In the same way, the game IMAGINE AN OBJECT can be played, using an imagined object in place of a person.

31. WHAT-BANANA

"Now sitting in a circle, we will play a silly game. I'll pass an object to the person next to me. Let it be a pencil this time and I'll say: 'This is a banana'. My neighbor will take the object (pencil) and ask "What is this?", to which I'll answer: "A banana". Then my neighbor will refer to the person next to him with the same question and the pencil will go round the group with a new name. After a certain period of time, I'll send something else named differently the other way and you will take it and send it along in the same way. During the game, I'll send some more objects. When I give you a sign, we will stop and each one will say what he has in his hand. Of course, it will be called by its new name. After that, I'll tell you what to do with it next."

Advice: The leader should prepare some small objects for this game, for example: an eraser, a felt pen, keys, an eyeglass case...The degree of difficulty of this game is determined by the leader's tempo of introducing new objects into the game and by the overall number of objects circling the group. The quicker the tempo, and the greater the number of objects, the better the possibility of confusing the players. In case of small children, it is enough if 3-4 objects circle around and in the case of older children, 7-8 objects.

At any given moment, the leader may interrupt the game, everyone keeps the object he has at the moment, and the leader gives the order: for example, "*Now, put the flower on the banana and the banana with the flower in the shoe...*" With these orders, the leader says what is to be done with the objects using their new names. The leader must keep in mind which new names were used in the game. The game will be merrier if the objects are given such names so that silly orders can be given, as for example: "*Put the strawberry on the nose and glue it with whipped cream*" (at which the felt pen becomes a strawberry, a sheet of paper a nose and the tape whipped cream).

32. BIG-SMALL I

"Let's sit in a circle. This is an interesting game in which two key words appear: BIG and SMALL. Everyone will use these two words in a sentence in the following way, for example: 'On the big rooster is a small cloud', the next one will continue: 'On the small cloud is a big polka dot' and so on, everyone continues by repeating the end of the sentence of the previous player and by adding something new."

Advice: If the children wish to continue the game, you can play it with WET-DRY and with words BEND-STRAIGHT.

33. BIG-SMALL II

"We will play this game by sitting in a circle and everyone will use two key words: BIG and SMALL. Everybody will use these two words in a sentence but also two colours, in the following way, for example: "A big blue ant loved a small violet lady-bug", the next will continue: "The small violet lady-bug sat on a big water-lily". This means that everyone begins by repeating the end of the previous sentence and then adds something new, using BIG-SMALL and describing it by a colour."

34. BIG-SMALL III

"We will play a game by sitting in a circle so that everyone will use two words, BIG and SMALL and connect a part of the body with them. I'll start: 'On the big head a small leg', the next will continue: 'On a small leg, a big... and add some other part of the body. This means that everyone will repeat the second part of the sentence of the previous one and add his own part of the sentence."

35. I TELL YOU A STORY

"We will all tell a story. I'll say one sentence, the next will add another one and so on. This means that everyone adds one more sentence and at the end we get a mutual story."

36. I TELL YOU A STORY II

"Now we will compose a story together. The first one will say one word only and begin the story. The next will repeat that word and add a new one and so on. Each one in the circle will repeat all that is said before and will add a new word so as to get a short story at the end."

37. I TELL YOU A STORY BY A DRAWING I

"Let's sit in a circle. this large piece of paper will circulate among us. The first child will draw something of his own choice and pass the paper to his neighbor on the left. This child will look at the drawing and add what he wants. This means that the paper will circulate and everyone will make a contribution to the common drawing. When the paper comes to the end of the circle, it will be returned in the opposite direction so that the player who drew last will begin the story on the basis of the drawing. Everyone, one after the other, will add one sentence so that a mutual, if possible, complete story is told."

38. I TELL YOU A STORY BY A DRAWING II

"Let's sit in a circle. Everyone has a sheet of paper. Everybody draws something on the paper he has. He may draw anything, according to his own choice. When he is finished, he will give the paper to his neighbor to his right. That child will add something and when he is finished will pass the drawing on to the next neighbor on the right. And so on, until the drawing that you have started comes back to you."

39. FOLLOW MY ORDER

"Now we will choose three children. They will do what I tell them, all at the same time. Their task is to do what I say as exactly as possible. During that time, the rest of you will follow carefully to see if they do exactly what they are told. Pay attention now: Go to the board, write your name three times, put an X to the right of the second name, underline the third name. Go to the window, clap your hands three times, go back to your place in the circle, sit down, cross your legs and shake hands with your neighbor on your right."

40. MORNING IN THE JUNGLE

(everybody lies down on the floor): *"Imagine that it is night in the jungle and all the animals are still asleep. Decide which animal you are going to be in this game. Imagine now that the first rays of sun are gradually appearing. The dawn is breaking. With the first rays of light, the animals in the jungle wake up, stretch, shake their bodies... (leave enough time for the children to do all of this)...Having shaken and stretched, the animals start to move around, touch each other and greet each other with their voices...they are "talking" by roaring, whistling, barking, by whichever animal sound...The sounds of the jungle are waking up."*

41. "DO YOU LOVE ME DARLING"

(sit in a circle): *"Let's go around the circle one by one. Everyone will approach his neighbor on his left with the words: "Do you love me darling?" and his neighbor should answer: "Yes, darling, I love you, but I cannot smile at you". Of course, he has to say that without laughing".*

42. FARM

(stand in a big circle): *"Now we will choose a certain number of animals" (for a group of 20 children, 5-6 animals will be enough). Now we will take pieces of paper, one for each of us, and write on each a name of one of the six chosen animals" (so that each animal is in approximately the same number). "Now we will mix up the pieces of paper, each will draw one, and will read to himself which animal he has drawn. Now everybody close his eyes and move around slowly. Look for the animal of the same kind as you are, making yourself known by its sound. When you find your twin, hold each other's hands and continue to look together for the remaining animals of your kind."*

43. HUMAN PROTRACTOR

(Everyone stands in a large circle and bends so to touch their toes): *"Now I will count from one to twenty. Your task is to slowly move into an upright position, and to be in a straight position only when I say 20, with your arms high above your heads. Make sure to move a little for each number and to be completely straight at 20. Besides that, try to remember the position you were at for each number."* (when this part is finished). *"Now I will say a certain number and you will have to remember and take the position corresponding to that number."*

Advice: For little children, it is enough to count from 1-10.

44. MATHEMATICAL GAME

The first part is the same as in the previous game. Then, the leader, instead of saying the numbers, gives simple mathematical problems (10 3; 4+2; 3x3...), and the children take the position corresponding to the answers. The leader must always leave enough time for the children to solve the problem.

45. MAKE A WORD WITH YOUR OWN BODY

The children "write" a word or sentence by each child shaping a letter by suitably positioning his body.

Games of Trust, Cooperation and Group Cohesion

Body movements, motion through space but also verbal expression and graphical representation are used in these games. They are played either in pairs or within the whole group. What is common to these games is the goal to develop and urge cooperation and trust among the members of the group, which further leads to making, strengthening and maintaining group cohesion. By means of these games, the workshops become safe places where children can express themselves freely.

46. FOLLOW MY FINGER

"We will divide into pairs and stand opposite one another. One child in the pair will point his index finger in front of the nose of the other one, at a distance of approximately 10 cm. At my signal, he will start moving his finger in the air: up-down, left-right, in a circle, jump on the chair, go under the chair... His pair should follow this finger always trying to keep the distance of 10 cm., as if his nose were tied with a thread to the finger." After a certain period of time, reverse the roles.

47. PAIRS I - FOLLOW MY LOOK

"We will divide into pairs and sit opposite one another. One member of the pair will look around the room in any direction. The second child has the task of following the look of the first one". After about 1 minute the pairs will change roles.

48. PAIRS II - MIRROR I

"Let's stand opposite one another. One member of the pair will strike a pose and the other will try to strike the same pose as in a mirror." After a certain period of time, the pairs change roles.

49. PAIRS III - MIRROR II

"Let's stand opposite each other. One member of the pair makes movements as he wishes and the other one reflects them as in a mirror." After that, they change roles.

50. PAIRS IV

"Now we will form pairs so that the members of the pairs are turned with their backs to one another. Lean with your backs toward each other and hold each other by the arms so that your hands are left free. Now you look like one body with four hands and four legs. When the music begins, move wherever you wish. Perhaps a little bit forward, let the one facing that side lead, then a little bit to the other side, then let the one who is in front lead, or a little bit to the side. Just as you wish. While the music is playing, you should walk about the room wherever you want. It is important not to trip, stumble or push each other because the goal is to reach as far as possible with that unusual walk. When the music stops, you stop too and we will see who is where. (When the music stops, every pair should look at where the other pairs have arrived). When the music begins again, you should start walking slowly toward the original place but entangled as you are now, grab the pair who is nearest to you and so on. Thus, the pairs will grab onto one another making a chain which will grow slowly. When all pairs are caught, close the circle and continue to walk in it."

Advice: The game is suitable to be played after any other game in which the pairs in the circle were facing each other. The leader may give the following instructions: Well, now these pairs should separate and the members of each pair should back away from each other. Soon you will meet the back of one member from your neighboring pair. You'll feel each other with your backs which means that we have somebody behind us.

51. PAIRS V

"Divide into pairs. The members of the pair should turn face to face. Stretch out your hands and hold the forearms firmly. Remain with your hands outstretched and at the same time relax slightly to be able to feel the balance of your bodies. Bring your feet closer so that your toes touch slightly. Check your mutual stability and then at the same time slowly start squatting. When you succeed in this, try to get up in the same way, the whole time keeping your balance."

52. PAIRS VI

"Divide into pairs. The members of the pair should turn their backs to each other. Hold on so that you are hooked with your elbows while your hands are free. Get your backs close and separate

your legs so as to be able to stand firmly. Now, try to squat in that position and then to get up. It is important that you simultaneously start squatting and getting up. Every pair may give the signal: "3, 4, now!"

53. "WILLOW"

"Let's play a very tender and very pleasant game. I need a volunteer who will stand in the circle. He will be a willow. Do you know what that is? It is a delicate tree which has delicate branches and small leaves, and it grows near water. Since it is so delicate, the willow can be swayed by a mere breath of wind. Now we will all place our palms face out in front of us and gently lean on the willow. The willow will let the wind sway it, and the wind, i.e. us around it, will rock it gently, most gently."

Advice: The child should remain stable but flexible on its feet. This means he should not lift his legs, but loosen the body from the ankles upward. It is best to keep one's eyes closed. Care should be taken that the others can withstand the weight of the body so as to prevent the child from falling.

54. "WILLOW IN A PAIR"

"Let's divide into groups of three. In every group of three, two will stand facing each other and raise their palms. The third will stand between them but it is not important who he is facing. The two on the outside will put their palms on the third and will sway him slowly toward one and then the other."

Advice: The "WILLOW" game is a good example of a game of trust. The "willow" himself will enjoy it most if he relaxes completely and places his trust in the group which sways him. On the other hand, the group is motivated not to abuse his trust because every child will be in the situation of being a "willow".

55. KNOT I

"Now we will all stand in a circle and take each other firmly by the hands. We will walk slowly toward the others and then become entangled by walking through one another's arms still holding hands. When we are completely entangled, we will start disentangling by holding hands firmly until we return to the initial position."

56. KNOT II

"We will all stand in a circle with our arms stretched forward. Now, shut your eyes and move slowly toward the center of the circle groping for two free hands to grab hold of. No hand should remain free nor should two hands hold one. When all hands are "found" and held, start to slowly disentangle but do not let the hands go. At the end, we will get a circle, or a figure eight, or two circles. Some will stay with their backs toward the center but they will disentangle too."

57. VIBRATIONS

"We will make pairs and the members of every pair will hold out their palms one in front of the other at a distance of only one centimeter. Shut your eyes and feel the warmth of the palms of your pair. Stay in that position as long as you want."

58. GAME WITH ROBOTS

"We will divide into pairs and let the pairs agree between themselves who will be the "robot" and who will be the programmer. The programmer will stand behind their "robots". The "robot" controls are in the following places: the "button" on the top of the head means "STOP", the "button" at the top of the spinal column means "FORWARD", the "button" in the middle of the back means "MOVE BACKWARD", the "button" on the left shoulder means "MOVE LEFT", and the "button" on the right shoulder means "MOVE RIGHT". The "robots" will close their eyes, relax and let the programmers lead them. The programmers will program the "robot's" movements taking care of the movements of other "robots" to avoid collisions." After two minutes the "robots" and the programmer change roles.

59. CONTROL TOWER

"Let's divide into pairs, and the pairs have to agree between themselves which one of them will be "an airplane" and which one "a control tower". We will cover the eyes of the "airplanes". With the help of a row of chairs, we will make the path where the planes will go. In order for the planes to arrive safely from one to the other end of the path, they will be led by their "control tower". They will not touch the planes, they will only tell them where to go."

60. CATERPILLARS

"Let's all stand in a circle which should be as regular as possible. Turn left so that we look at each other's back of the head and get as close as possible to the one in front of us but so as not to upset the circle which is narrowed in this way. Then, when I give the signal, we will slowly sit in one another's laps. When this is accomplished, as a real caterpillar, we will start walking slowly forward first the left and then the right leg."

61. CATERPILLARS II

"Let's all stand in a circle one after the other and hold the one in front of us around the waist. As long as the music plays, which I will play now, keep walking in a circle. When the music stops, still holding on to each other's waist, sit lightly on one another's laps."

62. CURRENT I

"Stand in a circle and hold hands. I'll send a squeeze of the hand to the left and let it travel from

one to the other in the circle".

Advice: When the squeeze reaches halfway round the circle, the leader may send another one in the opposite direction, i.e. to the right side. The squeeze in this direction should not be announced out loud since in this way the game becomes more amusing.

63. CURRENT II

"Stand in a circle and hold hands. I'll turn my head to the right and at the same time send a squeeze and say "AH" to my first neighbor. He will send the squeeze and "AH" in the same way to the child next to him and so on. When "AH" with the hand squeeze reaches the center of the circle, I'll send "OH" with a hand squeeze to the first child on the left, and this will travel around to the left."

64. MERRY-GO-ROUND IN PAIRS

"We will divide into pairs. Members of the pair will hold out their hands linking tightly, put their feet close and pull their bodies backward so that they feel the equilibrium. Now start spinning around together, first slowly, then quicker and quicker."

65. ALL HUGGED

"Stand in a circle. Two from the circle will come to the center and hug each other. Then three will stand round them and hug them. The next five-six will stand around them and hug them and so on until everyone is hugged. For a person watching us from the outside we look like leaves of cabbage. Stay in that position as long as you enjoy the warmth of the mutual hug."

66. INTERLACED ARMS

"Now we will kneel down in the circle and support ourselves with our hands on the floor. Spread your hands so that the two hands of your neighbor can fit between your hands. That means, your hand, then the right hand of your left neighbor, then the left hand of your right neighbor and then your right hand. The concept of the game is that everybody taps on the floor when his turn comes. But if somebody taps twice (and that can be done by anybody at anytime, but only once) the direction of the tapping is changed to the opposite direction until somebody taps again twice. We will play this game as long as you enjoy it."

67. INTERLACED LEGS

"Sit down in the circle, spread your legs and bend your knees so that one leg of your first neighbor can fit between your legs: the right leg of your neighbor from the left side and the left leg of your neighbor from the right. The concept of the game is everyone taps on the floor when his turn comes. But if somebody taps twice (and that can be done by anybody, anytime, but only

once) the direction of the tapping is changed and then goes toward the opposite side until somebody taps twice."

68. MESSAGES I

"Let's sit in a circle. Everyone has to think of a nice message for the player next to him. The message is to be said aloud, and we shall each have a turn."

69. MESSAGES II

"I'll send a nice message to a player in the circle, but I'll take a postman this time. My neighbor will be the first postman in this game. I'll whisper a nice message to him and he will take it to the person it is intended for; he will whisper the message and the recipient will say it aloud so everyone can hear and see whether the message remained the same. Now the recipient becomes the postman and gets up from his chair in which the postman will sit and now becomes a sender of a nice new message, and so on, until everyone receives a nice message."

Advice: The rules of this game should be explained to the children clearly and precisely. In spite of this, small children often do not understand everything immediately but need help for a certain period of time: to remind them of the rules, who and when has to send a message, who and when is the postman i.e. sender, who has to get up and who has to sit down.

70. MESSAGES III

"We'll send a nice message to someone in the circle but this time it is whispered round the circle from one to the other like defective telephones until it reaches the recipient. Then the recipient will tell us what the message was so that everyone can hear whether the message has changed. The recipient of the message now sends a nice new message to someone else in the circle and the message travels again."

Advice: This is a very good game for discussion with the children on whether the recipient knows in advance if the message is for him, and how he knows it. The majority of the children are aware of occasional glances from the message carriers so that they know that the message travelling is for them, but it is also very interesting to see that they can say on what basis they know this.

Other/Miscellaneous Games

This category covers the REMAINING games which are not classified in other groups of games and have no special function but the charm of the game itself.

71. DEAF TELEPHONES

"Now we will play a good old game which you all know, that is "deaf telephones". I'll send a message to my left, everyone who receives it will send it further on. There are no repetitions, you send the message further on as you understood it. The last child will tell us the message aloud

and we will see what we've got at the end. "

72. TELEGRAPH

(sit in a circle). *"Now we will hold each other's hands and close our eyes. Let's imagine that we are telegraphs and that we transmit messages. The messages will consist of squeezing of hands and pauses. I will start first and send one message to the left. When the message reaches you, try to send it further unchanged. When the message reaches the last person, he will tell us in words what the message was."*

73. THUNDERSTORM

"We'll all stand in a circle. I'll start the game. The first one on my left will repeat what I do. The third one will be watching the second one all the time and do what he does. The fourth will do only what the third did and so on. This means that all except my neighbor on the left do not watch me and what I do, but only his neighbor on the left." The leader thinks of movements that produce sound, for example: cracking knuckles, clapping hands, slapping thighs, stomping feet on the floor, then again slapping thighs, clapping hands and cracking knuckles. The movement is to be changed when the previous child covers a quarter of a circle. These individual additions and subtractions of elements (sounds) give the impression of a storm which is stronger and stronger, and when it culminates it calms down slowly.

74. SANDSTORM WITH ONOMATOPOEIA

"We will all stand in a circle. I'll begin the game. The sound I communicate should be repeated first by the child next to me on my left, then the second, the third and so on. It is important that you only listen to the one before you and repeat that sound and not those you will hear from both sides." The leader thinks of and produces different sounds in various tempos; some of them are characteristic of certain animals (meow, meow; moo, moo; peep, peep, shriek, shriek...) and others are onomatopoeia of various things producing the sound (zzz, brrr, whiz, click, click...) The leader changes the sound when the previous child reaches one quarter of the circle. In this way, a very interesting harmony of voices occasionally occurs in the game.

75. RHYTHM

(sit in a circle and close your eyes). *"At my signal each one of you start clapping and hitting against anything, using whatever rhythm you wish. At the beginning that will sound chaotic, but you will see in time that it will make interesting music."*

76. FORFEIT GAME I

"This is a well-known game. We'll prepare ourselves for this game by writing our names on pieces of paper which are to be folded and put in a hat. These pieces of paper are called "FORFEITS". In another hat there are pieces of paper with various orders of what the forfeit we draw out of the

hat should do. When you put your names in the first hat, everyone will stand one after the other between the two hats and pick out the FORFEIT with somebody's name with one hand and one of the orders with the other. Then you'll read aloud what the player whose name is written on your note should do. If you pick out your own name, you'll do what the order tells you."

Advice: Prior to commencing the game, the leader will write as many orders as there are children and put them in a hat, cap, box... The orders can be as follows:

- hop on one leg 15 times
- sing something
- dance
- sit on somebody's lap and hug him
- pick up a flower and give it to somebody

77. FORFEIT GAME II

"In this game we'll play a little bit with your names. We need two hats. In one will be the initial, or middle or final letter of your name or syllables of your name, for example: "Which name begins with the letter M", or "Which name has the syllable SHA", or "Who has the letter L in his name". The orders stating what the player who is selected should do are in the other hat. First, it is important to acquaint yourself who it is about and then to do what the order says."

Advice: The leader should prepare the FORFEITS in advance having in mind the names of the children in the group. The orders may be:

- hop on one leg 15 times
- sing something
- dance
- sit in somebody's lap and hug him
- pick up a flower and give it to somebody.

78. SIX DIFFERENCES

(all sit in a circle). "I'll choose a volunteer to stand in front of you so that everyone can see him well. He will be our model and will strike a pose. Look at him carefully in order to remember as many details about him as possible. When I give you a signal, turn your backs to the center of the circle. In the meanwhile, the model will change his pose in only 6 details. I'll help him do that. When I give you a signal you'll turn around again and your task will be to discover those differences. After that the model will choose somebody else from the circle to be the model. We'll play as long as you please."

Advice: The game may be made more difficult by having 2, 3 or more models, who altogether should change their initial poses in six elements.

79. VOICE

"Let's choose a volunteer who will sit in the middle of the circle and we will blindfold him. I'll go round the circle and whomever I touch is to refer to the one in the circle but in a changed voice. He can call him by name or tell him something else but in such a changed voice as not to be recognizable. The task of the one in the circle is to guess who has called him. When he guesses, that one whose voice is recognized will sit in the circle and will be blindfolded and now he has to guess."

80. A SMALL SHADOW TRAIN

"We will play this game with music. The first one starts off and moves around the room as he wishes. The second goes after him and as his shadow imitates his movements. The third one moves along as the shadow of the second one and so on. The first leading one may change his movement, for example: go a little bit to the side, wave his hands, squat, skip, etc."

81. YING-YANG

(stand or sit in the circle). *"I will start the game by saying YING and will hold my arms in this position"* (The leader holds his left arm above his head, partially bent to the right, and the right arm on the chest, also bent to the left). *"The first to the right of me will repeat both the gesture and YING, then the third and so on, the YING will travel with this gesture toward the right until somebody says YANG and bends his arms the opposite way. That means, he bends his right arm above the head toward the left, and the left is bent in front of the chest toward the right. That is a sign that now YANG, with such a movement goes back, i.e. travels toward the left side until again somebody says YING and changes the gesture. Then YING changes direction again, and travels toward the right. There are no rules who and when someone will say the opposite to what had been heard until then. That can be done by anybody from the circle whenever he wants to change the direction of the movement of Ying. The only limitation is that everyone can only once use the chance to say YANG."*

82. ZOOM-SCREECH

(sit in a circle): *"Imagine that ZOOM is a sound created by a racing car. I will start. As if such a car just passed by me, I'll say ZOOM and will turn my head to the left. Now the car is passing by my neighbor on the left. He will say ZOOM and turn his head to the left. And so on, everybody will follow the car with the ZOOM which passes by on the left, until someone says SCREECH. That means that the car has stopped, and that now it goes on the right side. Now we will pass the ZOOM to the right until somebody again says SCREECH, which means that the car has stopped again and they will go again to the left. There are no rules who and when someone will say SCREECH. Anybody can do that from the circle whenever he wants the direction of the car changed. The only limitation is he can do it only once."*

83. ARE YOU PRUI?

(this game should be played in the dark, and if it is not possible, then the children have to close their eyes; in the original position all the players stand in a circle with their backs turned to the center of the circle): *"Listen now. Do you know what PRUI is? PRUI is a strange but very nice jointed being longing for love. Its problem is it cannot let the people around it know that because it is mute and motionless.*

However, it is enough to touch it to feel the charm of love and friendship and to become a part of it, to become PRUI yourself. That is why it is worth looking for it and touching it, even if the price is that you become mute and motionless yourself. Now everyone close your eyes. Whomever I touch on the shoulder will become PRUI. When I say "NOW", start moving slowly around the room, keeping your eyes tightly closed and look for the one who is PRUI. That you will do in the following way: when you touch somebody ask him: "Are you PRUI"? If he is not PRUI, the one you asked will say: "I'm not, but are you PRUI?" you will answer him that you are not and you will go on moving. Keep looking until you touch somebody who will answer the question 'Are you PRUI?' by silence. That is the sign that he is PRUI. Then you open your eyes and hold hands with the one who is PRUI. That is when you become PRUI and begin to act like PRUI when somebody runs into you and asks you: "Are you PRUI? The chain of PRUI slowly grows until everyone becomes PRUI, the jointed being full of love.

84. MUSICAL CHAIRS

"Now we will arrange the chairs in a circle but one chair less than the number of players. We will switch on the music and walk around the chairs to the music. When the music stops, we'll sit quickly on the nearest chair. Since one chair is missing, somebody will remain without a place. He drops out of the game and one chair is taken out of the circle. We switch on the music again and continue the game in the same way until only two players are left. Then we'll put out one chair without a back so that the players are in an equal position i.e. that they can sit on the chair from any side. Finally we get a winner."

85. ISLANDS

The game is quite similar to the previous one, only instead of chairs, there are pieces of paper in the middle of the floor (newspaper) which are islands on which the players should stand when the music stops. The number of islands decreases until a winner is declared.

86. KITES

(The children are divided into small groups consisting of 6 to 8 and stand in a line one after the other so that everyone holds the one in front of him around the waist): *"Now you are all kites, young and spirited. Like all youngsters, for instance little puppies, you love to hunt your own tail. That means that the head of the kite, the first in the column, will try to catch its tail, that is the last in the column. Everyone in between will try to prevent that by moving to and fro, back and forth, twisting, but you must not let go of the one in front of you. When the head manages to grab the tail, then he goes to the end of the column and becomes the tail. The second in the row becomes*

the head and now he will try to catch the last one."

Traditional Games

The Catalogue also includes a certain number of traditional games. Some of them fit well by their content into the main topic of the workshop. The others do not but the children like them. In any case, the children are to be offered traditional games too, because they get a model of how to play when they are alone, without the presence and instructions of adults.

87. DOG AND CAT

"We'll all stand in a circle and hold hands. Two will enter the center of the circle and agree on who will be the dog and who will be the cat. The cat will stay in the circle and the dog will leave it. The dog has to catch the cat. At the beginning, you, holding hands in the circle, start walking right and stop when I count to ten. At that moment, the dog will start chasing the cat. You, in the circle, should help the cat in the following way: while the cat is in the circle, you hold your hands low and do not allow the dog to enter the circle. When the dog succeeds in entering the circle, those who are nearest to the cat are to raise their hands quickly and let the cat out of the circle and then drop their hands down quickly to prevent the dog from going out of the circle. When the dog finally catches the cat, we will choose a new pair who are to be a dog and a cat."

88. A SMALL TRAIN

"We shall play this game by singing. I'll start the game and sing a song. In the song I'll call one child who will come and hold onto me. Then, we shall move like a small train and sing the same song, when the child behind me calls the third one, and so on until all the wagons take hold of one another and the whole train returns to the starting point. The song says: 'In the early morning, the fast train starts, let's call _____' (here the next child is called, who gets up and takes hold of the train), 'to pick flowers'."

89. "BLIND MAN'S (GRANDMA) BLUFF"

"One of you will have your eyes blindfolded and you will be a "blind grandma" standing in the center of the circle. The rest of you should hold hands and move to the right. Sing: "I am taking my grandma to the market to sell her for one dollar, go grandma where you want, I don't need you any more". Now stand and let your hands free. Let the "blind grandma" move toward the circle and touch a child. Let her slowly touch his face, hair, hands, body, everything she finds necessary to guess which child she has found. If she guesses right, the "discovered" child becomes the "blind grandma" and if she does not guess, she remains for the next round."

90. "AN OLD MAN"

"In this game, pieces of paper which are all blank except three on which one of the three roles is written: an old man, a thief, and a judge are to be picked out of the hat.

The old man and the judge will introduce themselves and the thief remains hidden. The old man sings a song while everyone helps him: "I am an old man, my bull with two and three horns has been stolen and I suspect _____ of stealing it", and the old man says this without hesitation. If he guesses who the thief is, the judge pronounces punishment, for example: to hop on one leg round the circle, to bring a small flower and give it to somebody, to sing something... If the old man does not guess who the thief is, then the judge decides the punishment for the old man. Then all the pieces of paper are returned to the hat and picked out again."

91. CZAR, OH CZAR, THE HERDSMAN, WHAT IS THE TIME?

"In this game one of us will be the czar -herdsman and will stand 10-15 steps in front of us turned with his back to us. The rest will line up and turn toward the "Czar". We will address him one after the other with the question: "Czar, oh Czar, the herdsman, what is the time?" The Czar will answer with a number of animal steps, for example: "Two horses", or "Three rabbits", or "Ten ants". The player who asks the question will come closer to the Czar imitating the steps of those animals (large jump for deer and horse steps, a small jump for the rabbit's step, minimal movement for the ant's step...) The player who gets to the "Czar" first will be the next Czar. The Czar may give an order for one of us to go back and begin at the beginning. "

92. "FISHERMAN AND SMALL FISHES"

"In this game one child will be a fisherman and the others small fish. The little fish will run about and the fisherman will catch them. When a fish is caught it becomes a fisherman. Then, holding hands, they fish for the other fish together. The more fish caught, the bigger the fisherman's net, and the other fish will be caught more easily."

93. "AND AROUND THE LETTUCE"

"And around the lettuce, and around the lettuce, to a large meeting. I bow to you, I bow to you, I bow to you and I take you. I have taken you and I have taken you, and I have taken you, because I love you. Let's stand in a circle and sing this song slapping our hands as if we were shaking something off them. While we sing the first verse, one of us who starts the game goes round the outside of the circle skipping. When the verse starts: "I bow to you...", he enters the circle, stands in front of the child where he found himself, bows, moves toward the next child, bows, moves toward the next child and bows (following the verses of the song). When he comes in front of the fourth child, takes it by the arm, so that they look at each other, then they spin around together skipping into the center of the circle until they sing the last verse of the song: "I have taken you..." The one who has been "chosen" by you, now begins the game from the beginning and skips out beyond the circle, and all the others sing the song again."

94. "A CAT GOES ROUND YOU"

"Let's sit in a circle on the floor. We choose one child to play the "cat" in this game and the others will play the "mice". The "cat" will get a handkerchief and will keep it in its hands and walk around the outside of the circle. During that time, the rest of us will sing a song: "A cat is going round you, watch for your tail, do not be blind, because if you are blind, your tail will fall off." While going

behind our backs, the "cat" will make gestures several times as if dropping the handkerchief. While the song is sung, or at the end, the "cat" will put the handkerchief imperceptibly behind somebody's back. If the child discovers the handkerchief, he will run around the circle to reach his place before the "cat", and the "cat" runs to reach the place of the "mouse" in the circle. If the "mouse" does not notice the handkerchief behind him before the "cat" reaches him again, he will drop out of the game and sit in the middle of the circle, and the same "cat" continues the game. If the "cat" succeeds in reaching the empty place in the circle, the "mouse" who was sitting there now becomes the "cat".

95. "FLY-FLY"

"Stand in a semi-circle and I'll stand in front of you so that all of you can see me. Put your hands in front of you with the index finger stretched out and listen to what I am going to tell you. When I say, later, "fly, fly, fly...", I say something that really flies, for example: a butterfly, an airplane, a balloon, a fly... you'll raise your index fingers. When after saying "fly, fly, fly..." I say something that does not fly, you will not raise your index fingers but keep them down. To confuse you, I'll raise my hands all the time. Whoever makes a mistake, drops out of the game"

96. DAY-NIGHT

"Let's stand in a circle. When I say DAY, we all stand and when I say NIGHT, we all squat. If you make a mistake you are out of the game."

97. THIS GAME YOU CAN WRITE YOURSELF