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Unit 3

Chapter 3 - Creating and running a group-class: ludic-recreational-sport methods

More exercises to be found in the following links:

<https://www.icebreakers.ws/team-building>

<https://www.teachthought.com/critical-thinking/10-team-building-games-that-promote-critical-thinking/>

1	
TARGET GROUPS	Suggested for primary school children (6-12 years old)
TITLE	Games of the World
RUNNING TIME	Free
LEARNING OBJECTIVES	A collection of physical and recreational activities from around the world aiming in raising awareness regarding the differences among cultures when it comes to body language (for example, acceptable spatial distances, eye contact, hand signals etc)
MATERIALS	A ball
PREPARATION	No preparation required
IMPLEMENTATION	Prison Ball (Italy) Playing area is divided into two halves, with a narrow neutral zone in between. Players on each team scatter in their half of play area. A player from team one throws the ball into the opposition zone. If the ball is caught before it touches the ground, the thrower becomes a prisoner and goes into the



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	opposite zone, where he/she tries to catch a ball thrown back by team members in order to be freed. If it is intercepted the thrower becomes a prisoner. The objective is to see what team can get the most prisoners. If the ball is thrown out of bounds the throw is repeated. Three consecutive out-of-bounds throws imprisons the thrower.
ROLE OF THE TEACHER	The teacher explains the activities and gives the instructions, as stated in the manual. Activity retrieved from "Cultural Awareness: The Resource Manual for Sport Leaders" (page 96) www.sasksport.sk.ca/cis/pdf/cultural_awareness.pdf
POSSIBLE RISKS & HOW TO HANDLE THEM	No specific risks are envisaged.
FEEDBACK TOOL	Questions - What did you enjoy most during this process? - What was surprising for you? - What did you discover?

2	
TARGET GROUPS	Suggested for secondary school education students (Ages 12-15)
TITLE	Introduction to the UN Declaration of Human Rights
RUNNING TIME	Depends on the teacher.
LEARNING OBJECTIVES	This activity aims at using drawing as a tool to introduce students to the notions of respect of plurality and



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	<p>diversity, as students:</p> <ul style="list-style-type: none"> • Get familiar with the UN Declaration of Universal Human Rights • Understand the value of diversity • Engage in a constructive dialogue
MATERIALS	<p>Poster paper, markers, blue tack, Copies of a summary of the Convention on the Rights of the Child or of the UN Declaration of Universal Human Rights.</p>
PREPARATION	<p>The teacher splits the classroom students into small groups of 4-6. Rehearse how students will seat while working in groups.</p>
IMPLEMENTATION	<p>The steps of implementation are:</p> <ol style="list-style-type: none"> 1. Teacher says the story of Eleanor Roosevelt 2. Divide the class into groups of four or five. 3. Ask them to nominate a chairperson and a reporter. 4. Give each group a sheet of paper and a marker. Ask each group to imagine that they have been given the task of drawing up a charter of rights. Ask them to list out the rights that they would include. 5. Display each charter and give the groups time to circulate and view all the other charters. 6. Discuss the charters. 7. Give each group a copy of the summary of either the Convention or of the Declaration and ask them to compare them with the rights they had listed and those in the Convention and the Declaration. [SEP]
ROLE OF THE TEACHER	<p>The teacher has to prepare well and be familiar with the UN Declaration of Human Rights.</p> <p>The teacher can prepare for this activity by finding more details in the attachment (Intercultural pdf, page 65-66) or find activity as retrieved from url:</p> <p>www.ncca.ie/uploadedfiles/Publications/Intercultural.pdf</p>



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POSSIBLE RISKS & HOW TO HANDLE THEM	No specific risks are envisaged.
FEEDBACK TOOL	<p>Questions</p> <ul style="list-style-type: none"> • Were there any they were surprised to see in the Convention and the Declaration? • Did they feel something was missing? • How can they account for the differences?

3	
TARGET GROUPS	Appropriate for all types of target groups. Suitable for teenage students.
TITLE	Theatre for key competences development
RUNNING TIME	<p>Creating a character – needs about 30 minutes</p> <p>Creating a story – needs about 30 minutes</p> <p>Enactment Of a story and sharing – needs about 50-60 minutes</p>
LEARNING OBJECTIVES	<p>“Creating a character” develops concentration, attention and the ability to walk in the other person’s shoes. It develops basic stage skills and gives first steps toward entering a character and diving into a certain personage. It also develops empathy, the ability to understand someone who is different from you, with different visions for life and world, with different beliefs. This exercise requires spontaneity, creativity and improvisation – it</p>



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therefore supports the development of such skills.

“Creating a story” develops skills connected with imagination, concentration, attention, collaborative work, team work. Developing story telling skills and creating stories. Developing a sense, atmosphere for the story and then logical development of the story line, which is either fiction or coming from everyday-life experiences. Developing tolerance towards the ideas of the others and skills for following one’s own impulses, taking the group desires into consideration.

„Enactment Of a story and sharing“ aims at presenting important acting techniques, stage behavior, conducting a task, partnership, concentration. This exercise helps the participants to recognize themselves on the stage, to see their omissions and character specifics. It is also a partnership fostering exercise, creating abilities to communicate on stage through a personage, improvising. It develops creativity, confidence, spontaneity, stage talk, placement on the stage, development of a stage story, passing through a complete theatrical process.

Within the CULPEER context these exercises can be used for attaining the following key competences:

Communicating in a mother tongue: searching for and reading materials about drama will broaden the active vocabulary.

Communicating in a foreign language: reading materials and watching videos in your mother tongue or in a foreign language for example and then working in a multi lingual team in a foreign language would improve paraphrasing, interpreting or translating skills.

Learning to learn: ability to pursue and persist in learning, to organize one’s learning, including through



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effective management of time and information, both individually (for finding relevant information) and in groups (working things out in the team and preparing the group presentation – play - to show to the rest of the class). The cultural information creates motivation to the involved foreign students to learn and to lead teams. The ability to explain a certain piece of information/phenomenon to the others also builds confidence.

Social and civic competences: whenever the topic on the table is related to social and political concepts and structures and a commitment to active and democratic participation, theatre can be particularly effective for building and activating this type of competence, especially in the domain of improving one's interpersonal and intercultural competences, equipping individuals to participate in an effective and constructive way in social and working life, as well as solve conflicts where necessary. Improvisation is usually humorous, which makes it particularly useful for neutralizing negative attitudes. It helps people uplift their awareness about their inner feelings and share their uniqueness in a safe environment. Improvisation intends for people to relax and feel comfortable within a community, working together, because in improvisation there are no wrong moves or decisions.

Sense of initiative and entrepreneurship: theatre has ethical values at its base and unlocks the ability to turn ideas into action and to seize opportunities. Lack of initiative and entrepreneurship is sometimes due to lack of self-confidence, which improvisation can easily neutralize – being accepted and embraced by the group, knowing that the aims of the others are to make you feel and look better, increases self-confidence; so does the chance to present yourself and be heard; the achievements of the group as a whole certainly increases



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	<p>the self-confidence of its members.</p> <p><i>Cultural awareness and expression:</i> cultural awareness and expression starts from being aware and able to express your own culture. Researching the cultural background and predispositions, which have influenced a certain discovery, finding, etc. will develop the ability to appreciate the creative importance of ideas, experiences and emotions as well as to practice culture while presenting the scientific information.</p>
MATERIALS	Chairs, shawls, pillows, other useful materials, which can be used for the playing.
PREPARATION	The teacher should prepare a couple of leading students, interested in theatre, how to organize the work – brief but at the same time detailed guidelines about the activity should be provided by the teacher to the students. The teacher would have to monitor the theatrical process afterwards.
IMPLEMENTATION	<p>Starting from “creating a character”</p> <p>This exercise can be used independently or before playing out a story, created by the participants (see also „Playing a story” and “Creating a story”). The process can develop in two ways – first is created the story and then the personages or first are created the personages and then the story. It is possible that after initial creation of the personages, the participants are left to improvise in couples or small groups (not more than 4) and allow them to create the story in the process of improvisation. The facilitator/s encourages each participant to create his/her own personage, which will be played today. (It can be a character from a story, elaborated by the entire group). The facilitator/s supports each participant in shaping up what kind of person his/her character is, what is his/her occupation, his/her nature, how he or she speaks, etc. when all participants are ready with the</p>



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basics, the facilitator says „Now, after you stand up, you are no more yourselves! You are the character you chose to be. Walk like him/her, think like him/her, consider the world through his/her perspective“. The participants start moving as their personages. The facilitator can speak, encourage the participants to be brave in their attempts, to require concentration, to stop them from communicating among each other before this is allowed. After that the facilitator tells everyone to stop in their places. The facilitator places a hand on each participant's shoulder and interviews his/her personage – asking questions in order to know him/her better. The participant responds from the perspective of his/her personage, using his/her voice, manner, gesticulation, character. This is repeated for all participants. In the end each participants knows his/her personage really well, he/she feels more comfortable and ready to enter the stage and interact with the others, to improvise.

Continuing with “Creating a story”

Up to 15 participants in one group. When there are more participants, the facilitator separates them in two or more groups and leaves them to make up their stories on their own, without doing more than just facilitating the process. Groups with more than 10 participants need an extra facilitator. All sit in a circle, the facilitator tells them that they are about to create a story, which should afterwards be played out. The first question, which the facilitator asks is “Where is the story taking place?” He or she explains that there are no limits concerning the location and setting. For example – on Mars, on the sugar planet, under the ground, in a coffee shop, in the part, in a faraway country, etc. While the story is being developed, the facilitator is making sure that everybody is participating and agrees with the development of the story. Each proposal needs to be taken heard out and respected. The facilitator monitors if the story develops



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	<p>in a logical and consistent way. The facilitator takes the chance to explain certain basic rules for the process of story making.</p> <p>Closure with "Enactment Of a story and sharing"</p> <p>Appropriate for larger and smaller groups. When there are more than 10 participants the group should be divided into several smaller ones. The sharing at the end however, involves everyone. When the groups are several, each group has to do the appointed activities while the others are audience. After the story is created, (see "Creating a story") the facilitator says: "Now create your space – where is the stage, where is the audience, if there are several different acting locations – how will you be passing from one to another" and so on. After the actors create their environment, the facilitator asks them to go through the main points of the story and what takes place after what, but now with their bodies. When everyone is all set and prepared, the facilitator invites them to improvise, to enjoy themselves and to be careful about their partners – to feel, to hear the partner. When everyone is ready the facilitator gives a go, either verbally or by clapping hands. The facilitator does not interrupt the playout. He or she intervenes only if someone wants to interrupt the story or is disturbed by something. The facilitator is making sure that everyone is concentrated and deeply submerged in the story playing. At the end of each sharing the facilitator can give feedback to the participants concerning their performance, individually, concerning their concentration, collaboration with the others, improvisation, depth of entry in the character, etc.</p>
<p>ROLE OF THE TEACHER</p>	<p>The teacher should prepare one or several "facilitators" to lead the drama activities – provide Reading materials, videos of drama lessons, etc. When necessary, the teacher can involve a professional actor or actors to</p>



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	guide and prepare the students, who are to become facilitators of drama workshops.
POSSIBLE RISKS & HOW TO HANDLE THEM	IMPORTANT: the facilitator should not allow evaluations or criticism. He or she should encourage the participants to only share their FEELINGS when it comes to .
FEEDBACK TOOL	<p>How did you feel being your personage? If you changed personages today, which one did you like best? Why? Have you noticed that when facing certain issues, taking on the personage of someone you look up to, who would deal with the issues confidently, certainly makes you a confident and more decisive person?</p> <p>How did you feel being your personage within the story? Did you fit well? Do you feel that something should have been changed in the story line? If you changed personages today, which one did you like best? Why? How would you evaluate your interaction with the other characters in the story?</p> <p>After the playing of the story there can be sharing in a circle – the facilitator asks two questions “How did you feel in your role – where are the similarities and the differences with your own character?” and „How did you feel during the playing that just took place, in this story? Was there a situation, which reminded you of some part of your life?” (if there is more than one group participating, there can also be a question „What did you feel while you were watching the others’ improvisation/s?”)</p>

4	
TARGET GROUPS	Suggested for primary school children (6-12 years old)
TITLE	“Green light, red lights” and variants



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RUNNING TIME	Around 30 min
LEARNING OBJECTIVES	Encouraging students to develop self-control and cognitive flexibility by listening and boosting their mental and physical reactions.
MATERIALS	Music
PREPARATION	No preparation required
IMPLEMENTATION	<p>In the traditional game "Red light, Green light", when a child hears the words "Green light!" he's supposed to move forward. When he hears "Red light!" he must freeze.</p> <p>In this classic form, the game is about following directions. But with a twist, it gets trickier:</p> <p><i>After the kids have adjusted to the rules, reverse them. Make "Red light!" the cue to go and "Green light!" the cue to stop.</i></p> <p>Now the game tests a child's ability to go against habit. He must inhibit his impulses, practicing what psychologists call "self-regulation."</p> <p>The game sessions featured the modified version of "Red Light, Green Light" and other games designed to give kids a self-regulation workout:</p> <ul style="list-style-type: none"> • The Freeze game. Kids dance when the music plays and freeze when it stops. Dance quickly for fast-tempo songs, slowly for slow-tempo songs. And then reverse the cues: Fast music = slow dancing. Slow music = fast dancing. • Color-matching freeze. In this variant of the freeze game, kids don't just stop dancing when the music stops. First, they find a colored mat and stand on it. Then, before they freeze, they perform a special dance step. There are several,



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	<p>differently-colored mats on the floor, and each color is linked with a different dance step.</p> <ul style="list-style-type: none"> • Conducting an orchestra. Kids play musical instruments (like maracas and bells) whenever an adult waves her baton, increasing their tempo when the baton moves quickly and reducing their tempo when the baton slows down. Then the opposite rules apply (e.g., kids play faster when the baton moves slowly). • Drum beats. A teacher tells kids to respond to different drum cues with specific body movements. For example, kids might hop when they hear a fast drum beat and crawl when they hear a slow drum beat. After a time, kids are asked to reverse the cues.
ROLE OF THE TEACHER	Keeping the fast-tempo exercises and the fun for the participants without judging them (or having others judge) if they make mistakes.
POSSIBLE RISKS & HOW TO HANDLE THEM	No specific risks are envisaged.
FEEDBACK TOOL	This reactions games should be frequent in the academic year - at least once a week for 30 min sessions. Kids who begin the program with above-average self-control may show no improvements, but the story is different for children who are struggling at the beginning. Children who start with low self-regulation scores get better and raise their self-control and self-esteem.

5	
TARGET GROUPS	All
TITLE	Matching things



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RUNNING TIME	10 min
LEARNING OBJECTIVES	Having the participants experience the importance of working in pairs (and teamwork in a broader sense) in a fun but remarkable way.
MATERIALS	None
PREPARATION	None
IMPLEMENTATION	<p>Introduction: divide the group into pairs who will find an empty spot within the room. The pairs can be either made by the participants or previously by the coordinator.</p> <p>Explanation: the object is based on the representation of several objects/things that match together. One at the time, the facilitator will call out the two matching things and the pairs will have around 10 seconds to perform/represent them with their own body. The pairs will then stay still for few seconds before the facilitator calls out the next two things. Here we present a list of objects/things but you can add or replace new ones:</p> <ul style="list-style-type: none"> - Knife and fork - Plate and cup - Pen and paper - Bread and butter - Plug and socket - House and builder - Student and teacher - Fire and Ice - Batman and Joker - Horse and chariot - Empty and full - Key and lock - Light and darkness - Tarzan and Jane



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ROLE OF THE TEACHER	Calling out the matching things and let the pairs find their positions but still respecting the fast tempo of the exercise.
POSSIBLE RISKS & HOW TO HANDLE THEM	The pairs might not be reacting promptly at the beginning. Give them the time but counting slower accordingly with their pace. Their reactions will improve by looking at the other pairs performing, getting then ideas and the grit to try out.
FEEDBACK TOOL	Laughs and sharing is the best feedback tool.

6	
TARGET GROUPS	From 10 years all and over
TITLE	Collaborative drawings
RUNNING TIME	15-30 min
LEARNING OBJECTIVES	Combining the artistic talents in the group class together to create the ultimate drawings of the students and to foster the joy of working together for a common purpose.
MATERIALS	Chairs, A3 papers and markers of different colors for all participants, plus a timer.
PREPARATION	Dispose the chairs in two circles: a small one (inner circle) in the centre and a bigger one (outer circle) around it. The number of chairs must be the same in both circles and depends on the number of participants. One chair per participant. Minimum number is 6 people but there is no maximum amount preferred. If groups get unmanageable, subdivide into smaller sized groups.
IMPLEMENTATION	Each participant sit on a chair. Some of them will be sitting in the inner circle, some others in the outer one. At the end, every participant of the inner circle will face



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	<p>someone from the outer circle.</p> <p>Give a paper and a colored marker to all participants from the outer circle. When the time starts, they will have 30 seconds to start drawing the face of the person in front (corresponding participant in the inner circle). After 30 seconds the facilitator gives a sign and all participants from the outer circle stand up, leave the paper on the chair and move to the left with their marker to sit in the following chair to continue the drawing left from the previous person. Every round is of 30 seconds. The exercise ends when the participants from the outer circle meet again with their initial model and write down the name of the model on the paper.</p> <p>Repeat the exercise once again but swapping the participants from the two circles.</p> <p>At the end of the two phases, ask the participants to take all the drawings and show them to all.</p>
<p>ROLE OF THE TEACHER</p>	<p>Keeping the time and giving a sign (a bell, a call, ...) every 30 seconds. Remind the participants that there is no right or wrong way to drawing. You may want to propose them to keep their drawn faces and hang them on the door of their room.</p>
<p>POSSIBLE RISKS & HOW TO HANDLE THEM</p>	<p>No risks. If someone does not have the reaction to continue the drawing, the following person will step in and continue it.</p>
<p>FEEDBACK TOOL</p>	<p>This game should be used as a fun teambuilding. There is no way to win or lose the game. The main feedback is the fun.</p>

<p>7</p>	
<p>TARGET GROUPS</p>	<p>Best played with smaller groups, but there can be more</p>



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	<p>than two groups playing at a time to increase the competition. Players of all ages will love this hands-on game.</p>
TITLE	Team Architect
RUNNING TIME	10 min
LEARNING OBJECTIVES	<p>Team Architect is a game that requires both speed and precision. It is a great way for players to unleash their creativity and work together towards a common goal. Team Architect is often played for team building or icebreaker purposes, but is entertaining enough to be played in any scenario.</p>
MATERIALS	<p>A timer—cell phone, egg timer, clock— is required and one person should be the designated timer to set reminders and countdowns.</p> <p>Decide on the materials to be used in the game. They can be preselected or the players can just make use out of what objects are in the room.</p> <p>For example, if you are playing this in an office, teams can use paper clips, tape, staplers, or any other objects found nearby.</p>
PREPARATION	None
IMPLEMENTATION	<p>Team Architect simply requires each team to build something with a small amount of random materials. These materials aren't usually useful and it's not always clear how they can be used, which is why players have to get creative. For example, each team could be given Popsicle sticks and duct tape with the requirement to build a bridge that would hold a heavy book. Another example is giving each team string and newspaper, so they can make an egg support. The team's creation must be able to support an egg when dropped from a specific height.</p>



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Choose a designated area to play—inside or outside. Sort out your groups — you can either have two small to medium-sized groups or multiple—three or four—small groups. Assign a designated timer and the amount of time for the teams to craft their design. Decide what each team will be building and what materials they can use.

For example, you will be building a tower out of marshmallows and toothpicks.

Set the timer and let the teams begin!

The first team who finishes or who has the better design that will be tested after the game can either determine the ending.

If testing the design, such as the egg drop example mentioned above, then the team who successfully protects the egg during the drop would win.

Game Variations:

The overall goal can be adjusted, so teams can build a certain object—like a fort, build something functional—like a chair, or simply build the tallest building.

If playing outside, players can use natural objects like branches, leaves, or sand to build their creations.

Provide a shorter amount of time to increase competitiveness.

Teams could also be blindfolded during play for a real challenge while building or perhaps only use one hand



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	<p>each for building.</p> <p>Teams can be in plain view of each other or hidden, so as not to copy the other team's ideas.</p>
ROLE OF THE TEACHER	Keeping the time and monitoring the teams, then testing the design of the creations.
POSSIBLE RISKS & HOW TO HANDLE THEM	If there's a tie, you can have a sudden death round where teams must add onto their creation or build a completely new object in a shorter amount of time
FEEDBACK TOOL	Sharing on how the team built their design.