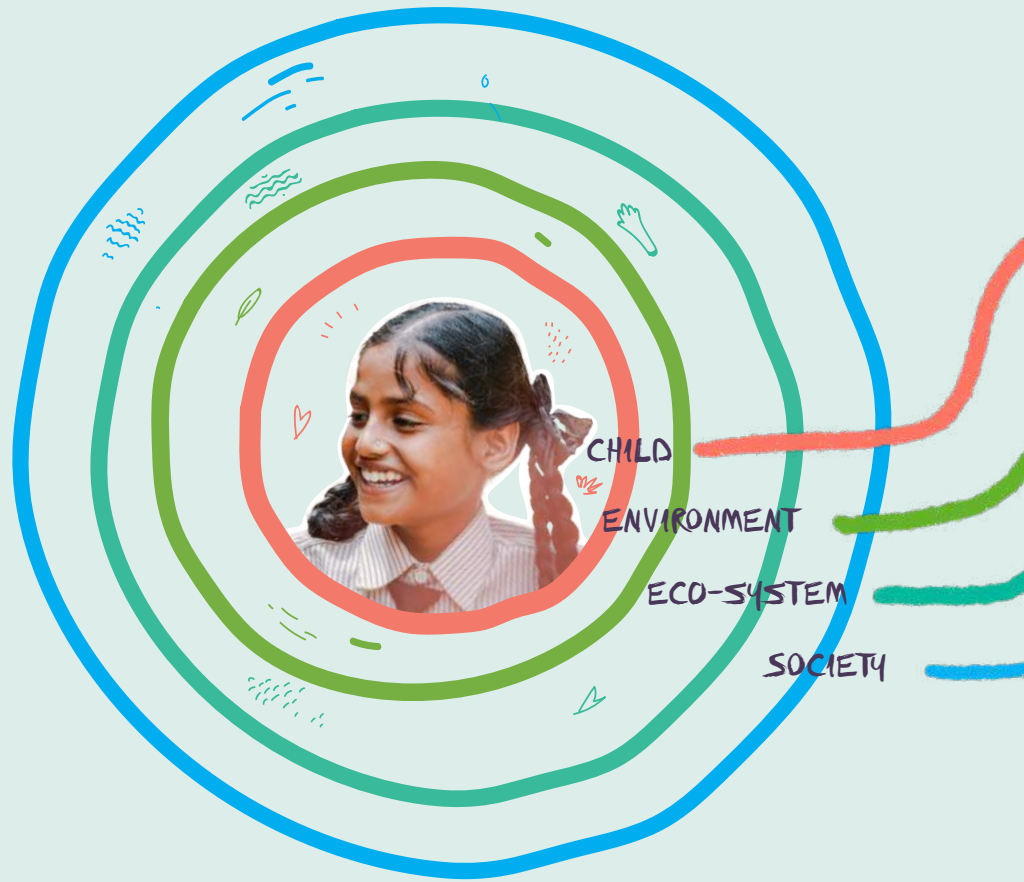


LIFE SKILLS FACILITATION - 1 MANUAL FOR LEADS



TEACHER
DEVELOPMENT
PROGRAMME



Dream a Dream is a registered, charitable trust empowering children and young people from vulnerable backgrounds to overcome adversity and flourish in the 21st century using a creative life skills approach.

OUR APPROACH

At the centre of Dream a Dream's approach is the child. We believe that every child has the potential to overcome adversity and develop life skills.

Next, their closest influencers. A caring and compassionate adult. It could be a teacher, a parent, a facilitator, a mentor, or a volunteer.

Then, the ecosystem. This includes a supportive community of practitioners who are working towards education reform such as the government, policy-makers, administrators, and other such stakeholders.

And eventually, the society that the young person will inhabit.

Society

We create framework changes in society by influencing policy, changing education paradigms, and by reimagining learning and redefining the purpose of education for young people to thrive in the 21st century.

Eco-System

We invest in building evidence of the impact of our life skills programmes through quality research. The research helps us build a voice around the criticality and urgency to integrate life skills within learning outcomes. We also build a supportive community of practitioners, organisations, governments, and key stakeholders who help integrate life skills into education reform through strategic partnerships.

Environment

We enable teachers, educators, school leaders, and youth workers to empower young people with life skills through our award-winning creative life skills approach.

Child

We work directly with 10000 young people each year through our two innovation labs - After School Life Skills Programme and Career Connect Programme. In these innovation labs, new approaches to life skills development are introduced, demonstrated, documented and fed back into the larger framework to reimagine learning for young people in India.

FOCUS ON SYSTEMS

FOCUS ON YOUNG PEOPLE



Dream a Dream has been partnering with Partners for Youth Empowerment (PYE) for the last 4 years. PYE is an international organization that partners with communities around the world to activate the creative potential of young people and provide them with vital life skills to succeed in a rapidly changing world.

PYE provides training and support to program leaders and youth serving organizations globally, in using creativity and the arts to empower youth, based on a proven methodology called the “Creative Community Model”. The Model combines techniques with lasting impact drawn from the arts and motivational learning to develop creativity, personal power, cross-cultural competency, and skills for leading purposeful lives. External evaluations give the Creative Community Model high marks on key indicators of healthy youth development especially in increasing self-awareness and confidence, young people’s motivation to learn and engagement in their schools and communities.

The Teacher Development Programme derives its foundations from this methodology of the creative community model. PYE has also developed the Life Skills through Arts Curriculum for Dream a Dream. A lot of the work in this manual has been inspired and drawn from the work of PYE.

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CONTENTS

2- DAY LIFE SKILLS FACILITATION AGENDA

DAY 1

- 1 ROOM PREPARATION
- 2 POWERFUL BEGINNINGS
 - NAME TAGS
 - WELCOME AND RHYTHM
 - CHECK-INS
- 4 NAME GAMES
- 5 GOALS
- 6 COMMUNITY AGREEMENTS
- 8 BIG IDEAS
- 9 THE MILLING GAME
- 11 BEAUTIFUL YOU
- 14 THEATRE IMPROVISATION
- 15 CLOSURE

DAY 2

- 16 RIVER OF LIFE
- 17 POETRY PROCESS
- 20 MIND MAP
- 21 FEEDBACK
- 22 CLOSURE

2-DAY LIFE SKILLS FACILITATION AGENDA

Day 1	Room Preparation	30 minutes
	Name Tags	20 minutes
	Workshop Opening approx	90 minutes
	Group Rhythm	5 minutes
	Welcome and Introductions	15 minutes
	Facilitator Introduction	15 minutes
	Name Games	20 minutes
	Goals and Agreements	10 minutes
	BREAK	
	Big Ideas	10 minutes
	Milling	30 minutes
	Song	10 minutes
	LUNCH	
	Beautiful You	90 minutes
BREAK		
Theatre Improvisation	90 minutes	
CLOSING		

Day 2

Check In, Warm Up

Revisiting Goals and Agreements 40 minutes

BREAK

River of Life 75 minutes

Poetry Process – Metaphor, Free Writing 30 minutes

LUNCH

Poetry Process – Group Poem and Performance 75 minutes

Mind Map 20 minutes

Next Steps, Evaluations 5 minutes

CLOSING

ROOM PREPARATION

1. Check out the room ahead of time if possible.
2. Review the participant list to learn their names and the organizations they come from. This will help you memorize names and get acquainted with people quickly on-site.
3. Prepare the following flip charts using colourful markers. Decorate them if you have time. (This sets a tone for the training)
 - a) Welcome to Life Skills Facilitation 1
 - b) Goals
 - c) Community Agreements
 - d) The Big Ideas

Set the room up with a circle of chairs, flip chart and name tag tables. In preparation, clean up the room and clear out any extra furniture to make a large open space. Draw colourful welcome signs and decorate the hall. Give yourself more time than you think you need, so you are ready and relaxed when participants first arrive. Take the time to welcome each person individually.

DAY 1

POWERFUL BEGINNINGS (Start with a Bang!)

The purpose of this module is to start the workshop on a strong note.

This includes getting everyone involved and building a sense of safety and connection between participants.

Nametags

After each participant registers, send him/her to the nametag table to make a creative name tag. Spend time at the name tag table yourself engaging in conversation and admiring the name tags. This is a good way to break the ice, create rapport, and learn names before the training formally begins.

Purpose: Icebreaker, imagination, creative risk

Time: 10-15 minutes

Materials: Card stock; glue or glue sticks; scissors; yarn or string; a variety of colorful materials for decoration such as glitter, glitter glue, marking pens, oil pastels, crayons, feathers. If you don't have access to these materials, you can use old magazines, scraps of paper, leaves, sticks, pencils—anything you can find.

Instructions: Invite participants to make a creative name tag using card stock and a variety of materials spread out on a table. When the name tags are finished, punch two holes in them, thread some yarn or string through, and hang around the neck.

The name tag table is a place where people can begin the process of getting to know each other through casual conversation.

Facilitator notes: Prepare your name tag before the participants arrive. Set up multiple name tag stations depending on the number of participants.

Welcome and Rhythm

Purpose: To get the group energized and in sync at the start of the training.

Time: 5 minutes

Script: "Welcome everyone. My name is _____. Rather than starting with a lot of talking we're going to do something together. I'd like to invite you all to stand in a circle. We're going to build a group rhythm. No rhythmic expertise is required.

Just follow me and we'll get there. Over the next two days we are going to be taking a creative journey together. Let's begin walking together to represent this journey. (take 8 or 10 steps together at a

moderate rate) Great! Now, I'd like you to clap on the one of a four beat count... 'and Clap 2, 3, 4, clap 2, 3, 4.'" Continue to build the rhythm offering a steady dose of encouragement and praise.

If participants get it quickly, break them into two groups. Ask for a volunteer who thinks they've learned the rhythm to lead half of the group.

Facilitator Notes: Continuously encourage the group as they do this rhythm. Many of them will be doing it for the first time. Also ensure that the group does not go faster and maintain a steady rhythm throughout.

Closure: Acknowledge the group about the group success.

Check-Ins

Purpose: Check-ins are always used at the beginning of a workshop, a day or at the beginning of a session. It literally means to check into or commit into a space. Here, it helps us understand the participants' state of mind, their moods and thoughts, briefly and gives the facilitator an idea about where the group is at. This is also a place for the facilitator to acknowledge each participant's presence.

Time: Usually 10 minutes (depending on the group size)

Instructions: Check-in is an opportunity for each individual to take a small creative risk and be seen and heard by the group. As a facilitator it is important to support the group in giving full attention to each member of the group, and to encourage everyone to participate to the fullest extent that is possible for them that day, without forcing them. This is a time to set the tone for safe space, and for creative risk taking.

Examples of check-in questions include:

- Who did you smile at today and why?
- If the way you feel right now is anything in the sky, what would it be and why?
- If how you feel today is a kind of food, what kind of food would it be and why?
- Show how you are feeling through a mime

In LSF#1, we use Hope and Fear as our first check-in to help us get a good sense of the group.

'Hope and Fear' is a check-in activity where each participant is given a chit of paper in which they have to write one hope on one side and one fear on the other side, without writing their names.

For e.g., Write about one hope you have from this workshop and one fear you have about this workshop.

The chits are then collected in a box. Each person is then invited to pick up one chit from the box. The beauty is that no one knows whose chit it is, and everyone's voice is heard!

The hopes and fears are then read in two rounds. Participants are invited to read them as if it is their own hope and their own fear.

Note: For each of the Life Skills Facilitation workshops certain check-in questions have been put in the design, however depending on your sense of the participants and what you know, you can design the check in accordingly. Check-ins are very short and should not take much time. Each person should speak maximum for a minute.

Name Games

Purpose: Name games are designed to help participants learn each other's names, begin conversations, and set everyone in the group at ease. It is always best to do a few of these activities first before beginning any session with a new group. A good name game not only helps attach names with faces, it helps associate participants with their personal interests or talents. Although all activities and ice breakers are fun, many people find new settings to be stressful, and these activities help establish basic introductions in a fun way.

It is also for us to remember that a person's name is the first thing that is associated with their identity and when called by our names, it establishes our presence in the group. It makes a person feel acknowledged and listened to by everyone. Thus it is essential to have the culture of knowing names.

Time: 20 minutes

Instructions:

One of the name games that we commonly use in Life Skills Facilitation 1 is the Special Walk. This game allows everyone in the group to be seen and heard and feel special about who they are. At the start of LSF#1 this is a great way to get them connected and have fun, and also bring in a certain creative risk.

- The first person walks into the centre of the circle by walking in a special way. The walk can be simple or fancy. A simple example would be skipping into the centre. Once in the centre, the person looks around the entire circle and says, "Hi, my name is (name)." He/She then returns to his/ her place in the circle with the same special walk.
- The rest of the group then walks together to the centre of the circle copying the walk they just saw. Once in the centre, they turn to the first participant, who is still standing at the edge of the circle, point toward him/her, and say all together: "Hi (person's name). You're special!" They all then return to the outside of the circle using the same walk.
- Repeat this one at a time going around the circle towards the left. Asking people to go in order keeps the flow of the game and prevents confusion.

Between name games, ask participants to quickly get into new groups of 8-10. You can have fun with this by saying things like: "In total silence get into new groups by the time I count to 5." Or "In total silence, tip toe as quickly as you can to form new groups." two rounds. Participants are invited to read them as if it is their own hope and their own fear.

Other commonly used name games are:

- In a circle, standing up, the facilitator introduces himself/herself, says his/her name and adds a gesture, then the second person in the circle has to repeat the name of the first person and the gesture, plus he/she adds his/her own name and a gesture (different than the first one). It continues this way till we reach the last person in the circle and this person will have to repeat all the names and gestures of everyone at the end. This game involves concentration and memory.
- Each participant comes up with an adjective that starts with the same sound as their first name. For example: Magnificent Michael or Shy Sherrie. The leader starts by saying his adjective and name while making a physical movement. The group repeats the participant's adjective, name, and gesture, and that of each person that follows.

Goals

Purpose: Presenting goals sets the foundation for a strong programme. This helps us make sure we are all going in the same direction. Use the sharing of goals as an opportunity to set the context for the workshop.

For this 2-day workshop we have set goals which we will achieve through various activities and experiences.

- **To gain a deeper understanding of ourselves:** The primary focus of this workshop is to understand ourselves and gain an insight into who we are. How we react/ behave in situations, how we understand life skills, how we express and manage emotions, who we are as teachers, who we are in different roles of our lives, why am I the person that I am – all these questions are explored through this workshop. We do believe, however, that there is a whole world within us that is just as vast and important as the world outside. That inner world is the world of our emotions, our imagination, our dreams, and our hopes. When we begin to pay attention to our inner life, we become clearer about what we believe and what we stand for, and we begin to discover an inner compass through which we can make decisions and live lives we're proud of. The experiential situations give us an opportunity to understand techniques to work on ourselves as well.
- **Explore our creativity:** Dream a Dream's work is all about taking different levels of creative risks, trying out new things constantly to explore our comfort zone and expand it. What this means is we believe that each and every one of you is creative whether you believe it or not. A lot of people think that only the people whose CD's we buy or whose movies we go to are the creative ones. The truth is that each of us has a powerful imagination and the more we bring it out, the more power we have--the more we can make things happen in the world. This week you will have lots of opportunities to see just how creative you are. There will be workshops in all kinds of creative expression, dance, visual art, singing and theatre improvisation.
- **To build a supportive community:** A community can be defined as 'a group of people who are brought together by various factors like geography, belief systems, their work, values and many such factors.' Here we are a community of individuals who work with young people and share common beliefs about education and engaging with young people. Since we are learning together in this workshop, we need to support each other to make this process more effective. To be able

to provide a space for everyone here to express themselves, take creative risks, and just be themselves; we need to become a community that is non-judgmental and works towards common goals, supporting each other through it. Moreover, since we are engaging in a journey of 4 workshops, we aim at creating a learning community where everyone can benefit from each other's experiences and support each other.

- **To have fun:** This final goal is at the bottom not because it is the least important, but because it is the foundation of why we're here. We believe this mode of learning has long lasting impact. Fun also does not mean fun in terms of laughing, games and songs. But fun in this workshop would also mean the fun in learning and experiencing. The enjoyment in finding something new, discovering something and experiencing something.

Facilitator Notes:

While presenting the goals, observe if you are doing the following – are the goals clear, inviting and inspiring? Does your delivery make the participants want to join right in? You can practice delivering the goals to a colleague and get feedback from him/her about the same.

While talking about the goals:

- Get everyone excited about the programme
- Tell participants why they should care
 - What benefits will they receive by achieving these goals?
 - How will this learning improve their lives?

Format for delivering goals:

- State of the goal.
- Talk about how reaching this will positively affect your participants
- Restate the goal

Community Agreements

Purpose:

- To set a strong foundation for group work through group consensus
- To provide a space for thoughts and opinions to be shared

Time: 20 minutes

Instructions: “Now, how do we make these goals more than just words on a page? We call these community agreements. As the word ‘agreement’ suggests, these are not rules set by somebody else. While working in a group, these are decisions taken by the entire group together. In order to achieve the goals mentioned, what are some of the agreements we would need?” (Pause here and allow the group to come up with their responses).

In case, you feel there is something important that needs to be added as an agreement, then put this out to the group and post their consensus, add it to the list as well. Do not spend a long time on this process as this is only the start and there maybe things that may come up later when you revisit the agreements on Day 2 that can be added.

For effectiveness and ease of remembering, it is best if community agreements are few in number (5-6) and are written in a way which is easy to understand and is short. Also instead of having don'ts (negative statements) ask the group to rephrase that in a more positive way.

Some of the community agreements that come up at the workshops are:

- No put down of self and others
- Be willing to try new things
- Listen well
- Participate fully and ask questions
- Share your reflections
- Be on time
- Ask for translation
- Keep mobiles on silent mode

Seal the Deal: Once all the agreements are on the flip chart, ask participants to read through them to see if they are in agreement. You might need to remind them that these are not rules written in stone, rather they are intentions we will hold for our time together. Once they've had a chance to look through the agreements it's time to seal the deal. You can tell participants that you are going to take them through a short process that works well with youth: "If you can go with these agreements, please raise your right hand in the air, put your left hand out in front of you. On the count of 3 bring your hands together in a clap and say 'yes' so loud that people in (pick a faraway place) can hear us. OK, 1, 2, 3, Clap."

FacilitatorNotes: The community agreements are very important elements for a powerful beginning. It is the point where as a facilitator you are truly creating a space for them to feel that this is their learning process and the ownership lies within them.

By this point, one also gets a good sense of the group itself.

Big Ideas

Purpose:

- To understand the basis of Dream a Dream's work
- To build organizational credibility

Time: 15 minutes

Instructions:

"We like people to know where we are coming from, so I'm going to share with you 4 basic ideas that serve as pillars for this work. They are not complicated, in fact they are quite simple, and I would say, profound."

- When we are empowered with life skills, we can help others develop life skills.
- When we learn through experience, our learning is powerful and lasts life-long.
- We all respond to caring and compassionate people in our lives.
- We all have a valid desire to be seen and heard.

1. When we are empowered with life skills, we can help others develop life skills.

Life Skills for adults = Life Skills for Children.

This Big Idea of ours comes from the space that if I as a teacher/facilitator have not experienced life skills or if I do not know what life skills are, I will not be able to create the same experience for the children I work with. For example, if I do not understand Geometry, I cannot teach it. We all have Life Skills. By us developing more Life Skills and refining them, we become more aware of ourselves, and develop insights and learnings. We can then take these insights to everyone we interact with or work with. This is genuine learning.

2. When we learn through experience, our learning is powerful and lasts life-long.

Learning by doing is the most powerful method. Through experiential learning we can participate in situations, find support, solve problems and gain insight into ourselves. This is the learning which is deep and long lasting, and stays with us forever.

3. We all respond to caring and compassionate people in our lives.

Through our experience we have seen that everyone responds to people who show genuine interest in them and meet their needs. This creates a very open learning and interaction space. Hence, what we can understand that children learn better in the presence of such an adult.

4. We all have a valid desire to be seen and heard.

This is a very genuine and justified desire that all of us have – to be acknowledged, appreciated, listened to, accepted and known for who we are. This holds true for everyone; more so, if someone

has had a background of neglect and vulnerability. At Dream a Dream, through our work and the methodology we adopt, we cater to this need of all our participants. We believe by meeting this need of everyone, true transformation can take place. Hence sharing and spreading the belief.

Facilitator Notes: Use anecdotes and stories while sharing each of the big ideas. This helps the participants understand the big ideas.

The Milling Game “Connecting with each other”

The word ‘mill’ means to mix slowly, maybe in circular motion. Milling is one of those activities which helps in team building, and sets the tone for the group.

The Milling activity involves some degree of self-disclosure (sharing about one’s self), and this is where the participants start connecting with one another, getting to know each other at a deeper level. Thus unity starts developing in the group, leading to a lot of comfort between everyone. This in turn also sets the tone for increased participation from all, and a willingness to take more creative risks and try something new. Milling also includes a lot of spontaneity and improvisation from both the facilitator and the participant, and can potentially be a fun, high energy and safe sharing activity.

One thing to keep in mind during such activities is the fact that the group is still new and is in the process of establishing comfort. Thus, care has to be taken to ensure that the interaction between participants is safe, and that no such questions are asked which make any participant uncomfortable or feel awkward.

Purpose:

- To help participants connect with each other and open up about themselves
- Increase comfort in meeting new people
- Help build group cohesion
- Provide an opportunity for group participants to get to know each other through
- self disclosure
- Build the imagination

Time: 30 minutes

Space Required: Large, empty space in a room

Instructions: You can begin this activity by asking participants questions about how they feel when they are in a new group or you can just jump in with no discussion.

Ask participants to begin to walk around the room, filling the entire space. Don’t look at anyone, don’t bump into anyone or touch anyone. Simply walk into the empty spaces.

You can ask participants to notice how they are feeling in this new group. Do they feel tense? Excited? Nervous? As you walk just take some deep breaths and let your energy get quiet.

Now, begin to notice people as you pass them. Just look at each other. Then get a little bolder and let

yourself greet people, just through a glance.

Now choose a person you have not partnered with before.

Stand with that person, back to back, with elbows locked.

Now turn to face your partner: tell your partner your name and where you are from and answer the following questions (First questions are very light like: your favourite food and something you had to give up to be at this program).

Give adequate time for partners to answer the questions then ask them to thank their partner and begin to move around the room once again.

From here work with participants to get them more relaxed as they move around the room. Ask them to breathe and pay attention to their feet walking across the floor. Find a new partner and now a new question: (2nd set of questions are a little deeper: something you like about where you live and something you would change if you could).

Continue the activity asking questions which increasingly lead the participants to share more:

Possibilities include:

- A time you took a risk; and a risk you want to take if you dared.
- If you could meet anyone in the world, who would it be and what would you say to that person?
- If you could affect a big issue in the world, what would it be and why?
- Who is someone you love and why?
- Something your partner might be surprised to know about you.
- A big dream you have for your life.
- If you were standing in front of a microphone and the whole world was listening, what would you say?

Transitions from one group to another:

You can vary the way you move the group between questions. Have fun with it.

- Imagine you are tiptoeing through a quiet house at night
- Imagine you are walking through deep mud, tall grass, slippery ice, etc.
- Pick a partner, and then move 10 feet back from your partner. Now run and greet each other as if they are your long lost friend.

Build size of groups: Begin with partners, then after a few questions you can even ask people to get into groups of 3 or 4, depending on the group size.

Facilitator Notes: Craft your questions based on what you want to achieve with your group. Here are some benefits you can achieve through milling.

- **Build the imagination:** Come up with imaginative ways for people to move through the room between time of partnering

- Develop comfort in speaking in front of a larger group
- Prepare for next activity: Slowly build up the size of the groups so you move from pairs to threes and then fours. After they have answered the question for the foursome, ask them to sit together. They are now ready to start the next activity.

Beautiful You “Self Awareness and Self-Reflection”

The intent of this activity is to empower participants in identifying their own strengths, enhancing them, and also building an ability to notice others’ strengths and appreciating them.

This activity involves some degree of creative risk, which might be new for some participants. However, considering the reflective nature of this session, it helps in setting the tone for deeper awareness about one’s inner life and more appreciation for one’s own self. This helps them build their self-image (what they think of themselves), and in turn enhances their self-esteem.

This is also a medium through which participants can indulge in self-expression in a safe and effective way.

Purpose:

- To understand oneself deeper by identifying inner strengths
- To appreciate one’s own strengths and those of others

Materials Needed:

- One chart paper per participant
- Sketch pens/crayons
- While the participants are drawing, play soothing music in the background if possible

Time: 90 minutes

Space Required: A room which has space for people to lie down.

Warm up: Ask each participant to think of one personal strength they have. Then say, “We’re now going to make a group sculpture that will include all our strengths and give extra power to these strengths. These strengths are gifts that we have.” In a circle, ask a volunteer to stand up, share their strength in a word or two and make a sculpture to represent that strength / quality, which can be, openness, honesty, helping others etc. Once the person has struck their pose, they need to stay in that position until the group sculpture is complete. Go around in the circle till everyone states their strengths.

An alternative warm up would be where participants are asked to choose (observe/see) one object in the room. (“Choose an object with a quality that you have in yourself”). Participants then talk about the object they chose and describe the common quality.

Instructions:

- Demonstrate how to trace the body outline. This can be done by one person lying down on the brown paper and their partner drawing the body's outline clearly
- Divide the entire group into pairs and give one brown paper and crayon per participant.
- In pairs, trace each other's body onto the brown paper/chart paper
- Set the context around strengths.

"We all know ourselves. Let us now think about what is beautiful in me. What can be beautiful? It can be a behaviour, skill, quality, anything within us. Beauty can also be dreams within us. Now is the time to find out what is beautiful in me. Remind them not to worry about how the image looks. What is more important is what goes into it."

- "Everyone has inner beauty. Put all this beauty of yourself inside your body outline on the chart. Represent this in whichever way you want. You can use images or colours. We are not thinking of one or two things. Let's try and fill our entire body with as many beautiful things about ourselves as possible. How you represent this is entirely up to you."
- Give around 20 minutes to the participants to make their 'Beautiful you'.
- If some of them finish early, ask them to spend time with their drawing and see if there is anything else they would like to add to it.
- Once the drawing is finished, ask them to share this with their partners. Each partner will get around 3 minutes to share. While one partner is sharing, remind the group to listen from their heart, completely and wholly.

Facilitator Notes: The tone in this activity must convey beauty and positivity.

Closure: At the end of the paired sharing, anyone who is comfortable to share their 'Beautiful You' can do so with the big group. After that you can ask the following questions for the entire group.

- How did it feel to draw yourself and share your drawings?
- If you noticed any insights as the participants were sharing, you can ask them to elaborate now. This can be a really intimate time for people to talk about their bodies and their inner lives.

Theatre Improvisation "Taking creative risk and develop one's own creativity"

Theatre activities are simply about making things and sharing the process with others. Trying something new and something that is possibly beyond one's comfort zone, lies at the core of all theatre activities. It's something we can all do. We can get our best clues by watching kids play. All we have to do is set our imagination free and spontaneously jump into the experience.

Purpose:

- To take creative risks by engaging the body and inviting the imagination of the participants
- To have fun through a community process

Imagination Games: Game #1: This is not a...

Time: 5 minutes for 10 people

Materials: One stick, water bottle, magic marker, or similar object for each group

Space: Enough space for everyone to stand in small groups, in circles.

Instructions: Ask participants to form circles of 8-12 with one leader in each group

- The leader holds the stick and says, “This is not a stick, it is a (fill in the blank—comb, for example). He/she then demonstrates using the stick as a comb, making appropriate motions and sound effects.
- The leader then passes the stick to the person on his left.
- Person #2 repeats the leader’s demonstration of the comb, copying his movement and sound as accurately as possible while saying, “This is not a comb...” he/she then gives the stick yet another identity, saying

“This is a (fill in the blank—say, a pair of scissors). He/she demonstrates the pair of scissors with movement and sound and then passes the stick on to the person on her left.

- Person #3 repeats #2’s demonstration of the pair of scissors copying the sounds and movement as accurately as possible while saying, “This is not a pair of scissors.” He/she then gives the stick a new identity and demonstrates the new object in movement and sound. And so it goes, around the circle.

Facilitator Notes: Remind them of the importance of using bigger movements and a strong sound to demonstrate the object. Encourage participants to copy the person before them as closely as possible. If a participant says all of their ideas have been taken, remind them that the stick can be anything. Use new ways to get participants into new groups of 8, such as “When I say go, tiptoe in total silence as fast as you can to get into new groups.” Or, “See if you can get into new groups by the time I count to 5.”

Game #2: What are you doing?

Time: 20 seconds per person; 10 minutes for total game.

Space: Enough space for everyone to stand in small groups, in circles.

Instructions: Ask participants to form circles of 8 – 12 people. Let participants know that they will need to know the name of the person next to them to play this game, and give them a chance to make sure they know them. Remind people to use the person’s name when they are playing the game.

- The leader acts out an easily understandable movement such as sweeping the floor with a broom.

- The person next to him/her asks, “[his/her name], what are you doing?”
- She answers in a way that is different from her movement. For example, if she is sweeping the floor, she might say, “I’m washing the dishes.”
- The second person then begins to act like washing the dishes and the person next to him/her asks, “(His/her name), what are you doing?” Even though he is acting like washing the dishes he too says he is doing something completely different. He says, for example, “I am flying a kite.”
- The third person then acts like he/she is flying a kite, and so on around the circle.

At this point, we introduce the rules of theatre improvisation.

The Rules of Theater Improvisation

#1 Say “yes.”

Theater improvisation relies on accepting each other’s imaginal reality. When we say yes to each other the space for imagination grows and creativity flourishes. When we say no, it’s like popping a balloon. There is no game. When you are doing improvisation one of the players makes an offer. In other words she throws an idea out to another player. For example, she might look at a player with no hat and say with total conviction, “Irene, I love that purple hat you’re wearing.” Saying yes means that Player B accepts that she is Irene and that she is indeed wearing a purple hat. So she might say, “Oh, you like it. I got it at the thrift shop. Want to try it on?” Player A then takes the hat, tries it on and adds some new information into the scene.

If player B says, “What hat? I’m not wearing a hat. Are you crazy?” there is no game. Saying “yes” requires you to fully accept whatever your fellow player offers to you and then build on that reality.

#2 First idea, best idea

We come up with ideas all of the time, but our inner critics jump in faster than we imagine and say no. This rule tells us to follow our instincts and say yes to our ideas the same way we do to others if we follow rule #1. Since theater improv is all about play, just say yes to your first idea and see what happens. No problem if it falls flat, but chances are you’ll have more fun than working with an idea that you over think.

#3 Make your teammates look good

Theater improv is not about tricking people and making the game hard for them. It’s about generously giving your teammates fun and easy material to work with. This gives them the chance to generously add to it and the space for imagination expands. Imagine if we lived our lives consciously playing in ways that will make our colleagues succeed. This is particularly a great rule to share with youth who often are absorbed in a put down culture.

Game #3: Non-Verbal Freeze Tag

Time: 10 minutes or so depending on size of group

Purpose: Imagination, spatial awareness, creative risk, non-verbal communication

Instructions: This game enhances the imagination while demonstrating the power of non-verbal communication. This is a good warm up for moving into improv scenes with dialogue. Ask your group to form a circle or sit in an audience facing a playing area.

- Participant #1 steps into the playing area and takes a shape and freezes.
- Participant #2 steps into the playing area and takes a shape in relationship to person #1 that implies a story.
- Participant #3 comes in and taps out either #1 or #2. The untapped person remains frozen in his shape. #3 then takes a new shape in relation to the person left in the playing area to imply a completely different story.
- Participants continue to come into the playing area, tap out one of the players and take a shape in relation to the remaining player that implies a new story.

Facilitators Notes: Encourage participants to hold their shapes with an unmovable freeze. Ask participants to fully appreciate each new shape before jumping in and tapping someone out..

Closure: If you have time to debrief the games, here are some possible questions.

Possible questions:

- How was that?
- Did anyone surprise themselves? How so?
- Did anyone take a risk they didn't expect to? How did that turn out?
- What did you learn about yourself in playing these games?

Closure

At the end of Day 1, talk about the plan for the next morning and make any announcements regarding logistics and time if you need to. Post this do a formal closing

Purpose: To sense where the participants are at and to end the day on a high

Time: 15 minutes

Most closing activities have been outlined in the design of the four workshops. At the end of Day 1, the closing helps you to get to know how the participants are feeling and also helps you tie that in to the next day.

A short and safe closing question that most often works is to ask each person to say two words for how they are feeling at the end of this first day.

Another good closing is a question you are left with, which will give you a great understanding of where the group is at, at the end of the first day.

DAY 2

RIVER OF LIFE “Can help in Self-Introspection”

We believe that who we are today, is a result of our experiences, the people we've met, the choices we have made. In short, the life we have led so far, defines us. But do we understand this well? Do we all know why we think/ behave in certain ways? Do we accept our past and accept ourselves?

The River of Life activity creates an experience where we can understand ourselves through our life's journey. The kind of acceptance that the River of Life activity brings about, can lead to realizations and transformation in the person sharing as well as the person listening, as we come to terms with our lives. Only true acceptance can pave the way to change.

Purpose:

- To help participants reflect on their life journey and hence start building more self- awareness
- To increase acceptance of own and others' stories.

Materials Needed: Crayons, Coloured pencils, Pastels, Chart Paper, and Music to play while participants are drawing

Time: 75 minutes

Instructions:

- Context of stories set along with the facilitator's own story which has to be a maximum of 7 minutes.
- The exercise then begins with a short visualization (eyes-closed imaginative experience) in which participants are asked to imagine their own life journey as they are floating down a river. The river begins with their birth, continues to the present and then goes on into the future. As they float down the river ask them to notice the most formative events and relationships that shaped or impacted their lives (at least 5 milestones or incidents).
- Give them 3 or 4 minutes to do this.
- Pass out large sheets of blank white paper, crayons, coloured pencils, or pastels.
- Ask participants to open their eyes and create a drawing of their life as a stream.
- Ask them to include at least three or four twists and turns, each representing an important person or event that has led them here, shaped their sense of purpose, and influenced their decision to become involved with their current work. “Draw your stream to represent the major events and influences, both negative and positive, that made you into this person you are today. Your stream might become large or deep, or it might get small or shallow. There may be rocks or waterfalls. You can use images and words to represent people and experiences.”

- Give at least 15- 20 minutes for each participant to draw their river of life. Allow them enough time to do the same.
- After they are done, ask them to stay with themselves.
- Each person finds a partner with whom they share their river of life with. Here it is important to add that one can share as much as one is comfortable with, they can add things to their sharing. Since the sharing is personal, it is important for the partner to give their full selves when that is happening and not ask questions or seek clarification.
- Give each partner 5 minutes to complete their sharing and then bring it to a close.
- Ask if anyone would like to share their story in the big group.

Facilitator’s Notes: The activity is very deep and personal, and most often participants in the process of reflecting have an emotional experience. The tone therefore has to be gentle yet authentic throughout the activity.

Closure: River of Life usually ends with the sharing and how the participants feel post the sharing. It is important to acknowledge and thank the participants for opening themselves up and for bringing out their inner selves. At the end of River of Life it would be great to have a small closing, which could be a check-out of how they are feeling, a song, or just a tight circle of all participants holding hands.

Poetry Process “Pushing our learning edge and developing relationships”

At the end of Day 1, talk about the plan for the next morning and make any announcements regarding logistics and time if you need to. Post this do a formal closing

Purpose:

- To increase awareness and creativity through identifying metaphors and writing
- To work together as a group

Materials Required: Chart papers, crayons, plain sheets of paper, pens/pencils for participants.

Time: 120 minutes

Instructions: Introduction to Metaphors and Listing them

“We are now going to continue our exploration of our relationship with creativity. This time we’ll be using metaphor and creative writing. Using metaphor is a powerful means for activating creative writing. Our language is laced with metaphor. It is through metaphor that we make meaning. You could say that metaphor is language that connects head and heart. It activates the right side of the brain.”

Using metaphors is a powerful means for starting creative writing. Our language is full of metaphor. It is through metaphor that we make meaning.

- A very positive young man said, 'Inside of me is a stadium with 10,000 people ready to stand up and cheer.'
- A young man who had a very hard time connecting with others said, 'I am a single leaf on a tree.'

"Your metaphor does not have to be fancy, it doesn't have to fully describe everything about your life. It just has to be true for you. The world of nature is a repository of metaphors. So, now, I'd like you to take a few minutes to come up with a metaphor that represents you. Once you have one, please write it down. Your metaphor should be short, eight words or less...we just want the metaphor itself, not the explanation of the metaphor."

Charting the Metaphors

Ask for two or three volunteers who would like to scribe. Set each one up with a flip chart or large piece of paper and a marking pen. Ask the scribes to take turns writing the metaphors on the flip charts as participants call them out.

Identifying a Metaphor

Once you have all of the metaphors listed, have your group count off to make small groups of 5 or 6. Using the count off method at this point will insure mixing the group up. 5 is an ideal number for the small groups. If you are working with a very small group of less than 10 people, you still need to have at least 3 in each small group.

Before the small groups choose their metaphors, ask for two volunteers who want to do an expressive reading of all of the metaphors while everyone else closes their eyes and listens. Ask participants to let the metaphors wash over them like a waterfall and to notice which ones particularly speak to them. Once the volunteers have read the metaphors, ask the small groups to each choose their metaphor and prepare for the creative writing activity. Once they have chosen a metaphor, each member of the small group should write it at the top of his or her own blank piece of paper.

Free Writing

"We are now going to do a simple writing activity called 'Timed Writing' or 'Free writing.' We have seen this technique unlock young people's desire to write. This is an activity that is used by writers to get into the flow of writing. It's called 'Timed Writing' because we will tell you when to start and when to stop."

"You will be starting with your metaphor on top of the page. With this technique, when we say 'Go' you begin writing and continue writing non-stop until we say 'Stop.' The idea is to keep your pen moving the entire time. Spelling doesn't matter. Punctuation doesn't matter."

"However your thoughts come out, it is right. There is no crossing out or erasing. No reading what you've written. You just let the thoughts flow."

"If you get to a place where you don't know what to say, just write what you are thinking, 'I don't know what to say now and this is frustrating...' New thoughts will emerge as you go on."

“Other than a few phrases that you choose from your writing, you won’t be reading this to anyone, so feel free to write whatever comes to your mind.”

“If you want to know whether you are doing this activity correctly, just look down to see if your hand is moving. If it is, you are right on!”

“We’d like you to imagine that your pen is a paintbrush that is painting the page with images that come from your mind. This is a time to allow yourself more freedom than usual in word choice. And as much as possible let yourself get into description and image.”

Facilitator Notes: Give them 5 minutes or so. Make sure most participants have covered a full page with writing before calling stop.

Group Poem

Pass out small strips of paper to each group, 3 for each participant, and a large piece of paper and tape.

“Now, please read through your writing and circle 3 phrases of 8 words or less that you like for some reason. You may like the sound of the words, the meaning, the idea, or the image. Once you have circled 3 phrases, write each one on a separate strip of paper.”

[Make sure they have completed this before going on to the next instruction.]

“Your next task is to put all of the phrases together with your group to form a single poem.”

Note: If you get surprised or concerned response from your groups, assure them that this will work out fine.

You are allowed to do a little bit of editing like adding an ‘and’ here or there. But for the most part, let the sentences be as they are. Sometimes it helps to find a first line and last line and fill in from there. But do it however you like.

Once your poem is complete, your final task is to find a way to perform this poem for the rest of the large group. We want you to use at least 3 art forms in your performance, and we want everyone in your small group to be part of the performance in some way. Art forms to use? Reading the poetry, that’s one. Music, song, dancing, giving background music, drawing scenes are few other techniques. This is a good opportunity to push your limits.

Staging the performance

Set up a stage area and an audience. Getting used to the energy of being on stage helps people get over stage fright. Here are some ways to cheer your performers.

Once everyone is settled in their chairs, talk about the important role an audience plays in a performance.

- Also ask the audience to forget that they will be performing a few minutes later, and ask them to stop continuing to practice their piece while watching others perform.

- One way to encourage full presence on stage is to say something like, “I know this is just a quick rather meaningless performance, but when you get up on stage, I want you to act as if you have been practicing for 6 months and this is your big first act! Act as if this performance is spectacular and you are proud of it!”
- Clap after each performance

Facilitator Notes: Clap at the end of each performance and at the end give a big round of applause for everyone’s performance.

Closure: At this point you can invite the small groups to get together for a short debrief before getting back into the whole group. If you don’t have time, go straight to the large group debrief.

Large group debrief

This is a time to go back through the entire process and ask participants to reflect.

Facilitator Notes: At the end of the poetry process, participants are usually left feeling good and on a high. This is a great way to end the session on a celebratory note.

Mind Map

This session is placed toward the end of day 2 and the intention is to draw the responses from the participants, based on the experience they have had in the workshop. This is again, an interactive session, and not lecture driven.

Purpose: To bring together the learning of the two days in a concise format

Time: 15 minutes

Instructions:

- Ask the participants to think of the experience they have had over the past two days. What are some of the activities that we have done over the two days?
- As they list out the activities start placing them in different parts of the chart paper.
- Once everything is listed, ask them “What are some of the things you learnt from these activities?” Usually participants will spell out creativity (in theatre improv), self-awareness (in beautiful you), sharing (in river of life) etc.
- Start putting down each of these life skills on the chart. Make a mind map of the responses on the chart.
- You may have to lend the vocabulary of life skills related words. This is also a good opportunity to hear from the participants and build on that vocabulary
- Once the mind map of the activities and the life skills learnt through these activities have been

penned down, you could ask them to go back and reflect on the goals of the LSF. You could then mark where all have each of the goals been worked upon and strengthened. This will then bring together the learning and a greater clarity of why we did what we did.



Picture of a Mind Map

Feedback

Feedback is very important as it not only tells us about how the training has been received by the participants, but also gives us a good picture of what is working well and what could be improved.

Facilitator Notes: Provide participants enough time to fill in their honest feedback. Let them know that their feedback is important to you and the organization. A little bit of context always goes a long way in getting better feedback from the group.

Closure

Closings are important for any program. You have created a temporary community; your group has become an entity in itself. If you don't acknowledge this and simply walk away, people will be left feeling disconnected and jangled.

The closing doesn't have to be more than 5-10 minutes long. Be sure to thank and acknowledge the group for their participation. Thank and acknowledge anyone who sponsored or organized the training. Invite participants to join the social network and stay in touch.

Formal closing: a few options

- Stand in a circle, and go around with each person completing the following: "One thing I learned was _____ and therefore I am going to _____." (Be sure to ask participants to keep to the form and keep it short. This is a very powerful way to close).
- Standing in a circle, hold hands and take three breaths together like a pod of whales. On the third breath everyone move toward the centre, raise their hands and end with a collective whoop!

LIFE SKILLS FACILITATION #1	
Goals	To gain a deeper understanding of our self
	Explore our creativity
	To build a supportive community
	To have fun

SESSION 1					
DAY 1 10 AM - 1 PM	DAY 1 10 AM - 1.30 PM				
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
	Opening	Powerful Beginning by engaging the imagination and making the space inviting	Creative name tags to be done before the workshop actually begins		Half an hour before actual time of the workshop
1	Welcome and Rhythm	Bring people into the game quickly, balance the energy, and engage the body from the start.	A warm welcome to the two days and the journey. Starting the rhythm without much talking		10 am - 10.15 am
2	Check in (+Name)	Be seen and heard, understand participants' needs, acknowledge each person	Writing one hope and one fear. When they read out anonymous chits, they have to say their own name.	This is to ensure that their identities are not left ignored. Just the name here will do. Make a note of the sharing.	10.15 - 10.30 am

3	Lead Introductions	Establish personal credibility, share your story, set the tone.	3 minutes per story		10.30 am - 10.40 am
4	Name Games	Be seen and heard, learn names, be silly in a safe space	Say name with action/ walk into the circle/ name with rhythm	To help remember names, engage the body, next level of creative risks and exposure. Can be done in smaller groups	10.40 am - 10.55 am
5	Goals	Set foundation for a strong programme by getting everyone on the same page. Create ownership and understanding of the workshop.	Share goals and thereby the intent and methodology.	This is the 'What' part of the workshop. Deliver in such a way that the 'Why' isn't covered. Tell them about the journey of the 4 workshops and the progression.	10.55 am - 11.10 am
6	Community Agreements	Get participants to buy-in by creating safe space, start building community	Set the tone & boundaries, create a safe space, seal the deal	Have your list but don't present. Let the group come up with their agreements. Add if need be. Remember that agreements are again, a process and the group needs to work towards it. So invite them.	11.10 am - 11.30 am
TEA BREAK					11.30 am - 11.45 am

SESSION 1					
DAY 1 10 AM – 1 PM	DAY 1 10 AM – 1.30 PM				
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
7	Big Ideas	Help understand the philosophy of Dream a Dream w.r.t adult transformation and thereby child transformation	Present the 4 big ideas of Dream a Dream. Write them nicely on a chart	This is the 'Why' and 'How' part of our work. Share each idea with an example of your experience of the big idea. Make it personal. Invite the participants of experience them	11.45 am – 12.00 pm
8	The Milling Game	Help build group cohesion and know each other through self-disclosure	Walk in room, lock back to back, share thoughts as per questions	First attempt at self-reflection and, increasingly deeper questions	12.00 pm – 12.30 pm
9	Game / Song	Teach them a new game or song			12.30 pm – 12.45 pm
TEA BREAK					12.45 pm – 1.15 pm

SESSION 2					
DAY 1 1.45 PM – 5.30 PM					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
1	Warm Up – Group Sculpture / Object	Balance the energy of the participants before starting the activity	One of the warm ups: Participants are asked to choose (observe/ see) one object in the room. (“Choose an object with a quality that you have in yourself). Participants then share about what object they chose and describe the common quality		1.45 pm – 2.00 pm
2	Beautiful You	Develop self-awareness and self-reflection	Draw your portrait and find at least five strengths or things that are unique about you as a person	Invite them to explore their inner self. Deliver instructions with a very tender tone. Don’t talk about hobbies or interests	2.00 pm – 3.30 pm
TEA BREAK					3.30 pm – 3.45 pm
3	Theatre Improvisation	Taking creative risks	This is not a... What are you doing? Non-verbal + verbal freeze tag	To slowly move from one person to interpersonal and group spaces. Debrief experience and what you notice.	3.45 pm – 5.15 pm

4	Closure	End day one and get information for designing next day	One question you're left with + That's so true		5.15 pm – 5.30 pm
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SESSION 3					
DAY 1 10.20 am – 1.00 pm					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
1	Welcome	Warm and quick welcome to invite them into the journey of the day		Acknowledge their participation	9.50 am – 9.55 am
2	Check In	To take creative risk, recognize moods	Something that either involves a mime, or to use their voice, their body. Invite imagination	Gauge where participants are after one day of training	9.55 am – 10.15 am
3	Warm up – Clap Together	To get in sync with each other for the day ahead	Facilitator passes claps. Participants have to clap in sync with their partners.	Continue till all the claps happen at the same time	10.15 am – 10.30 am
4	Revisit Goals / Agreements	Check extent to which goals are reached and ensure that safe learning environment is being maintained	Quick run through		10.30 am – 10.45 am

TEA BREAK					10.45 am – 11.00 am
5	River of Life	Share, reflect, have insights and transform from the story of your life	Map out life as a river	Share your story in 3-4 mins. In instructions create the visualization of the river. Do the visualization so that they have enough room for imagination	11.00 am – 12.15 pm
6	Poetry Process	Connect with a deeper part of oneself and connect to their voice	Metaphor, Timed writing	Till they pick a metaphor as a group. Stop at each person picking 2 lines	12.15 pm – 1.15 pm
LUNCH					1.15 pm – 2.00 pm

SESSION 3					
DAY 2 10.20 AM – 1 PM					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
1	Energizer	Any energizer to open the space into writing poetry and performance			2.00 pm – 2.15 pm
2	Poetry Process	Encourage taking risk and push learning edge	Creating group-poem, 3 art forms performance	Get them into their groups and make the poem performance	2.15 pm – 3.30 pm

TEA BREAK					3.30 pm – 3.45 pm
3	Mind Map	To understand how learning happened through the goals	Mind map of each of the goals	Interactive session to draw from their experience of learning they had through the goals	3.45 pm – 4.15 pm
4	Closure - 1	Strengthen the resolve to put learning to work. Make a commitment	learnt... therefore I intend to..		4.15 pm – 4.40 pm
5	Evaluation	Get feedback on training program	Dream forms		4.40 pm – 5.00 pm

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