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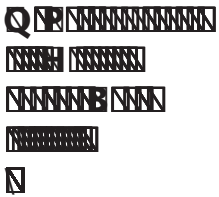








## ΕΥΜΕΚΕΘΩ



## ΤΟ ΑΠΕΙΡΟ

Περιγραφή: Τα παιδιά ανά ζεύγη τοποθετούν τις παλάμες των χεριών τους τη μία απέναντι στην άλλη και στη συνέχεια γράφουν το σύμβολο του απείρου στον αέρα από τη μία πλευρά στην άλλη, κουνώντας πλήρως τα χέρια τους κατά τη διαδικασία. Στη συνέχεια, κάνουν το ίδιο αλλά με τους αγκώνες τους, σχεδιάζοντας και πάλι το σύμβολο στον αέρα. Ακολουθεί η εκτέλεση της ίδιας ενέργειας με το ένα χέρι και το άλλο ξεχωριστά.

Παραλλαγή δραστηριότητας: Το σύμβολο μπορεί επίσης να γίνει με τα γόνατα των ζευγαριών, τους γοφούς, τις πλάτες, τις φτέρνες κ.ο.κ.



## Ο ΦΟΙΝΙΞ

Υλικά: 1 φουλάρι.

Περιγραφή: Ένα παιδί υποδύεται το μυθικό Φοίνικα με τα χρυσά φτερά. Τα φτερά αναπαριστώνται από τα μανταλάκια που είναι βαλμένα στο πουκάμισο/μπλούζα, παντελόνι/φούστα του Φοίνικα σε όλες τις πλευρές. Πρέπει να υπάρχουν τουλάχιστον τόσα μανταλάκια όσα και τα παιδιά. Αφού ξεκινήσει το παιχνίδι, οι παίκτες προσπαθούν να πλησιάσουν κρυφά το Φοίνικα, να αρπάξουν ένα μανταλάκι και να το σκάσουν. Εν τω μεταξύ, ο Φοίνικας έχει δεμένα τα μάτια, στέκεται ακίνητος και ακούει. Όποιον/α αγγίζει ο Φοίνικας κατά τη διάρκεια της δραστηριότητας συλλαμβάνεται και μπαίνει στο «κλουβί». Το παιχνίδι τελειώνει μόλις μαδηθούν όλα τα φτερά του Φοίνικα ή όταν πιαστούν όλοι οι κλέφτες.

## ΤΟ ΧΕΙΡΟΚΡΟΤΗΜΑ

Περιγραφή: Όλα τα παιδιά στέκονται σε έναν κύκλο. Ο/η παιδαγωγός στρέφεται προς τον/την διπλανό/ή του/της στα δεξιά, ο/η οποίος/α στρέφεται ταυτόχρονα προς αυτόν και οι δύο χτυπούν ο ένας τις παλάμες του άλλου στο ύψος του στήθους. Αυτό επαναλαμβάνεται έτσι ώστε όλα τα παιδιά στον κύκλο να περνούν σταδιακά τη δράση του χειροκροτήματος. Αν η σειρά των χειροκροτημάτων γίνει με επιτυχία, η συχνότητά τους αυξάνεται. Η οπτική επαφή είναι επίσης σημαντική όταν εκτελείτε το χειροκρότημα σε ζευγάρια.

## ΕΛΑ ΣΤΗ ΘΕΣΗ ΜΟΥ

Περιγραφή: Τα παιδιά στέκονται σε κύκλο γύρω από τον/την παιδαγωγό. Στη συνέχεια βρίσκουν κάποιον/α απέναντι από τον κύκλο και έρχονται σε οπτική επαφή μαζί του/της, χωρίς όμως να το αντιληφθεί ο/η παιδαγωγός που βρίσκεται στη μέση. Τη στιγμή που το ζευγάρι έρθει σε οπτική επαφή, πρέπει να αλλάξουν γρήγορα θέση ώστε να μην τους πιάσει ο/η παιδαγωγός. Αλλάζουν θέσεις χρησιμοποιώντας την πιο άμεση διαδρομή, ευθεία απέναντι από τον κύκλο. Όποιος παίκτης πιαστεί από τον/την παιδαγωγό στέκεται στη μέση αντί του/της παιδαγωγού. Πολλά ζευγάρια μπορούν να αλλάξουν θέσεις ταυτόχρονα.

## ΤΟ ΠΑΙΧΝΙΔΙ ΤΗΣ ΛΕΟΠΑΡΔΑΛΗΣ

Περιγραφή: Τα παιδιά στέκονται σε έναν μικρό κύκλο με τα χέρια τους μπροστά τους και τις παλάμες τους γυρισμένες προς τα πάνω. Ο/η παιδαγωγός σε ρόλο λεοπάρδαλης περπατάει γύρω από το κέντρο και προσπαθεί να ακουμπήσει την παλάμη ενός παιδιού. Ανά πάσα στιγμή, τα παιδιά μπορούν να μετακινήσουν τις παλάμες τους για να αποφύγουν το ακούμπημα. Αν η λεοπάρδαλη είναι ταχύτερη, αλλάζει θέση με το παιδί που ακούμπησε και εκείνο μπαίνει σε ρόλο λεοπάρδαλης.

## ΜΕΓΑΛΕΙΟΤΑΤΕ

Περιγραφή: Ο/η παιδαγωγός και τα παιδιά αποφασίζουν μια κίνηση που θα χρησιμοποιούν οι παίκτες όταν χαιρετούν τον βασιλιά του ή τη βασίλισσά τους ως πιστοί υπήκοοι (π.χ. σηκώνουν ένα πόδι από το έδαφος). Ο/η παιδαγωγός ξεκινά σε ρόλο βασιλιά ή βασίλισσας να περπατάει στο χώρο με τα παιδιά να ακολουθούν. Ο βασιλιάς ή η βασίλισσα μπορεί να γυρίσει ανά πάσα στιγμή και τα παιδιά πρέπει να τον/την χαιρετήσουν αμέσως εκτελώντας τη συμφωνημένη κίνηση. Όποιος/α δεν την εκτελέσει εγκαίρως «πάει φυλακή».

## ΣΤΕΡΙΑ ΚΑΙ ΝΕΡΟ

Περιγραφή: Τα παιδιά στέκονται στη σειρά το ένα δίπλα στο άλλο. Υπάρχει μια γραμμή στα πόδια τους που σηματοδοτεί ένα όριο μεταξύ νερού και στεριάς, το οποίο ορίζεται από ένα σχοινί, μαντήλι κ.λπ. Ο/η παιδαγωγός δίνει τρεις οδηγίες για το παιχνίδι: "ΝΕΡΟ!", "ΣΤΕΡΙΑ" και "ΒΟΥΤΙΑ!", που ορίζονται ως εξής: ΝΕΡΟ: Τα παιδιά πηδούν "μέσα στο νερό"- ΣΤΕΡΙΑ: Διασχίζουν ξανά τη γραμμή "έξω από το νερό"- ΒΟΥΤΙΑ: Τα παιδιά κάνουν ένα βήμα "μέσα στο νερό και κάθονται οκλαδόν". Οι εντολές μπορούν να δοθούν όλο και πιο γρήγορα όσο εξελίσσεται το παιχνίδι. Όποιος/α μπερδευτεί, μένει στη «ΒΟΥΤΙΑ» και κάθεται οκλαδόν μέχρι να τελειώσει το παιχνίδι.

## ΗΛΕΚΤΡΙΚΟ ΡΕΥΜΑ

Περιγραφή: Τα παιδιά στέκονται σε κύκλο και κρατιούνται από τα χέρια. Ο/η παιδαγωγός πιέζει το χέρι ενός παιδιού για να ενεργοποιήσει την αποστολή του ηλεκτρικού ρεύματος γύρω από τον κύκλο. Μεταφέρεται από παιδί σε παιδί γύρω από τον κύκλο με το πάτημα του χεριού. Το ρεύμα περνάει γύρω από τον κύκλο για αρκετή ώρα προτού επέλθει αλλαγή στο παιχνίδι. Ένα από τα παιδιά επιλέγεται ως ηλεκτρολόγος και κλείνει τα μάτια του για μια στιγμή. Ο δάσκαλος δείχνει σιωπηλά κάποιον/α μέσα στον κύκλο, ο/η οποίος/α θα ξεκινήσει ξανά το ηλεκτρικό ρεύμα όταν του/της το ζητήσει ο/η παιδαγωγός. Ο "ηλεκτρολόγος" ανοίγει τα μάτια του και πηγαίνει να σταθεί στη μέση του κύκλου. Ο παιδαγωγός λέει "Πάμε!" και το παιδί που έχει επιλεγεί για να ξεκινήσει τη ροή του ρεύματος ξαναρχίζει το παιχνίδι. Η δουλειά του "ηλεκτρολόγου" είναι να εντοπίσει τη θέση του ρεύματος καθώς αυτό περνάει γύρω από τον κύκλο όσο το δυνατόν πιο γρήγορα. Δείχνει από ποιο παιδί πιστεύει ότι περνάει το ρεύμα εκείνη τη στιγμή. Εάν είναι σωστός, ο "ηλεκτρολόγος" αλλάζει θέση με το συγκεκριμένο παιδί. Η κατεύθυνση του ρεύματος μπορεί να αλλάξει πατώντας ένα χέρι δύο φορές γρήγορα, αντί για μία φορά, από τον παίκτη που περνάει το ρεύμα. Τότε ρέει προς την αντίστροφη κατεύθυνση.

## ΚΕΒΙΝ

Περιγραφή: Τα παιδιά στέκονται σε ένα κύκλο και κοιτούν το έδαφος. Ο/η παιδαγωγός χτυπάει παλαμάκια και τα παιδιά αμέσως κοιτάζουν κάποιον/α που στέκεται στον κύκλο. Είναι "ασφαλείς" όσο το άτομο δεν τους κοιτάζει, οπότε όλα είναι εντάξει. Αν όμως συναντήσουν το βλέμμα κάποιου άλλου παιδιού, φωνάζουν έκπληκτοι «Κέβιν», κάθονται στον κύκλο οκλαδόν στάση και βγαίνουν από το παιχνίδι. Ο/η παιδαγωγός κατευθύνει το παιχνίδι με ρυθμικό τρόπο: ένα χτύπημα των χεριών σημαίνει ότι τα παιδιά κοιτάζουν ψηλά και δύο χτυπήματα ότι τα παιδιά πρέπει να χαμηλώσουν τα μάτια τους στο πάτωμα. Τα δύο τελευταία παιδιά που θα μείνουν στο παιχνίδι είναι οι νικητές.

## BILLY, BILLY, BOP

Περιγραφή: Η ομάδα βρίσκεται σε κύκλο. Ο/η παιδαγωγός βρίσκεται στο κέντρο και ξεκινά το παιχνίδι κοιτώντας ένα από τα παιδιά και λέγοντάς του "Billy, Billy, Bop!". Το παιδί μπορεί να "σώσει" τον εαυτό του φωνάζοντας "BOP!", πριν ο/η παιδαγωγός προλάβει ολοκληρώσει τη φράση. Αν το πει πολύ αργά, αλλάζει θέση με τον/την παιδαγωγό. Ο παίκτης ή η παίκτρια στο κέντρο μπορεί επίσης να δείξει κάποιον/α στον κύκλο και να πει μόνο "Bop!" και τότε εκείνος πρέπει να παραμείνει σιωπηλός, αλλά αν πει κάτι, αλλάζει θέση με το άτομο που βρίσκεται στο κέντρο. Τα παιδιά μπορούν να επινοήσουν και να επιδείξουν νέες "φράσεις" καθώς το παιχνίδι εξελίσσεται.

## Ο ΚΥΒΟΣ ΤΟΥ ΡΟΥΜΠΙΚ

Περιγραφή: Οι μαθητές εργάζονται σε ομάδες των 8 έως 10 ατόμων. Η πρώτη ομάδα σχηματίζει έναν στενό κύκλο. Οι υπόλοιποι παρακολουθούν σιωπηλά. Οι μαθητές στον κύκλο κλείνουν τα μάτια τους, σηκώνουν τα χέρια τους πάνω από το κεφάλι τους και, με εντολή του δασκάλου, κατεβάζουν αργά το ένα χέρι πρώτα και πιάνουν στα τυφλά το χέρι κάποιου που βρίσκεται απέναντι από τον κύκλο. Στη συνέχεια χαμηλώνουν το άλλο τους χέρι και πιάνουν το χέρι κάποιου απέναντι από τον κύκλο. Στη συνέχεια ανοίγουν όλοι τα μάτια τους και προσπαθούν να ξεμπερδέψουν το μπέρδεμα των χεριών χωρίς να μιλήσουν και χωρίς να λύσουν τα χέρια τους. Ο δάσκαλος τους ενθαρρύνει να είναι διακριτικοί και προσεκτικοί με τους άλλους. Οι παίκτες μπορούν να επικοινωνήσουν μόνο με την έκφραση του προσώπου και τις χειρονομίες. Μερικές φορές είναι αδύνατο να ξεμπερδέψουν καθώς οι παίκτες είναι μπλεγμένοι στην ομάδα. Η δραστηριότητα θα μπορούσε τότε να επαναληφθεί για να δουν αν τα καταφέρνουν σε μια δεύτερη προσπάθεια. Στη συνέχεια, μια άλλη ομάδα της τάξης παίζει το παιχνίδι.

## Η BOMBA

Περιγραφή: Τα παιδιά βρίσκονται διάσπαρτα στο χώρο και κάθε ένα επιλέγει κρυφά έναν παίκτη ή μία παίκτρια, που θα είναι η "βόμβα" γι' αυτόν. Όταν ο/η παιδαγωγός χτυπήσει παλαμάκια, τα παιδιά προσπαθούν να απομακρυνθούν από τη "βόμβα" που επέλεξαν. Ο γύρος τελειώνει π.χ. με ένα παλαμάκι ή με την εντολή "Παγώστε!".

## Η BOMBA ΚΑΙ Η ΑΣΠΙΔΑ

Περιγραφή: Αρχικά, όλοι επιλέγουν κρυφά δύο συμπαίκτες που ορίζονται ως Α και Β. Με ένα σινιάλο, π.χ. ένα χειροκρότημα, ο Α γίνεται "βόμβα" γι' αυτόν/η που τον έχει επιλέξει, ενώ ο Β γίνεται η "ασπίδα" του. Ο καθένας προσπαθεί να κρατήσει την "ασπίδα" μεταξύ του εαυτού του και της "βόμβας". Δεν επιτρέπεται καμία σωματική επαφή μεταξύ των παικτών. Ο γύρος τελειώνει π.χ. με ένα παλαμάκι ή με την εντολή "Παγώστε!".

## Η ΜΗΧΑΝΗ

Υλικά: Ένα μικρό τύμπανο

Περιγραφή: Τα μέλη της τάξης γίνονται μια μηχανή που φτιάχνει οτιδήποτε, π.χ. παγωτό, ευτυχία, διαστημόπλοια κ.ο.κ., ό,τι συμφωνήσει η ομάδα. Στη συνέχεια, ο/η παιδαγωγός χτυπάει έναν απλό ρυθμό με ένα ευδιάκριτο πρώτο χτύπημα, τον οποίο ο/η παιδαγωγός κάνει επανειλημμένα με παλαμάκια ή χτυπώντας ένα τύμπανο. Ένα παιδί πηγαίνει στο κέντρο του κύκλου και εκτελεί μια απλή κίνηση στο ρυθμό. Στη συνέχεια ένα ακόμα παιδί πηγαίνει στον κύκλο και κάνει μία απλή κίνηση. Σταδιακά, όλη η ομάδα συμμετέχει. Η "μηχανή" αρχίζει να λειτουργεί μέσα από αυτές τις κινήσεις και τους συνοδευτικούς ήχους.

## ΜΙΑ ΠΑΠΙΑ ΜΕ ΔΥΟ ΠΟΔΙΑ

Περιγραφή: Η ομάδα κάθεται σε καρέκλες τοποθετημένες σε έναν κύκλο, ο οποίος περιέχει μια επιπλέον, κενή καρέκλα. Αυτή η κενή καρέκλα βρίσκεται στα αριστερά της καρέκλας του/της παιδαγωγού. Αρχικά, η ομάδα μαθαίνει τη φράση: "Μια πάπια με δύο πόδια πηδάει στο νερό με ένα πλουπ!". Στη συνέχεια, ο/η παιδαγωγός ξεκινάει με την αφήγηση: "Μια πάπια..." (λέγεται ενώ πάει να κάτσει προς την κενή καρέκλα). Το παιδί τώρα με την κενή καρέκλα στα αριστερά του συνεχίζει: "...με δύο πόδια..." (κινείται αμέσως προς την κενή καρέκλα). Ο/η επόμενος/η παίκτης/ρια με την κενή καρέκλα στα αριστερά του συνεχίζει: "...πηδάει στο νερό...". (και πάλι μετακινείται προς την κενή καρέκλα). Ο/η επόμενος/η με τη σειρά του/της λέει: "...με μια βουτιά!". (μετακινείται και πάλι προς τη νέα κενή καρέκλα). Το παιχνίδι συνεχίζεται με τον ίδιο τρόπο, αλλά οι αριθμοί αυξάνονται, έτσι: "Δύο πάπιες..." - "...με τέσσερα πόδια..." - "...πηδούν στο νερό..." - "...με ένα πλουπ!" - και ξανά: "Πλουπ!" (επειδή υπάρχουν δύο πάπιες).

Ο αριθμός των παπιών, των ποδιών και των "πλουπ" αυξάνεται ανάλογα με τις ικανότητες των παιδιών να μετράνε. Η δραστηριότητα μπορεί να περιλαμβάνει άλλα ζώα αντ' αυτών, π.χ. σκύλους, αράχνες ή σαρανταποδαρούσες. Για παράδειγμα: Ένας σκύλος - με τέσσερα πόδια - γαβγίζει δυνατά - με ένα γουφ!

## ΠΟΣΟΙ ΧΟΡΕΥΟΥΝ ΣΤΗΝ ΤΑΞΗ;

Υλικά: Μουσική

Περιγραφή: Τα παιδιά χωρίζονται σε μικρότερες ομάδες των πέντε ατόμων. Σε κάθε γύρο, ένας ορισμένος αριθμός παιδιών αυτών των ομάδων χορεύει με το ρυθμό της μουσικής. Αρχικά, ο δάσκαλος φωνάζει "Πέντε!" ώστε να χορέψουν όλοι/ες. Στη συνέχεια λέει, για παράδειγμα, "Τρία!", αφού περάσει λίγη ώρα, ώστε να μείνουν μόνο τρία παιδιά να χορεύουν σε κάθε ομάδα. Η ομάδα δεν επιτρέπεται να συζητήσει επί μακρόν ποιος/α θα χορέψει, αλλά πρέπει να αντιδράσει αμέσως. Αν κάποια παιδιά δεν είναι πρόθυμα να χορέψουν, ο/η παιδαγωγός μπορεί να φωνάζει πιο συχνά το "Πέντε!".

## ΤΟ ΚΑΠΕΛΟ

Υλικά: Μουσική, ένα καπέλο.

Περιγραφή: Η ομάδα κινείται στο χώρο, χορεύοντας με τη μουσική. Ο/η παιδαγωγός φοράει το καπέλο και ο χορός ξεκινά. Μετά από λίγη ώρα χορού, ο/η παιδαγωγός βάζει το καπέλο στο κεφάλι ενός παιδιού. Χωρίς να τρέξουν μακριά, τοποθετούν το καπέλο καλά στο κεφάλι τους, κοιτάζοντας συνεχώς να περάσουν το καπέλο σε κάποιο άλλο παιδί. Επιτρέπεται μόνο ο χορός, όχι το τρέξιμο.



## ΜΕ'ΕΝΑ ΠΕΡΙΟΔΙΚΟ ΣΤΟ ΚΕΦΆΛΙ

Υλικά: Ένα περιοδικό ή τετράδιο για κάθε παιδί.

Περιγραφή: Όλα τα παιδιά έχουν ένα περιοδικό ή τετράδιο ασκήσεων στο κεφάλι τους, πράγμα που σημαίνει ότι δεν είναι δυνατό να τρέξουν. Το περιοδικό στο κεφάλι δεν μπορεί να αγγιχτεί κατά τη διάρκεια του παιχνιδιού! Αν το περιοδικό πέσει στο πάτωμα, τότε το παιδί είτε βγαίνει από το παιχνίδι είτε χάνει μια ζωή.

## ΤΟ ΦΪΔΙ

Υλικά: Ήρεμη μουσική

Περιγραφή: Τα παιδιά περπατούν στο χώρο με το ρυθμός της μουσικής. Στη συνέχεια ο καθένας και η καθεμία βάζοντας απαλά ένα χέρι στον ώμο κάποιου παιδιού, περπατά μαζί του ή πίσω του. Το "φίδι" της ομάδας που προκύπτει μπορεί να είναι όσο μακρύ χρειάζεται. Μετά από λίγο, όλοι/ες καλούνται να αφαιρέσουν το χέρι τους από τον ώμο του συμμαθητή τους ή της συμμαθήτριάς τους και να το τοποθετήσουν σε κάποιον/α άλλον/η. Έτσι, όλα τα παιδιά μπορούν να οδηγούν και να οδηγούνται.

## ΤΑΧΥΤΗΤΑ & ΚΑΘΗΚΟΝΤΑ

Υλικά: Ένα μικρό τύμπανο ή μουσική.

Περιγραφή: Η ομάδα κινείται στο ρυθμό της μουσικής ή στο ρυθμό του τυμπάνου γύρω από τον συγκεκριμένο χώρο. Μόλις σταματήσει η μουσική ή μετά από ένα δυνατό χτύπημα του τυμπάνου, ο/η παιδαγωγός δίνει οδηγίες, για

## TAG WITH A MAGAZINE ON THE HEAD

Age: Primary school grade 1 or older

Duration: 5 minutes

Resources: A magazine or exercise book per player.

Min. space required: Open space (desks arranged along the walls / an empty classroom)

Description: A subdued and simple version of tag or "it". Everyone has a magazine or exercise-book on their head in the game, meaning it is not possible to run as in the usual game. The magazine on the head cannot be touched during the game! If the magazine falls to the floor, then the player is either out of the game or they lose a life, should it be determined they have a certain number of lives.

## THE SNAKE

Age: Primary school grade 3 or older

Duration: 5 minutes

Min. space required: Open space (desks arranged along the walls / an empty classroom)

Resources: Calming music

Description: The pupils walk around the space to the music, each one gently placing a hand on someone else's shoulder, walking with or behind them, forming a line. The resulting "snake" of pupils can be as long as needed. After a while, everyone is told to remove their hand from their classmate's shoulder and place it on someone else's. Therefore, all the pupils can lead and be led.

## DASHING ABOUT & TASKS

Age: Primary school grade 2 or older; an easier option is given for nursery schools

Duration: Approx. 5 minutes

Min. space required: Open space (desks arranged along the walls / an empty classroom)

Resources: Upbeat music or a small drum

Description: The class moves to the beat of the music or rhythm of the drum around the given space. Once the music is turned off or after a hard hit of the drum, the teacher issues instructions, for example: *"Put your left hand on the ground!"* After doing this, the music and general movement resumes; a total of three instructions are given in this way with periods of music and movement between them. The fourth time it happens, the pupils repeat all the instructions in reverse order – from the last to the first, so the example calls for *"...left hand on the ground!"* to be performed at the end of the series.

A more complex option: The tasks are performed by pupils who form a different pair for each one. For example, *"Put your knee on the other's back!"* is done in one pair, while another – e.g. *"One of you lay with your back on the floor and the other on your belly!"* – is done in another pair. When repeating an action, the pupils should look to do it with the same partner they originally performed it with.

Nursery school option: The tasks are performed by everyone individually when the music stops, and they are not repeated.

## A WITCH IN A SUPERMARKET

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space (desks arranged along the walls / an empty classroom)

Description: The teacher starts out in the role of the witch. They hold both arms out in front of them, and every pupil comes and touches one of the teacher's fingers with one of their own. The teacher says: "I'm a witch. I've been to a supermarket and bought you"", e.g. "...chocolate". The teacher goes on to say: "I'm a witch. I've been to a supermarket and bought you...some jam." And so it goes on, until at one point the "witch" says they bought some *poison!* Immediately, everyone runs away from the witch, who chases them. The last one to get caught is the next witch. A limit is to be discussed with the class on the maximum number of items to be bought, so as to avoid long shopping monologues. With smaller children, a maximum of four items has proven to work well.

## MIKARÉ

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space (desks arranged along the walls / an empty classroom)

Description:

Everyone in the group lies on their back with a little free space around them. They close their eyes. The teacher gives instructions: *Left leg*. The pupils raise and stretch out their left legs, keeping them in the air. *Right arm*. The same happens with their right arms. *Left leg*. This time they put their left legs down. And so on.

Option for first or second graders: Children often have trouble remembering which sides are left and right. A good idea is to tie scarves on the right arms of those who have this difficulty.

## (Un)willingness to cooperate

MgA. Lucka Švábová

*Suggested games and activities:*

### Getting to know one other

#### INTERVIEW

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: Can be done at the desks as well as in open space

Description: Pupils who do not know each other well are put into pairs to have a conversation. They find at least three things that they both like and dislike, and then present them to the rest of the class. Presentation could take the form of a mime, role play or a live tableau.

#### THOSE WHO ... LIKE ME, SWAP!

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: Open space

Description: The class stands in a circle. A pupil who comes up with an idea for the set phrase says it out loud; e.g. "Everyone who, like me, spends an hour at the PC every day, swap!" Anyone like that has to swap places with another in the circle, while those it does not affect stay where they are. The game continues with more such ideas by the pupils.

#### MIRRORS

Age: Grade 2 or older

Duration: 10 minutes

Min. space required: Open space

Description: The pupils pair up, find a place and stand facing each other. They arrange between themselves who will be the mirror and the original. Then, without saying another word, they make eye contact and the "original" starts a smooth, very slow movement in front of the "mirror", remaining on the spot. The "mirror" mimics the movements of the "original" as closely as possible, so the teacher has difficulty in telling them apart. After a while, the pupils swap roles when told to do so by the teacher.

#### DOUBLE MATCH

Age: Grade 2 or older

Duration: 15 minutes

Min. space required: Can be done at the desks as well as in open space

Description: Two pupils go out of the room for a moment. The others form pairs, each coming up with its own movement (squatting, raising the arms, turning around and so on). Everyone demonstrates their agreed movement to ensure the same movement is not repeated. Whenever such a repetition is discovered, the movement is

suddenly changed for something else. The pupils find spots for themselves throughout the available space so the pairs are split up. The pupils waiting outside are called back into the classroom, and they attempt to match up the separated pairs. The rest of the class stands facing them. When one of the two players calls someone by name, that pupil demonstrates their movement. The two players take it in turns to choose two pupils each to present their movements. Once a pair with the same movement is matched up, the pupils in question go to stand by the player who succeeded in identifying them. The successful player continues with another guess at pairing pupils. If they fail to find a pair, it is the other player's turn to try. The two players attempt to match up as many pairs as possible, and the one with the most wins.

Other than movements, gestures, words, sounds, melodies and excerpts from a poem (where one starts it and the other carries on...) could be demonstrated instead.

## **FAIRYTALE CREATURES**

Age: Grade 2 or older

Duration: 20 minutes

Min. space required: Can be done at the desks as well as in open space

Resources: Cards with names of fairytale characters

Description: The teacher hands out cards with a fairytale character printed on each. The pupils do not reveal the characters they receive – it is their secret. What follows is a search to bring together pairs of characters that belong together. One player performs a mime in front of the class on a spot referred to as “the stage”. When another player recognises that the mime relates to their character, they come to “the stage” to play the role of their character in order to make sure they actually form a pair of fairytale characters. All the pupils take turns in this way.

## **OBSERVERS**

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space

Description: The pupils walk around the available space, observing each other carefully. The teacher stops them after a while with the “Freeze!” command and asks a question. For example: Who's wearing a red T-shirt? The pupils must immediately, without looking around any further, point at someone in a red T-shirt. The game continues in this way, and the pupils can also ask aloud such questions when invited to do so by the teacher.

# **Teamwork for the entire class**

## **SIMPLE SHAPES**

Age: Grade 2 or older

Duration: 5–10 minutes

Min. space required: Open space

Description: The pupils walk around the space when the teacher gives the instruction. After a while, they are given a task. For example, the class is told to form a CIRCLE in the shortest possible time without anyone talking. After completing the task, the pupils split up and walk about again, and additional tasks are assigned to them, such as: form a SQUARE, get into a LINE FROM THE SMALLEST TO THE TALLEST PUPIL, make the SHAPE OF THE LETTER M, etc.

## THEME-BASED SCULPTURES

Age: Grade 3 or older

Duration: 5–10 minutes

Min. space required: Open space

Description: The pupils walk around the available space, spread out evenly. The teacher prepares a very specific assignment that involves every pupil. They call out “Freeze!” and announce a theme for the class, the pupils then having to create a series of sculptures – a live tableau – with little discussion. Each one represents a specific person or thing in the series of sculptures. For example: A car, a driver, a passenger and three run-over frogs. A pianist, a piano, a chair and a candlestick.

## STEWED FRUIT

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space

Resources: Chairs or cushions

Description: The chairs or cushions are arranged in a circle, there only being sufficient for half of the number of the pupils present. The pupils attempt to sit on the chairs, and those left standing go and position themselves behind a chair each. Those who are sitting are “apples”, whereas the ones standing are “pears”, and together they are “a pot of stewed fruit”. The teacher enters the circle and says: “APPLES!” Immediately, all the “apples” must change places and the teacher tries to take a vacant seat. Whichever “apple” is left without a chair gives the next instruction. If they say “PEARS!”, everyone standing changes places; “STEWED FRUIT!” means that everyone changes places.

## SHIPS

Age: Grade 1 or older

Duration: 15 minutes

Min. space required: Open space

Resources: Chairs or cushions

Description: A “ship” is built out of cushions or chairs. The cushions or chairs are placed in two rows close together. The pupils stand up in “the ship” and have to sail through enemy territory to the other side of the room to get some treasure. The game is played in complete silence. The ship moves in the way that the pupils carefully squeeze themselves onto most of the chairs, allowing the chairs at the back to become vacant and freed up for movement, whereupon they are passed along the “side of the ship” and placed at the front. They can then move forward on the chairs by passing them to the front, and are “sailing for the treasure”. No one is allowed to leave the ship or speak. If either happen, the teacher has the option to remove a chair (or cushion) from the pupils.

## Working in small teams

### ACROBATIC SCULPTURES

Age: Grade 3 or older

Duration: 5 minutes

Min. space required: Open space

Description: The teacher beats out a brisk rhythm on a drum (or tambourine) or claps their hands. The pupils run in all directions throughout the available space to this rhythm. The teacher stops them with "Freeze!" command. The teacher then sets a task that consists of two parts. Firstly, two teams of equal size are formed from the class, which have to complete the task as quickly as possible. For example: "Form triplets and in each triplet, one back and two feet will touch the ground!" The teams then create a collective sculpture each that fulfils the task, and no player is permitted to stand alone.

## **LIVE TABLEAU – HOLIDAY SNAPS**

Age: Grade 1 or older

Duration: 15 minutes

Min. space required: Open space

Description: The teacher splits the class into small groups of about 4-5. Each group discusses their holiday experiences. Then they choose an experience and decide how to convey it as a photograph, in which it must be clear who they are and where. The groups perform their photos and learn what experience inspired them. If there is sufficient time, the groups can prepare photos based on ideas from each pupil.

## **Activities to get tasks done quickly, no matter who I want to be with**

### **GET UP!**

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space

Description: One pupil is "it" and chases the others. Whoever they touch has to stand on the spot. The player can be saved by two others putting their arms around the player and shouting "Get up!" twice together. At this brief moment, the person who is "it" cannot get them. The goal is to save classmates as much as possible so that "it" is unable to catch them all.

### **I AM. I TAKE.**

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: Open space

Description: Everyone stands in a circle. A volunteer goes into the middle and says what they are. For example: "I am a tree" – and they pretend to be a tree. The next volunteer joins in. For example: "I am a sweet apple on the tree" – and they pretend to be an apple. Then a third pupil joins in. For example: "I'm a worm in the apple." The performance is now finished and the first pupil says who they will take back with them into the circle. For example: "I take the sweet apple" – so they rejoin the circle, leaving the "worm" in the middle. The pupil who stays in the middle starts another round by repeating what they said: "I'm a worm in the apple." Whoever has a new idea to join in goes and does it. This progresses so all the pupils take turns quickly.

Box:

## PANTOMIME

*Mime, in the context of a drama class, does not mean a type of theatrical performance. Instead, it is used herein to suggest movement exercises, games with elements of drama and improvisation with movement as the main means of expression. This could be extended dramatically to encompass ways of walking, various activities, role play and pretend statues, dialogues, stories and riddles. Mime and drama teaches pupils to refine their actions and guides them towards honest expression.*

*A common form of mime is when children act out a narrative, whereby a class performs actions that match what the teacher says.*

*Examples:*

*A good way to start is by getting the pupils to act out or mime a series of different activities, such as cooking, combing hair, studying and eating spaghetti.*

*Games with an element of competition are popular. E.g. someone leaves the classroom and the others agree on a profession to perform. The pupil comes back in and watches the others acting out the job. When they are sure they know which job it is, they say it out loud; if correct, the class scatters and runs away from the pupil who is now "it". The last one to be caught leaves the classroom.*

*If the teacher has been working with pupils on a story, it is possible for mime to be applied as a puzzle. For example, instead of saying something has gone missing from the main character's room, the teacher mimes the scenario for the class.*

*If the class has been considering the theme of bullying through storytelling, for example, the teacher could play the role of the bullied pupil sitting on a chair; the pupils approach them and mime how they would support them at that moment to make them feel better.*

*Suggested activity:*

## A VOYAGE IN OUTER SPACE TO THE PLANET OF NOISE

Age: Grade 1 or older

Duration: 120 minutes

Min. space required: Classroom with desks arranged along the walls

Resources: A relatively thick rope (about 1.5 m long), Orff instruments (xylophones, recorders, etc.), a small drum (or tambourine), sheets of paper (A4 format), crayons.

General topic: It is necessary to get to know other people – strangers – before judging them. Meeting someone different and getting to know them can be personally enriching.

About: exploration of the unknown, unknown inhabitants of a planet, establishing relationships, understanding and communication.

Description: The teacher introduces the pupils to the narrative. The players are "scientists", members of a team that have set out to learn about life forms on a planet called Noise.

1. Arrival and exploration of the planet – discovering and learning about objects from an alien planet: the scientists come across various objects on the alien planet, and they have to think of novel uses of them by the aliens (a ballpoint pen, a sheet of paper, a chair, scissors, etc.).
2. Journey to a spot within the planet – the treacherous terrain is conquered by the pupils processing in a row, one of them leading the way through the available space, the others following on behind (like native tribes do). Crossing an abyss – a rope on the ground; the children individually (when blind-folded) cross the rope, all in complete silence, as they do not want the aliens to know they are there. After crossing the abyss, they enter a clearing between trees, with the sneaking suspect the inhabitants have been watching them all along. The pupils close their eyes; they cannot see the inhabitants yet, but they can hear five sounds. The teacher makes these five sounds of the aliens of Planet Noise and the children try to remember them. Then they open their eyes and try to mimic them.
3. A sound dialogue occurs between the scientists and aliens – improvised drumming forms the conversation;



the children take turns drumming, while the teacher – an alien – answers by playing the drum.

4. A portrait of an alien from Planet Noise – the pupils draw individually how they imagine an inhabitant of the planet would look, based on what they already know, reflecting on what makes the alien different. Interpretation and presentation of their pictures to each other.
5. The scientists meet the aliens – i.e. pupils who do not know each well form pairs, one playing a scientist and the other an alien. They do not share any common language, so they communicate by movement. The techniques of Delayed Mirrors and Mirrors The pupils stand opposite one other, observing each other; one of them makes a short, simple movement and the other repeats it, the first one continues to make movements while the other one continues to repeat. In this way they both become familiar to each other. Then they try to perform a fluid movement without stopping, where the scientist leads for a while and, upon an instruction from the teacher, they swap over, so the alien takes the lead, thus learning from each other.
6. Getting to know each other and different habits – 4 groups of five make up short plays. They are given a variety of tasks to incorporate in them. (1) Act out how humans eat and how the aliens do it. (2) Act out how humans dance and how the aliens do it. (3) Act out how humans celebrate and how the aliens do it. (4) Act out how humans say goodbye to their friends and how the aliens do it.
7. Troubles – the first two groups from the previous activity become scientists. They come up with and show, through a live tableau, what they are not happy about life on Earth. The other two groups play as aliens, and make a live tableau of what is troubling them about life on their planet.
8. Learning from each other – the groups work to help each other. The first two groups – the scientists – devise a plan of what to teach the aliens, based on what they know, in order to help solve their woes. The other two groups – the aliens – figure out what to teach the scientists from Earth. They enact each other's ideas in scenes.
9. Farewell greeting – the pupils work one last time in small groups (taking turns is possible here) to come up with a farewell message for the aliens of Planet Noise. They know the inhabitants like sounds, so the greeting comprises a short series of sounds associated with a movement or gesture.
10. Farewell, departure to Earth and reflection – the pupils say goodbye with their prepared messages, gather in one place and depart. Together they reflect on the encounter on their way back to Earth. Consideration through open discussion: What were the aliens like? Was it hard to get to know them or make friends? What features of them were nice? What have we learnt about them? What is important for two people to become friends? Did anyone in the classroom surprise their classmates by coming up with an interesting idea? Why is it important to get to know each other?

## NOT JUST FOR GIRLS

Mgr. Radka Svobodová

*Suggested games and activities:*

## Methods for forming groups quickly

### BOTTLE TOPS

Various bottle tops from soft drinks are placed in an opaque bag, in appropriate quantities, e.g. five tops in five colours. Everybody takes out a bottle top. Groups are formed according to the colour of the cap.

## GROUPS OF 1 TO 5

The teacher gives each pupil, one at a time, a number from 1 to 5. It is good if these numbers are kept visible to other players. Groups denoted as 1s, 2s, etc. are formed.

## GROUPS BY CLOTHES

The teacher splits up the class into smaller groups, e.g. by the colour of their T-shirts or socks/ length of hair / type of watch, etc.

# Random grouping and rotation of partners

## ELBOW TO ELBOW

Age: Nursery school and older; see the option for nursery schools

Duration: Approx. 10 minutes

Space required: A classroom with desks arranged along the walls

Resources: A small drum

Description: An even number of players is needed. The group runs around the space to the rhythm of the drum; the teacher instructs players to join *elbow to elbow* with each other upon a certain sound of the drum. The players rapidly form pairs with the person nearest to them, and they put their elbows together.

Then everyone runs around the space again, making different pairs upon the next specific sound. Another instruction could be, for example, *elbow to knee* so players place their elbows on others' knees. Other options exist, such as *forehead to back*.

Options for an odd number of players:

- the teacher joins the game;
- a player is chosen who always forms a trio with a pair.

Nursery school option: In pairs, only one elbow on one knee / one forehead on one back is placed, for example.

## HUGGING TAG

Age: Nursery school or older

Duration: Approx. 5 minutes

Space required: A classroom with desks arranged along the walls

Description: A standard game of tag or "it" including the possibility for rescue. When the player who is "it" chases someone, the one being chased can save themselves by hugging someone. No hugging is permitted twice in a row with the same person, each hug lasts up to 5 seconds and "it" must not wait around for the hug to finish. There could be two players who are "it" in a large group. If "it" touches someone not in a hug, the child touched then becomes "it".

## MOLECULES

Age: Grade 2 or older

Duration: Approx. 10 minutes

Space required: A classroom with desks arranged along the walls

Resources: A drum or music

Description: The group runs around the space to the sound of the drum (or music). On hitting the drum (or tambourine) in a certain way (or turning off the music) everyone stops and stands still. The teacher then specifies the number of "atoms in the molecule". Depending on the number of pupils, it is either the same amount, e.g. a group of 20 people form 4 molecules of 5 atoms each, or different so that 23 participants form 3 molecules of 5 and 2 molecules of 4, for example. The option with different numbers of molecules is more challenging.

After the groups are formed, the teacher specifies what links exist between the atoms of the molecules, e.g. *thumbs and knees*. Each molecule then forms such links, such as by linking thumbs and knees.

Afterwards, the "atoms" run freely in the space again and create different molecules according to the instructions given.

The linked atoms could invent a name for the element they make, including made-up words.

## FAMILIES

Age: Primary school grade 3 or older

Duration: 5–10 minutes

Min. space required: A school classroom with desks arranged along the walls

Resources: Small cards with the most common surnames, e.g. Smith, Jones, Taylor, Brown, Williams, Wilson and Johnson. There is a father, a mother, a son, a daughter and a toddler/baby in each "family", and each card shows the surname and the role in the family.

Description: Put as many chairs in the space as there are families. The teacher chooses a suitable number of cards for the given number of players (e.g. by removing the "babies" or adding another "family"). The cards are spread out face down on the seat of a chair.

Each player takes a card and is not allowed to say or show what is on it yet. When the teacher says "now!", the "members" of the families begin to look for each other. The task is to run to around, find the complete family as quickly as possible, and then sit on a chair in the following order: the father first, the mother on their lap, the son on their lap, the daughter on their lap and the toddler/baby on their lap. When the group is done, they raise their hands. The first to finish is the winner.

The game can be repeated as required.

## SOMETHING IN COMMON

Age: Primary school grade 3 or older

Duration: 10 minutes

Min. space required: A school classroom with desks along the walls

Description: Participants walk around the space, stopping when a signal is given. They have to form groups according to what they have in common, for example, by hair colour. The minimum number of people is three per group, but there is no maximum. Therefore, the resulting groups can differ in size. An important rule is that each one should contain at least three. The members of the group decide what it is they have in common, e.g. length of hair, its colour or hairstyle.

The teacher can help if the group is struggling, but the final decision and the common feature is up to the group.

When the class is separated into groups, the teacher asks each one what they have in common. If the common feature is tentative, the teacher prompts the group to find something else.

## POST-ITS ON YA BACK

Age: Grade 1 or older

Duration: Approx. 7 minutes

Min. space required: A floor covered with carpet or a rug behind the desks / a classroom with desks along the walls

Resources: Coloured Post-It notes, enough for the number of players

Description: The teacher sticks a note of a certain colour on each pupil's back. The task is for groups to form according to the colours of the notes. The notes cannot be touched.

Option for older or experienced kids: No talking while playing the game. The players have to find a way to complete the task.

## ALPHABETICAL ORDER

Age: Grade 3 or older

Duration: Approx. 7 minutes

Min. space required: Aisles between desks / a classroom with desks arranged along the walls

Description: The teacher determines which side of the room is A and which is Z. The pupils are asked to form a row as quickly as possible according to their first names. The first letter of their full name applies, not diminutives or nicknames.

After checking if the order is correct, the teacher organises the pupils into groups in the numbers needed for further work.

## OPPOSITE ROWS

Age: Grade 1 or older

Duration: Approx. 4 minutes

Min. space required: Aisles between desks / a classroom with desks arranged along the walls

Description: Pupils form two rows, facing each other. Pairs are formed of pupils standing opposite each other. The teacher forms small groups from these, for example, by selecting one pair from the beginning, one from the middle and one from near the end to make up a group.

# Grouping, refusal to cooperate, exclusion from the collective

## SEAT SWAP

Age: Grade 1 or older

Duration: Approx. 10 minutes

Min. space required: A circle of chairs

Resources: Chairs

Description: The pupils sit in a circle on a chair each. The teacher stands in the centre and gives instructions, for instance: *Those who... (e.g. like ice cream, have a pet, don't like winter, were born in the summer, etc.)* swap seats. Everyone this applies to has to get up and sit on a different chair. Then another round takes place once everyone is seated.

After mastering the principle of the exercise, emphasis is placed on "helping others" as the topic, e.g. *swap places with someone who... has never refused to work with others, ...doesn't like to be alone,... helps others so they don't feel left out, etc.*

Once the players fully understand the game, the teacher can join in, too, sitting on one of the chairs during the seat swap, meaning a pupil remains standing in the middle, who themselves gives instructions for another round.

## I WANT ... TO SIT NEXT TO ME

Age: Grade 1 or older

Duration: Approx. 10 minutes

Min. space required: A circle of chairs

Resources: Chairs

Description: Pupils sit in a circle of chairs, with an empty one to the teacher's right. The teacher starts: *I wish that ... (e.g. Mark) would sit next to me, because he e.g. helps others.* Then, Mark goes to sit on the empty chair, so the person who was to his right now has a vacant seat, and they continue with, for instance: *"I wish that Tracy would sit next to me because she treats everyone nicely."* So Tracy goes to sit on the vacant chair, and so on.

## GIVE 'EM THE COLD SHOULDER, NICELY

Age: Grade 3 or older

Duration: Approx. 15 minutes

Min. space required: A classroom with desks put along the walls / an open space

Description: The class splits into two teams – A and B. Members of team A turn their backs to the teacher. Team B can see the teacher. The teacher gestures to a pupil (X) from group A. So everyone in team B knows who X is. The teacher moves and does the same with team B, where a pupil is identified (Y) and everyone in team A knows who Y is. X and Y have no idea that they have been pointed out.

An improvised scenario follows – a big celebration, for example, at a birthday party or anniversary or at the opening of a new sports hall. The pupils mingle and have conversations with each other. However, pupil X from team A is ignored by all of team B. They are avoided, not engaged in conversation or not spoken to, but pupils in X's own team treat them in a normal and friendly manner. Pupil Y from team B, is ignored by all of team A.

The class has to remember that it is a festive event, though, so they have to behave nicely.

This is followed by a full group discussion.

Firstly, discussion covers the reactions of X and Y and how the others felt.

Box:

## THE ELEMENT OF CHANCE

*When a particular result is not required, the outcome can be left to chance. A sense of randomness lends tension and unpredictability to activities and it means everyone is on the same level. Another benefit of leaving things to chance is that it removes personal responsibility from the teacher for making a decision that may be undesirable for some pupils. When an element of chance is involved, it is important to remember that players cannot directly influence the outcome and cannot be held directly responsible for it.*

Examples:

*Division into groups by drawing lots. Groups are formed by the teacher drawing names or the pupils selecting objects or numbered cards as part of the intended task.*

*Pairs or teams can be created according to an assigned or natural characteristic; for example, by the colour of socks, hair or article of clothing. Alternatively, pupils can be given cards for a given characteristic. There is no limit to the imagination in this. Pupils can be classified by odd and even or divisible numbers, synonyms for words, types of word, fictional characters from different books, landmarks in different cities, the recognised industries of different areas, reptiles – birds – mammals – amphibians – fish and so on.*

*Younger children can be given cards with colours, shapes, animals and basic numbers, etc.*

*Pupils could roll dice to create random sums.*

*The teacher can help pupils decide: the item in your left hand, the second exercise – the fifth sentence, the fourth piece of paper from the right, and so on.*

Suggested lessons:

## RED – GREEN

Age: Primary school grade 3 or older

Duration: Approx. 15 min., depending on the experience level of the group.

Min. space required: A classroom with desks arranged along the walls

Resources: Ribbons of two different colours, e.g. red and green

Description: Everyone gets something to identify them (a ribbon on their arm, a Post-It note, etc.). Half are green and the remainder red, for example. Everyone makes this identifier visible at first glance.

1. The pupils walk around the space and take in who is in the green and red teams.
2. They continue to walk about. The pupils view those in the other team as strange, while members of their own are viewed in an increasingly welcome manner. Everything takes place non-verbally.
3. Still walking around, the pupils in the opposing teams look at each other strangely with a sense of fear, avoiding one another, while those in the same team seem ever more attractive. Everything carries on non-verbally, with the pupils walking around.
4. The teams create two rituals for themselves, comprising movement and sounds – one ritual means love and preference, the other indicates hate and aggression.
5. Both teams demonstrate their rituals to each other, with half of their members acting as spectators.
6. Then the two groups stand opposite each other, one starting with the ritual of hate and aggression, which the other responds to. The situation builds in tension, with the rituals being repeated alternately between three and five times.
7. Walking resumes, and when a pupil meets a teammate, they perform a love ritual together. When encountering someone from the other team, they enact their given hate rituals.
8. After a while, the pupils are told to freeze by the teacher, who says something like: “The others are just a different colour, otherwise they are the same as you. When you meet them, think about it and try to use your rituals to reason with the other.” (The activity continues non-verbally, only with sounds).
9. The teacher tells both teams to try to fuse their rituals into a mutual ritual of hate and aggression and a mutual ritual for love and preference. The teacher can help direct the class, or the teams can be subdivided into smaller groups – one working on a mutual ritual of love and the other a mutual ritual of hate.
10. Then these new rituals are demonstrated to the others in the group.
11. Finally, they all devise two new rituals together, first for aggression and then of love.

## SCHOOLGIRL CLIQUES AND SHUTTING SOMEONE OUT

Age: Primary school grade 3 or older

Duration: Approximately 50 minutes, depending on the age, size and experience-level of the class.

Min. space required: A classroom with desks arranged along the walls

Resources: A notebook

Description:

1. A Diary (as written by the leader of the clique) – the class sits on one side of the space. The teacher nonchalantly places the notebook on the floor and starts the game by saying something like: *“I’m going to tell you about my day.”* The teacher goes to and picks up the notebook, flips through it, reads something and says: *“Well, whoever wrote this?”* Then the teacher reads aloud. *“Well, today, something really amazing happened! You won’t believe it! Barbara, the awful girl who sits at the front of the class dared to come up to me (!!!) at break time and ask if she could join our club! Well, I almost fell over! Her? In my club? I said she wasn’t welcome and to get lost! I told her, didn’t I? In my club? Over my dead body! I’m Anne, the heroine.”*
2. The teacher narrates: *“I was simply outraged by this entry in the Diary, and I felt sorry for Barbara. And for Anna too, actually. Let’s try to see how the story could have gone, instead.”*
3. The pupils work in pairs; one of them is to play the girl who wrote the entry in the Diary (Anne), the other the girl in question (Barbara). The teacher narrates: *“Anne is walking around the classroom during the break, and everyone can see her. She looks very confident in her movement, while Barbara stands in the corner of the classroom watching her. She’s determined to act. She’s wanted for a long time not to be alone in the class. She closes her eyes, takes a breath, and walks over to Anne, who’s nearby. Anne looks at her in surprise and disgust. Barbara emboldens herself and asks Anne if she can join her clique, saying that it’s terrible for*

*her to be alone in class all the time. Anna pulls at Barbara's clothing in disgust, as if she's little more than a rag for wiping the floor. She turns and walks away, outraged. Barbara doesn't move; she wants to cry so badly, but holds it back."* All the time the teacher is narrating this story, the pupils in pair play it out wordlessly. If there are a lot of pupils, groups of three can be formed, adding a member of Anne's clique "C" to the narrative.

4. When narrating the story, the teacher gives the command to *freeze* several times. Then the teacher chooses some pairs from the class to give feedback – whoever they touch on the shoulder says out loud what their character is thinking at the moment, followed by their opposite in the pair.
5. The class is split into four teams, such that those who were Anne form two of them, while those who played Barbara form another two. Together, the two teams who played Barbara write down the various reasons why Anna might be acting haughtily and why she wants to be the leader of a clique of girls and decide who is allowed to join.
6. The two teams who had played Anne write down the different reasons why Barbara might have felt so lonely and friendless in the class.
7. Then, in a circle, they present their thoughts to the rest of the class.
8. The next stage covers what ought to be said to Anne and Barbara. The class forms a circle, with two chairs facing each other in the middle. On one chair they put the reasons in writing why Anne is acting haughtily and on the other why Barbara is lonely. Costume "tokens" can be placed on the opposing chairs to symbolise Anne and Barbara. Individual pupils walk up to the chairs, touch one of them (with the reasons in writing and costume tokens placed on them) and then comment on what advice they give or would say to the selected character of the narrative. Of course, pupils are free to comment on both characters, Barbara and Anne, advising them at length if they wish.

An option could be to get each pupil to write a letter to one of the characters, then place it on the respective chair. The teacher or members of the class can read them out.



## Eliminating the weakest link

MgA. Lucka Švábová

*Suggested games and activities:*

### NAVIGATING OUTER SPACE (Beacons)

Age: Primary school grade 1 or older

Duration: 10 minutes

Min. space required: Open space

Resources: Scarves

Description: The pupils form pairs. Ideally, five to seven pairs play the game at the same time. The others wait and watch the game play out, then take a turn. Each pair comes up with a special sound. The pair go to stand on the opposite sides of the room. One of the pair blindfolds themselves, becoming "a ship lost on a stormy sea". The second – "the beacon" – can see and starts (or stops) to make the sound in order to guide their blindfolded partner to them safely without colliding into others in the game. Obstacles can be put in the space (chairs, school bags and so on).

### TRAINS

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: Open space

Resources: Scarves

Description: The pupils work in pairs, arranging between themselves who is to be the "engine" and the "carriage". The engine can see but the carriage's eyes are either kept closed or blindfolded. The engine stands behind the carriage and steers it by touching their partner's back. A touch between the shoulder blades means 'go straight ahead'. A touch on the lower back means 'reverse'. A touch on the right shoulder means 'turn right', conversely, a touch on the left shoulder means 'turn left'. When the engine is not touching the carriage, the latter immediately stops and waits for instructions (another touch). All the pairs have to travel through the space at the same time and are not to crash into other players under any circumstances. The engine is fully responsible for its carriage! Everything is done wordlessly in silence. The partners in the pairs swap roles when told to do so by the teacher.

### BLIND RECOGNITION OF OBJECTS

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: A school classroom or any space suitable for pairs to cross

Resources: Scarves

Description: The pupils form pairs – one can see, the other cannot. The one with sight leads the other through the space, holding their hand and passing them various objects from the room, after which their partner tries to determine what the object is. It is a good idea to set a limit to the number of objects – five, for example. Then they swap roles. Everything is done quietly, so as not to disturb the other players. This is followed by a group discussion in a circle of what the objects were, what was pleasant to touch and what was not, and whether they trusted their partner or not.



## LIFEBUOY

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space

Resources: Scarves

Description: Pupils stand in a smallish circle. One goes to the middle, closes their eyes or is blindfolded and starts to walk around in the circle in all directions, the others watch and have to stop them from getting bumped somehow. Everyone has their arms out in front of them in order to gently catch the person and guide them back into the circle. If the game goes well, two pupils could be inside of the circle at the same time. Then it is the task of those able to see to ensure the blindfolded players inside the circle do not bump into each other.

## PYRAMID OF NUMBERS

Age: Grade 3 or older

Duration: 15 minutes

Min. space required: Open space

Description: Requires a class of 10–15 pupils. The teacher gives everyone a number, then the pupils mix up their positions so the teacher does not know what numbers they have. The teacher calls out the first number, e.g. "5". Number 5 goes to the centre of the space and stands in a posture that slightly challenges one's balance (standing with one leg raised, and so on). The teacher calls out another number and the pupil joins the first one, also striking a pose but one that aids the previous player. Although their posture is difficult for them to maintain, they have to put up with it until the next person helps them. The game plays out in silence. As the teacher calls out all the numbers, an interconnected "pyramid" of players is formed, all trying to help and support each other while trying to stay upright in their given posture so the pyramid does not collapse. At the end, the pyramid is very carefully taken apart so everyone is free again.

Classes at an experienced level could, instead of the spontaneous disconnecting as above, separate out in accordance with numbers called out by the teacher, untangling the pyramid in this way. Naturally, pupils are to disconnect themselves without the pyramid collapsing, i.e. the player needs to first find out who is leaning on them and then they very carefully lean them on someone closest in the pyramid before leaving.

Box:

## EXPERT CONFERENCE

*Pupils take on the role of experts on a problem they solve as if from the perspective of their profession. Through the safety of role play, they express their opinions and attitudes on the subject. This activity takes the form of a discussion managed by the teacher, who usually oversees the proceedings.*

*Examples of assignments:*

*The teacher, in the role of a city mayor, calls residents together to decide who will become the owner of the magic stone that has appeared in the park. The pupils choose the occupations of the residents so that they can best argue why they need the stone the most.*

*Alternatively, the teacher, in the role of a head teacher, convenes a special meeting to discuss the possible expulsion of a pupil who has been making trouble. The pupils can choose to be teachers themselves or the headmaster can give them prepared roles, which might lead to a more interesting discussion (e.g. a form tutor, PE teacher, maths teacher, an educational psychologist, etc.).*

Suggestion for a lesson:

## THE STONE OF POWER

Age: Grade 4 or older

Duration: Approx. 120 minutes

Min. space required: A classroom with desks arranged along the walls

Resources: Stones for the residents, a stone of power, a costume "token" for a mayor (a cap, a vest, etc.).

Topic: When one dominates for a reason, it is necessary to realise what it brings – both good and bad.

General theme: The desire for power, a wish fulfilled, a dream. Responsibility for what to do when powerful. Consideration. Property rivalry – wealth versus loneliness, envy, selfishness, loss of friends, possible feelings of hurt

Description: The teacher reads the beginning of a story: *Once upon a time there was a peaceful city, whose inhabitants lived quite happily, except for some minor quibbles. After all, they had a mayor and some magic stones.*

Tasks in the story:

1. Each stone has a unique power – in small groups (3–4 children) the pupils prepare a play that shows how each stone is operated and what its positive power is.
2. The Stone of Power – the residents knew the healing powers of the stones and took good care of them, but one day a new, strange stone appeared in the park... (the children look at it and touch it). The teacher carries on: *The stone was exceptional, it was capable of both TERRIFYING and AMAZING things.*
3. A meeting is held – children sit in a circle, taking on the roles of gossipy residents and pass the stone to each other; whoever holds it says what they have heard the stone can do.
4. Information from an ancient chronicle comes to light – *the stone fulfils the wishes of whoever possesses it!*
5. Dreams of children's wishes come true; so small groups discuss what everyone would like to happen in their lives. Through a living tableau with captions, each group develops a visual metaphor of each member's wish fulfilled and gives it an apt caption.
6. It would be wonderful if we could make these wishes come true. *But only one person could ever possess the stone. So it is not hard to imagine that in a heated debate took place in the city about who needed this powerful wishing stone the most.*
7. A meeting ensues where pupils take on the roles of residents, choosing the different jobs they hold, helping them to argue their side to get the stone. Through an "expert conference", the pupils in the roles of residents meet at the mayor's office and each advocates why they should get the Stone of Power; they discuss the matter, culminating in an argument which the teacher stops.
8. The Stone is lost! During the argument the stone goes missing. Using the Kim's Game method, the children close their eyes, the teacher hides the stone in the room, the children open their eyes and start searching for it; whoever finds the stone "possesses" it and gains the right to a wish.
9. The new owner of the stone and the attitude of the residents towards them is as follows: the finder of the stone stands up and now leads the class; the other residents have to stand at a deferential distance from the finder. Using the "inner thought" method, the teacher walks around the classroom; any child the teacher chooses says their thoughts aloud, i.e. their reaction to the finder of the stone.
10. Abuse of the power of the Stone – the owner begins to abuse its power, as everything comes true for them, they want more and more. Apply the technique of commanding "freeze!" at the strongest moment in the middle of the role play. The pupils, in groups of 4 to 5, create a living tableau of the owner's wish(es), then acting out how they are abusing their power; this play is halted when this abuse is at its peak, stopped by the instruction "freeze!"
11. The attitudes of the residents towards the finder part 2 – pupils in the roles of residents again take the attitude of distancing themselves from the Stone's owner, the teacher again walks around and touches their shoulder of a pupil, who describes their inner thoughts.

12. The attitude of the Stone's owner – the owner was aware that the stone did not only bring them good, but also bad. Use the “opinion spectrum” method, where the owner sits on a chair (or a symbol of them is placed on the chair, e.g. a scarf; the role may be emotionally challenging for younger children). The others, in the role of residents, walk around and say what is on their mind, thereby informing the owner's inner thoughts and argumentation, which should help the owner decide what to do next with the Stone.
13. The owner's decision – the pupil in the role has to voice, based on the arguments heard, whether they intend to keep the Stone or not.
14. Conclusion of the story, consequences – A HAPPY ENDING – if the owner decides to destroy the stone or not to keep it, the pupils in small groups create a living tableau of what their life together would look like in the near future. AN UNHAPPY ENDING – the owner decides to keep the stone, the pupils create a living tableau of what the city would look like correspondingly.
15. Reflection on the game – a summary of the story, discussion on topics arising from the story, forms of power, the control of others and consequences.

## Breaking rules

MgA. Lucka Švábová

*Suggested games and activities:*

### THE KING (QUEEN) IS IN THE PALACE – THE KING (QUEEN) IS AWAY

Age: Nursery school or older

Duration: 5 minutes

Min. space required: At the desks or in open space

Description: The teacher is the King (Queen), the pupils are their Subjects. When the teacher says: "The King/Queen is in the Palace!", everyone behaves in an exemplary manner, serving their leader. When the teacher says: "The King/Queen is away!", everyone can make a noise, run around and let their hair down (so to speak).

### AMOEBEA

Age: Grade 1 or older

Duration: 5 minutes

Min. space required: Open space

Description: Pupils play in the open space. One of them is "it" – the *Amoeba*. They move in a slow manner and repeat the word *Amoeba* slowly in a mysterious voice; whoever they touch is caught and holds hands with *Amoeba*. Together they try to catch another pupil. When four pupils are connected, they split into pairs and continue catching the others. Neither the *Amoeba* players nor the other pupils are allowed to speed up during the game; everything happens slowly and under a certain level of tension.

### ZIP, ZAP, BOOM!

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: An open space

Description: Everyone stands in a circle. Clapping commences and a joint rhythm is agreed for the game. The pupils try to feel the rhythm with their whole body, expressing through stamping, for instance; the teacher assists in this. Then the teacher sends a "pulse" around the circle (towards the left or right) to the rhythm – clapping their hands together while saying "Zip!", the pupil next to them sends the "Zip!" further around the circle in the same way. Should the "Zip!" direction need to be reversed, a player can say "Boom!" when it is their turn. The word "Boom!" is accompanied by the player raising their arms in front of them to about eye level. Their palms are directed toward the participant who had sent the "Zip!". This player sends the pulse in a reverse direction immediately. The last option is "Zap!". When the pulse comes to a player, they can send a "Zap!" to someone across the circle. Pointing their arms at that participant and then clapping hands in that direction. Everything happens to the given rhythm; once everyone is already familiar with the game, the option exists for players to drop out. In this case, anyone who reacts late or makes a mistake has to sit down without being told to by the teacher.

### CHINESE MIME

Age: Grade 2 or older

Duration: 10 minutes

Min. space required: Aisles between desks

Description: Pupils are put into groups of up to 6 class members and stand in a row. Everyone faces the back of the one in front of them. The teacher touches the shoulders of those positioned at the end of each row, and only they are allowed to turn around and observe the teacher. The teacher demonstrates a short, simple mime. The

pupils tap the shoulder of the classmate next in their row, who turn around to watch the mime performed by the pupil. The Chinese Mime is thereby passed along the row from player to player. The group that manages to get the mime to the last player the fastest calls out "STOP!", stopping the game; the last player then performs the mime. If everything is correct, the group wins a point, otherwise the remaining groups get a chance. The most accurate performance of the mime wins. During the game, no one is allowed to turn around if it is not their turn.

Box:

## PREPARATION FOR IMPROVISATION

*This technique requires that the class come up with a narrative to perform as a play corresponding to the given theme of the activity. They devise the beginning of the narrative, its course and resolution, as well as the conclusion of the improvisation. The pupils establish their roles in the play and its setting.*

*Examples:*

*A sample lesson given below entitled "A Bad Fairy Tale" calls for pupils in groups to devise and act out what they instead consider a bad fairy tale, which goes against traits typical for such tales.*

*Working in small groups, the pupils are given the first or last sentence of a fairy tale and told to make up a story they shall act out.*

*This method is also applicable when teaching, for example, about a historical event; the teacher speaks about only a part of it, and the pupils prepare a semi-improvised drama of their ideas of how it progresses or concludes.*

*Suggested lesson:*

### A BAD FAIRY TALE

(An idea based on Collected Short Stories by Saki; the same book is the source of the excerpts used elsewhere in this lesson.)

Age: Grade 3 or older

Duration: Approx. 150 minutes

Min. space required: A classroom with desks arranged along the walls

Theme: What rules are positive to have and observe?

What it is about: Rules – how adults and children perceive them – Fair play – Breaking rules

Description:

1. Warm up – a game with rules: Walk, jump, squat. Pupils walk around the available space and perform these movements when told to do so by the teacher; after a while the meanings of these words (rules) change to mean something else, thereby causing confusion. Instead, "Walk!" means do a jump, "Jump!" becomes a squat; and "Squat!" is newly defined as walk.
2. Below is an introduction to the story, as read out by the teacher in the class: "Somewhere in Great Britain, a lady and some children were aboard a train travelling to a town called Templecombe. The lady was the aunt of the youngsters, and her two little nieces and her nephew were feeling very bored in the train's compartment, so they began to think of ways to entertain themselves. But their ideas went against the rules of train travel as imagined by their dismayed aunt."
3. Boredom on the train – in small groups of 4, the pupils create three live tableaux to express their notions of the bored youngsters in the introduction: 1. After half an hour of travel; 2. After two hours; and 3. After five hours.
4. "You can't do that!" – The lady, as described, is not good at handling the children and speaks loudly to them about everything: "You can't do that!" The pupils are split into small groups of 3–4 and asked to respond to the three questions below, meaning the tasks are covered equally by their members. (1) What are three-year-old children not allowed to do? (2) What are you and your classmates not allowed to do?

- (3) What are teenagers not allowed to do? Their responses are to be given in the form of short plays that come to an end when the instruction "Freeze!" is uttered as well as the sentence "You can't do that!" at a particularly exciting moment.
5. Adults and rules – the pupils are split into groups of 4 and prepare a play on: "What should adults not do?" What do they annoyingly demand of kids but fail to do themselves?
  6. The aunt and children – the groups act out the roles of the three children and aunt in a live tableau that shows how the aunt could entertain the kids so they do not get bored.
  7. For example, the aunt could tell them a story.
  8. Fairy tale and a Bad Fairy Tale – brainstorm the basis of a fairy tale and its "rules" (good/evil, magical creatures, the hero(ine), a quest to save someone, what the kingdom is like, obstacles faced along the way, the happy ending).
  9. A Bad Fairy Tale – small groups devise and play out a story in which the previous "rules" are clearly broken.
  10. Read aloud an excerpt from what is a subverted fairy tale ("The Story-Teller") from the book by Saki – halting at the moment the character Bertie escapes from the Wolf.

*It was a hot afternoon, and the railway carriage was stifling. The next stop was Templecombe, nearly an hour's ride away. Occupying the carriage were a small girl, an even younger girl, a little boy and their aunt in a corner seat, while a stranger – a man – sat on the opposite side. Despite their lesser size, the children pervaded the space. Conversation between the aunt and youngsters was a brief but constant affair, akin to a fly which insisted on making its presence felt. The aunt had settled into prefacing most of her remarks with "Don't..."; drawing an immediate retort of "Why?" or similar from the kids. The man remained quiet.*

*At one point, the boy decided it would be a good idea to smack the cushions of the seat. This inevitably resulted in his aunt exclaiming, "Don't, Cyril, don't!" as a cloud of dust billowed out with each blow.*

*"Look out of the window," she added.*

*The child reluctantly moved over to the window and gazed out. "Why are those sheep being driven out of that field?" Cyril piped up.*

*"I expect they're going to another one with more grass in it," the lady replied wearily.*

*"But it's full of grass!" protested the boy, "There's nothing else in it but grass! Auntie, there's lots and lots."*

*"Perhaps the grass in the other field is better," she suggested in response.*

*"How is it better?" he fired back at her.*

*The aunt decided it would be best follow this up with, "Oh, look at those cows!" And since nearly every field they were passing now contained cattle, her exclamation was somewhat surprising given the circumstances.*

*Cyril persisted, though. "Why is the grass in the other field better?"*

*The man's expression until this time had been a distinct frown, but at this it started taking on the appearance of a scowl. The lady noted this change, consequently judging him to be a thoroughly cold and unsympathetic individual. As to the burning question, she proved utterly unable to arrive at any satisfactory verdict on the grass in the other field.*

*It was then that the younger of the girls thought reciting a line from something she had heard would be a wise move. "On the Road to Mandalay..." Sadly, she clearly only knew the first line, but this was not going to stop her. She resolutely set about repeating these exact words over and over in a dreamy yet clear voice. The man wondered if she had made a bet to say it two thousand times without stopping. There was no doubt in the man's mind that some poor soul would lose the wager against her.*

*"Sit down and let me tell you a story," said the aunt, mostly to placate the man, who had looked twice at her and once at the communication cord.*

*The children moved listlessly towards where the aunt was seated. Evidently, her reputation as a story-teller did not rank highly in their estimation.*

*Speaking softly, and with frequent interruption with petulant questions from her listeners, her tale unfolded in a remarkably uninteresting fashion. It involved a little girl who was good, and made lots of friends on account of her goodness. In the end, she was saved from a mad bull by a bunch of people who admired her for her moral character.*

*"Would they have saved her if she hadn't been so good?" demanded the bigger of the small girls. The exact same question had occurred to the man.*



*"Well, yes," admitted the aunt lamely, "but I don't think they would have run quite so fast to her aid if they hadn't liked her so much."*

*"It's the stupidest story I've ever heard," said the bigger of the small girls, with some conviction.*

*"I didn't listen after the first bit, it was so silly," added Cyril.*

*The other girl chose not offer an opinion on it, since she had returned to murmuring her favourite line over and over quite some time prior.*

*The man spoke up for the first time, "You don't seem to be much of a story-teller."*

*The aunt bristled at this unexpected attack.*

*"It's a very difficult thing to tell stories that children both understand and appreciate," she said stiffly.*

*"I don't agree with you," he replied.*

*"Perhaps you'd like to tell them a story then," the lady retorted.*

*"Yes! Tell us a story!" demanded the older girl.*

*"Very well. Once upon a time," he began, "there was a little girl called Bertha, who was extraordinarily good".*

*The children's interest waned almost immediately. It seemed to them that all tales were dreadfully alike, no matter who told them.*

*"She did all that she was told, she was always truthful, she kept her clothes clean, ate her meals readily, learned her lessons perfectly and was polite in her manners".*

*"Was she pretty?" asked the girl again.*

*"Not as pretty as any of you," the man responded, "but she was horribly good."*

*The children were taken aback by this. The word horrible in connection with goodness? What a novelty! It had a ring of truth about it that was absent from the aunt's tale of young life.*

*"She was so good," he continued, "that she won several medals for goodness, which she always wore, pinned on to her dress. There was a medal for obedience, another for punctuality and a third for good behaviour. They were large metal medals and they clinked against one another as she walked about. No other child in the place where she lived had three medals, so everybody knew that she was an extra good child.*

*"Horribly good," quoted Cyril.*

*"Indeed. She was the talk of the town! So much so, in fact, that even the prince of the country got to hear about her. He decided that since she was so very good, she would be allowed once a week to walk in his park beyond the city walls. It was a beautiful park, and no children were ever allowed in it, so it was a great honour for Bertha to be permitted to enter."*

*"Were there any sheep in the park?" demanded Cyril.*

*"No," said the man, "there were no sheep."*

*"Why not?" came the inevitable question arising out of that answer.*

*The aunt permitted herself a slight smirk.*

*"There were no sheep in the park," said the man, "because the prince's mother had once had a dream that her son would either be killed by a sheep or else by a clock falling on him. For that reason the prince never kept a single sheep in his park or a clock in his palace."*

*The aunt had to suppress a moment of admiration at such incredible invention.*

*"Was the prince killed by a sheep or by a clock?" asked Cyril.*

*"He is still alive. So we can't tell whether the dream will ever come true," said the man nonchalantly. "Anyway, there were no sheep in the park, but there were lots of little pigs running all over the place."*

*"What colour were they?"*

*"Black with white faces, white with black spots, black all over, grey with white patches and some were white all over."*

*The story-teller paused to let a full idea of the park's treasures sink into the children's imaginations, then he resumed.*

*"Bertha was rather sorry to find that there were no flowers in the park. She had promised her aunts, with tears in her eyes, that she would pick some the kind prince's flowers, and she had meant to keep her promise. Of course, it made her unhappy to find that there were no flowers to pick."*

*"Why weren't there any flowers?"*

*"Because the pigs would have eaten them all," said the man promptly. "The gardeners had told the prince that you couldn't have pigs and flowers together, so he decided to have pigs and no flowers."*

*There was a murmur of approval at the excellence of the prince's decision, contrary as it was to popular opinion.*

*"There were lots of other delightful things in the park, though. There were ponds with gold, blue and green fish in them, trees with beautiful parrots that said clever things at a moment's notice and humming birds that hummed all the popular tunes of the day," the man told his rapt listeners. "Bertha walked up and down and enjoyed herself immensely, and thought to herself 'If I were not so extraordinarily good, I should not have been allowed to come into this beautiful park and enjoy all that there is to be seen in it,' and her three medals clinked against one another as she walked, reminding her of how very good she was. Just then an enormous wolf came prowling into the park to see if it could catch a fat little pig for its supper."*

*"What colour was it?" asked the children excitedly.*

*"Muddy brown all over, with a black tongue and pale grey eyes that gleamed with unspeakable ferocity. The first thing that it saw in the park was Bertha, her pinafore was so spotlessly white and clean that it could be seen from a great distance. Bertha saw the wolf sneaking up towards her, and she began to wish that she had never been allowed to come into the park. She began to run as hard as she could, but the wolf came after her in huge leaps and bounds. She managed to reach a large group of myrtle bushes. Slipping inside, she hid herself in one of the thickest. The wolf tried to sniff her out, its horrible black tongue flapping about while its pale grey eyes blazed furiously. Bertha was terrified, and thought to herself 'If I hadn't been so extraordinarily good, I would be safe at home right now!' However, the scent of the myrtle was so strong that the wolf could not find Bertha's hidey-hole, and the bushes were so thick that it might have hunted about in them for ages without catching sight of her..."*

11. Deciding on the end of the bad fairy tale – small groups perform live tableau to depict a possible ending to the story.
12. The end of the actual story – discussion, summary of the story

*"... so the wolf decided to give up and catch a little pig instead. Bertha was trembling fearfully at having the wolf prowling and sniffing so near to her. As she did so, the medal for obedience clinked against the medals for good conduct and punctuality. The sound of the metal made the retreating wolf stop in its tracks. Again they clinked, and it was clear that the sound emanated from a bush nearby. It dashed forwards, those pale grey eyes gleaming nastily! Dragging poor Bertha out, it ate her all up. Only her shoes, some clothing and the three medals for goodness were left behind."*

*"Were any of the little pigs killed as well?"*

*"No, they survived."*

*"The story began badly," said the smaller girl, "but it had a beautiful ending."*

*"It's the most amazing story I've ever heard!" cried out the other.*

*"It's the best story I've ever heard!" added Cyril*

*The sole voice of dissent came from the aunt.*

*"What a most improper story to tell to young children! You have undermined the effect of years of careful tuition!"*

*"At any rate," said the man, collecting his belongings together and getting ready to leave the carriage, "I kept them quiet for ten minutes, which was more than you were able to do."*

*Walking along the platform of Templecombe station, he contemplated just how unfortunate the women was, "those children are going to pester her with demands for thoroughly improper stories for months!"*

13. Reflection – when is it really good to have and stick to rules? Does everyone have to follow rules? In what way could rules limit personal freedom? Is this happening anywhere? What are the rules of the class? Do we agree with them? Do they help us? Do we violate them and, if so, why? Would it be good to change them so everyone could calmly respect them?



## Class rules

Mgr. Radka Svobodová

*Suggested games and activities:*

### WALKING MEANS RUNNING

Age: Primary school grade 1 or older

Duration: At least 3 minutes

Min. space required: A classroom with desks arranged along the walls

Description: The class walk around the available space and the teacher calls out instructions: "Walk!" – the pupils walk. "Run!" – everyone runs around. After a while, the meanings of the two instructions are swapped, i.e. "Run!" means walk, and "Walk!" is run.

The teacher changes things up, adding more instructions after a while: "Squat!" and "Jump!" "Walk and Run!" remain swapped, but "Squat!" and "Jump!" are correct but also get swapped at some point, so "Squat!" gets the class jumping, and vice versa.

If the class handles the swapped commands well, it is possible to add more (e.g. "Clap!" x "Name...", "Turn!" x "Lie down!" etc.)

### AIRCRAFT AND CORRIDOR

Age: Primary school grade 3 or older

Duration: At least 5 minutes

Min. space required: A classroom with desks arranged along the walls

Description: The class forms a circle. Everyone plays a plane. There are a lot of aircraft in the air, so a lot of planes. Everyone is responsible for the safety of the air traffic. If two planes collide, it is a disaster. (An option is that a pupil who causes a collision is removed from the game.)

Standing in the middle of the circle, the teacher marks out a piece of space with a scarf placed on the ground. This represents a corridor that all the planes have to pass through. After "taking off" (leaving their place in the circle) the planes cannot stop as they would crash; they can change their speed, though. Crucially, they all have to fly safely through the corridor.

### GOING FOR GOLD!

Age: Primary school grade 4 or older

Duration: 10 minutes

Min. space required: A classroom with desks arranged along the walls

Description: Everyone in the group thinks of an important goal they are striving for. The group disperses around the room. No bumping into each other! The teacher demarcates the area with chairs; no one is allowed behind the chairs. During the activity, the teacher shrinks the space for the group, the boundary constituting the chairs, until there is almost no room to move. Then they widen it again.

Players go through the following options:

- *Everyone is pursuing their own goal, and no one cares about the others.*
- *Everyone is pursuing their own goal, and we understand that others are also chasing after goals important to them; everyone is considerate and aids each other*

Reflection happens afterwards in the circle: *What was it like to ignore others on the way to achieving the goal? Moreover, what was it like to help them on their journey and reach their goal?*

## SHOO SPARROWS!

Age: Primary school grade 1 or older

Duration: At least 2 minutes

Min. space required: A classroom with desks arranged along the walls

Description: The class is split into pairs. Each pair puts a chair in the available space, so it is evenly filled with them; a pupil from each pair sits down on one, while the other kneels on the floor. One of the pair for an odd number of children or both members of the pair for an even number clap hands, then shout out "Shoo, sparrows!", and a chair is removed.

The pupils on the chairs swap partners and places immediately; the last one or the pair without a seat again clap and shout out "Shoo, sparrows!"

Box:

## DIFFERENT COLLECTIONS OF MATERIALS – SCRAPS OF PAPER

Using small scraps of paper, each pupil thinks up and writes down a slogan on the given topic. With each pupil writing alone, no interaction occurs between the members of the class. It is possible for anyone to write on several scraps of papers if they wish. This continues without disclosure of any kind; e.g. when folded, they can be placed on a costume token of a character or on a scarf spread out in the middle of the circle.

The scraps can be further sorted into groups, e.g. according to areas the class has been working on, recent reading material, etc.

Examples:

"A police officer wants to reward a ghost for helping to catch a thief. I wonder what the spook will wish for?" Everyone writes a comment relating to the ghost.

"What's your biggest fear?" Everyone writes what is true for themselves.

*Suggested lessons:*

## THE IMPORTANCE OF COMMON RULES

Age: Grade 3 or older; a simplified version is given for first graders and older

Duration: Approx. 45 min., depending on the size of the class

Min. space required: A classroom with desks arranged along the walls

Resources: Chairs, sheets of wrapping paper, markers

Description:

1. The Shoo Sparrows game as a thematic transition to rules: (Teacher) "Let's play the game following the rules." The importance of rules: "Did you enjoy this game? Why?"
2. "Let's try to play the game without any rules!" (If players are too wild, use the "Freeze!" command, point out the need for safety and move on.) "What was it like without rules?" "Did you enjoy it?" "Which version did you like better and why?"
3. Brainstorming session: "Where do rules exist in our lives?" The class sits on the floor in a circle with wrapping paper and markers in the middle. The teacher asks: "Where do rules exist in our lives?" "How are our lives governed by rules?" (E.g. transport, roads, shopping, school, offices, doctors, home, etc.) Anyone who has an idea says it out loud, then writes it down on a piece of wrapping paper. When working with first graders, the teacher writes things down. After writing down every idea the class has, the notes are read out loud.
4. Live tableau: "What would things be like without rules?" The class splits into groups with approximately four members each. Each group briefly agrees what area they would like to address and circles it on the wrapping paper. Then they prepare 3 live tableaux on the topic of how things would be without rules in the chosen area (e.g. school). Divide the classroom (space) into a *stage* and an *auditorium*. Each live tableau should last at least 7 seconds. The teacher can help by marking the beginning and the

end of the performance with a triangle. A semi-improvised scene would also be applicable (instead of tableaux) to communicate the given topic free of any rules.

## CREATING COMMON CLASSROOM RULES

This could build on the previous thematic unit.

Age: No modification – grade 3 or older; modified – first graders and older

Duration: Approx. 45–90 minutes, depending on class size, age, and level of the pupils

Min. space required: A classroom with desks arranged along the walls

Aids: Small scraps of paper and pencils

Description:

1. Writing statements and reactions on scraps of paper: *What behaviour by others upsets me?* The class is split into pairs. Each pair has 5 minutes to talk about “*What behaviour by others upsets me?*” After the conversation, everyone writes down what bothers them most on small slips of paper; importantly, there is one comment per slip of paper. It is possible for anyone to write on several scraps of papers if they wish.
2. Sorting material in fours (can be skipped for time reasons). The task of each 4-member group is to arrange the slips with the same content together, so that only one slip is left per group and on a separate topic.
3. Collective reading of the notes made. The whole group sits, forming a circle. Each group reads their slips of paper and places them on the floor in the middle of the circle.
4. Choosing material for improvisations. Each group of four takes a slip of paper (either their own or another). If they cannot agree, the teacher assigns one to them, for example “the third ticket to my left”.
5. Improvisation in groups of four on a selected theme. Each group prepares two short improvisations. The first improvisation shows exactly the topic from the note, i.e. *what bothers me*. The second shows what would have to happen for the cause of *what bothers me* to disappear. In other words, this constitutes a variation of the preceding improvisation that captures the ideal, desired state of affairs.
6. Presenting the semi-improvised scenes – each group performs them in the following order: (1) What bothers me; (2) the variation that captures the ideal, desired state of affairs.
7. Making rules in fours. The initial groups of four are asked to write on their slips of paper containing responses to *What kind of behaviour by others upsets me?* that express how people should behave to avoid the *things that upset them*. For example, for *I don't like lies*”, the desired behaviour could be to *speak only the truth*”.
8. Option 1:  
How people should behave. The group writes down together on wrapping paper how people should behave to avoid the *things that upset them*. This list provides a basic starting point for the development of common rules.  
Option 2: Voting on rules in government. The classroom is turned into an improvised political assembly hall. The pupils are seated and play MPs, while the teacher pretends to be the chairperson of parliament (indicated by a costume token, e.g. a tie, when acting the part). The teacher starts a meeting to discuss common rules, reading them out one by one, these being the rules proposed by the pupils (the desirable behaviour they have written on slips of paper comments on *what upsets them*). The class votes on each; if a proposal has a majority, it is added to the list of common rules. At the end, the teacher, as the chairperson, reads out what the MPs have agreed on and asks if anyone else has any necessary suggestions.

# Aggression and causing harm

Mgr. Radka Svobodová

*Suggested games and activities:*

## ATTACKING AND RESPONDING

Age: Primary school grade 1 or older

Duration: At least 3 minutes

Min. space required: Allow each pair to have a little space around them.

Description: The class splits into pairs, denoted as A & B. No physical interaction occurs. A "attacks" B with gestures, body language and facial expression; B responds in kind to the attack, then the "Freeze!" command is issued, with A & B remaining in a pose for 7 seconds. Then they end the pose. Afterwards, B "attacks" A.

A responds to the attack, and "Freeze!" is said again, with A & B remaining in their pose for 7 seconds before A attacks again, etc.

## ME? NOT ME! YOU DID IT!

Age: Primary school grade 3 or older

Duration: At least 5 minutes

Min. space required: Allow each pair to have a little space around them.

Description: The class forms a circle. The teacher starts by saying "You did it!" pointing at someone in the circle. That person responds: "Me?" "Not me!" "You did it!", pointing at someone else. The other person responds: "Me?" "Not me!" "You did it!", pointing to another...

The pupils' reactions can take elements of different hidden meanings and moods (aggression/hurt/suspicion/boldness, etc.)

## FIGHTING WITHOUT TOUCHING

Age: Primary school grade 1 or older

Duration: At least 2 minutes

Min. space required: Each pair needs some space around them

Description: The class splits into pairs, denoted as A & B. No physical interaction occurs; any physical gesture is always at least half a metre from the partner. A "attacks" B, e.g. by "punching" them. B responds to the situation, attacking A e.g. by "striking back". The fight continues.

Box

## LIVE TABLEAUX

*Pupils use their bodies to express either a setting or a situation that captures a specific moment. Live tableaux – the pupils remain completely still in their poses, like people in a picture or photograph.*

*For younger children (pre-school age / first graders), the "Photographer walks around the world" activity could be used to help prepare such poses.*

*Examples:*

*When learning about a capital city, the children use their bodies to express the spirit of the city, such that everyone knows what they represent; the teacher asks each pupil in the live tableau what their part in it is.*

*When teaching about domestic animals, children use their bodies to make a pose of a farm yard.*

*The pupils create a live tableau of what it looks like in a classroom where children feel great.*

*Another could be on what a classroom is like where children feel bad and do not want to be there.*

*With a more experienced group, the live tableau can be applied when reflecting on the situation. It is applicable to express immaterial things. For example, "Create a live tableau that expresses today's lesson!" One by one the pupils join the scene, saying what they are; e.g. "I am cooperation", taking a body posture that they think expresses the word; more examples: "I am an idea", "I am tired", etc.*

*The tableau can be brought to life for a moment, with the pupils commencing an improvisation, and then the resulting situation is stopped to create another pose.*

*More options for working with live tableaux are listed in the text below.*

*Suggested lessons*

## **LIVE TABLEAUX (LV) THEATRE**

Age: Primary school grade 3 or older

Duration: Approx. 45 minutes, depending on pupils' experience and class size.

Min. space required: A space split into a *stage* section and an *auditorium* section

Description: The teacher brings a clear problem to solve (e.g. a child nobody talks to is knocked down by someone in the changing room, or a child with a bad habit of stealing other's food, or older kids waiting for smaller kids on the stairs and making life difficult for them when they want to pass by, etc.) Only a single problem is given. The example described below concerns a child who steals other's food.

1. LVs in smaller groups – the group is split into groups of 3–5, each one creating an LV on what happens, what it looks like when the child steals.
2. An LV showing the reality – the groups perform planned LVs to each other.
3. LVs performed by smaller groups, showing an ideal scenario – the groups remain in place, each constituting an LV expressing an ideal outcome.
4. An LV showing an ideal outcome – the groups perform planned LVs for each other.
5. An LV showing the first step of a change from the current state to an ideal outcome – the small groups remain in place, each in a pose of their LV on what such a first step would be; note that these LVs are not performed separately.
6. Three LVs showing change through slow motion – each of the groups performs its three LVs for the others. Always in the following order: CURRENT STATE, IDEAL OUTCOME and, lastly, STEP 1. It is important to rank the LVs in this way, i.e. putting Step 1 after the expression of the ideal outcome, because it is Step 1 which marks the beginning of a new, desired path. Each LV lasts at least 7 seconds, and changes are made in slow motion, with no talking between the performances. Music can be played in the background; the music is audible as they plan their LVs, but muted for the duration of the LVs and starts again after 7 seconds.

## **STRUCTURED DRAMA: TOMMY TUCKER**

Age: Primary school grade 4 or older

Duration: Depends on the size of the class; the complete activity for large groups (of about 20 pupils) takes 4 45-minute lessons.

Min. space required: A classroom with desks arranged along the walls

Resources: A postcard with writing on it, 3 rolls of wrapping paper and suitable marker pens, a costume token for Tommy and props (a lighter and pocket knife), a costume token for the headmaster

## Description:

1. Reading aloud in a circle – the class sits and the teacher reads from a postcard showing a lake or body of water suitable for fishing: *Dear Auntie, We're having such a wonderful time here. You can't even imagine! I'm sleeping upstairs and there's water and we've been swimming. Everyone's lovely here! Kisses & hugs, Susie*
2. Discussion of what's written on the postcard: Who is Susie? How old is she? The class give opinions based on what they know from the text.
3. Drawing Susie's location – half the class draw a picture of what it looks like from the outside and the other half draw the inside of where she's staying.
4. Description of the drawings – each half of the class describe in detail the pictures to their classmates.
5. Live tableaux (LV) of the pictures – the pictures are swapped between the two halves of the class; the pupils in both teams create three live tableaux (still poses/"photos") based on the picture they receive – e.g. what activities kids can do at the pictured place.
6. After preparing their LVs, they present them to the rest of the class; each pose is to last seven seconds (without any movement).
7. Writing together on a large piece of paper – the class sits around the paper, reflecting on what is needed for children and adults to enjoy a great time together (as expressed in the live tableaux); e.g. tolerance, clear rules, willingness to do things, etc. The class is encouraged to speak aloud their ideas and write them down on the large piece of paper.
8. Narration continues: "A few days later, a child arrived. He was the last one to join the others. He couldn't come earlier because he had been sick. The children who knew him were taken aback by his arrival. They knew he was a bit of a bully and liked to hurt other kids, especially smaller ones. What's more, he'd thrown his school bag away and even stopped going to school!"
9. Naming the boy – the group agrees on a name; herein Tommy Tucker is used. He is assigned a costume token to signify his character – a baseball cap, for example.
10. Changes to the LVs – the two groups return to their tableaux created in part 5. They change them as necessary to adapt to Tucker's arrival. They should only modify what they had previously created, not devise new ones. Whoever plays Tommy is to wear the given costume token.
11. Presentation of the modified poses – during this, the teacher chooses one and in turn gets all pupils to speak about the thoughts of their character at that moment.
12. Narration continues: "Then something very serious happened. So serious was it, that the police were called by the adults. And the child behind it was Tommy!"
13. Improvisation in groups of four – the groups devise and perform semi-improvised plays; the plots are in response to this question: 'What happened that made the adults call out the police?'
14. The teacher sits on a chair – the "hot seat" – and acts out the role of Tommy Tucker, complete with his costume token, i.e. a baseball cap; they have the necessary props in a pocket – a penknife and lighter. The pupils ask Tommy questions as themselves, not from the perspective of a role.
15. The teacher answers as Tommy (e.g. I feel lonely, I live with my mother who works all the time, various men come to the home, I only love my dog Rex). When answering, Tommy plays with the lighter and then the knife to raise tension.
16. A meeting at Tommy's school – this is held to address the aforementioned occurrence and attended by teaching staff, i.e. those supervising at the time of the trouble and the parents of the children who had been present, as well as Tommy's mother, a social office worker and an educational counsellor. The teacher plays the role of the head of the school (from which the teacher can control the course of the discussion and moderate the session); once everyone knows the role they are to perform, a circle of chairs is formed.
17. One by one, the pupils sit down on their chairs and say who they are. Then a minute is given for everyone to think about the character they are playing, e.g. their background, whether they know Tommy, their relationship with him. Then an improvisation (without any planning in advance) begins; the headmaster starts the meeting that is convened to decide on what to do about Tommy. They ask about experiences anyone present has had with the boy, and go on to encourage discussion of what anyone suggests happens when Thomas misbehaves (#12). The headmaster guides the class to some sort of conclusion.
18. The class is divided into three groups, each devising an LV to express Tommy's life in relation to one of the following areas: family, peers, school; such that all three areas are covered by the class.
19. Presentation of the LVs – the groups present their poses to the class.
20. LVs expressing an ideal outcome, as performed by the same groups, each showing how

things would look regarding Tommy in the chosen setting (i.e. the aforementioned area) if things were ideal.

21. Presentation of the LVs of the ideal outcome – the groups perform to each other.
22. LVs expressing the first step of a change from the current dire state to ideal outcome – the same groups create an LV of the first stage of transition from the current to the ideal state in their chosen setting (area). These LVs are not performed separately.
23. Three LVs with changes shown in slow motion – each group presents its three LVs to the class. This has to occur in the following order: REALITY (the current state), THE IDEAL OUTCOME and, as the last one, STEP 1 (transition to the ideal outcome). It is important to do the LVs in this way, i.e. putting Step 1 after the ideal outcome, since Step 1 marks the transition to a new, desirable direction.

Each LV lasts 7 seconds, and changes from one to another are made in slow motion; no talking happens between the LVs. Music can be played in the background during preparatory stages, not during performance of the LVs, resuming again after the period of 7 seconds.



# Mocking

MgA. Lucie Švábová

*Suggested games and activities:*

## CARTOONS

Age: Grade 1 or older

Duration: 10 minutes

Min. space required: An open space is ideal, but an aisle between desks is also an option.

Description: Put the pupils into pairs. One of them walks through the available space, the other following them about a metre behind, observing the way the first one walks. The one following on behind chooses a movement of the first one, emphasises and caricatures it, continuing to walk behind the first player with this exaggerated movement. After a while, the teacher gives the command to swap, and the one who went first now follows their partner, watching them and exaggerating elements of how they walk. The teacher tells them to swap roles several times until complete caricatures of the pupils are created.

## SCULPTORS AND MATERIAL

Age: Grade 2 or older

Duration: 20 minutes

Min. space required: An open space is ideal, but a space in front of desks is also an option.

Description: Pupils are put into pairs, and together they secretly agree on the two classmates they are to play and their connection to one another, as modelled on another pair in the class. One of the pairs stand together in the available space and becomes the "material" – clay, while another pair are "sculptors". The sculptors move the "material" into a pose to express their chosen classmates and leave. The "sculpting" is done without talking, only through physical interaction. The sculptors work carefully and considerately, without telling the "clay" who they are. The "clay" pair think about, based on their pose, who they could represent from the class. On the instructions of the teacher, they "come to life" and improvise a suitable narrative with an ending.

## GOSSIPS

Age: Grade 3 or older

Duration: 10 minutes

Min. space required: At desks or in an open space.

Description: Pupils are either positioned at their desks and have a designated order or in a circle in the available space. A piece of simple information is given by the teacher. The beginning to the sentence is repeated each time in the game: "Have you heard that...?" The information is passed around like gossip, each person modifying the content a little. Every pupil, in turn, bases what they say on the sentence passed on to them.

Examples: Pupil 1: "Have you heard that George has braces on his teeth?"

Pupil 2: "Have you heard that George has strange looking teeth?"

Pupil 3: "Have you heard that George has teeth that grow in two rows behind each other?"

Pupil 4: "Have you heard that George's great-granddad was a shark?"

## AN EXCELLENT IDEA

Age: Grade 1 or older

Duration: 15 minutes



Min. space required: An open space

Description: Pupils walk around the available space, filling it. The teacher sets a rhythm for them to walk to. After a while, someone exclaims: "Let's pretend to be...!" Everyone immediately responds enthusiastically and exclaims in a positive manner to this fantastic idea. "Yes!"; "Excellent!"; "Great!", etc. They improvise a scene based on the idea, and the pupil who came up with it exclaims: "That's enough! Let's move on!" Afterwards, the pupils split up again, milling around the space until another "great idea" is suggested. Examples: Pretend to be meerkats, horses, superheroes...

## YES, THAT'S RIGHT!

Age: Grade 3 or older

Duration: 15–20 minutes

Min. space required: At desks

Description: Pupils have improvised dialogues in pairs. The game can also be played by smaller groups, whereby the members act after each other in an agreed order. The teacher gives a scenario for the narration. Examples: This story takes place on the last day of a holiday, during a visit to a castle full of ghosts, etc. The first pair performs, the others listen. The pupils talk, no interruption is permitted; they complement each other and develop the story together. They act like they know the story very well. The speaker says one or two sentences and their partner immediately follows up with the words: "Yes, that's right!" and continues narrating the story. They take turns in pairs until the story is over. The link that keeps the story going is the phrase "That's right!".

Box:

## COSTUME TOKEN

*This constitutes a part or an indication of a costume that clearly distinguishes a character. It could be an apron, a baseball cap, a scarf, a school bag, etc.*

*Costume tokens help to distinguish reality from pretence. They also help to enliven the occasion and attract attention.*

*Examples:*

*In simple games like: "The King/Queen is/is not at home!" where the one who plays the royal leader puts on a hat and becomes that character. Then they say, in this role: "The King/Queen is at home!" and everyone has to behave in a subservient manner by bowing or curtsying, for example. Then the royal leader takes off the hat and says: "The King/Queen is not at home!" and everyone runs around and is noisy.*

*A token is often applicable when the teacher takes the role of someone else in a story performed with children. They tell the pupils: "When I put my cap on, I'll be a new classmate and you can ask me anything you want".*

*Another option is to place a costume token for a negative character from a story or activity on a chair so the children can speak to it. This is effective when the teacher does not want the pupils to take on a difficult, uncomfortable role.*

*Forum Theatre also makes use of costume tokens for the sake of clarity.*

*Suggested lesson:*

## MY-BIG-MACHINE

(The lesson is based on a book entitled Haló Jácičku by Daisy Mrázková and published by Albatros Publishing House; the same book is the source of the excerpts used elsewhere in this lesson.)

Age: Grade 1 or older

Duration: Approx. 150 minutes

Min. space required: A classroom with desks arranged along the walls

Resources: A4 sheets of paper, crayons, a picture of a mole cricket, black scarf

Themes: Respect for the opinions, ideas and creations of others. *I cannot evaluate someone else's work without knowing all the circumstances.*

What it is about: Close friendships, imagination, fantasy, mocking things I do not understand.

Description:

1. Warm up – playing a game: The Fox and the Rabbit – pairs form “burrows” by holding each other’s hands, the Fox says “I’m going to catch you!” and chases after the “Rabbit”, which runs away shouting “I’m scared!”; when Fox catches the Rabbit, they swap roles. The Rabbit can hide in a “burrow” by standing beside someone with their back to another, and this pupil becomes the new Rabbit.
2. Motivation for the story: the teacher narrates a story: “You know, children, I know a clever animal with the name of Rabbit, who has lots of great ideas and is a good friend to another creature in the woods.”
3. Mime - the pupils try to guess who the friend of Rabbit is; one by one, they mime the actions of a forest creature that could be the one, the others guess what it is they are portraying. Teacher: “Rabbit’s friend was a squirrel.
4. Do you also have such a good friend yourselves?” Discussion ensues in a circle (or live tableaux could be employed) about what the pupils do with their friends.
5. My-Big-Machine – Narration – Teacher: “One day, Rabbit invented and built something really special and called it *My-Big-Machine*.”
6. The children first learn the word “My-Big-Machine”, expressing the syllables by clapping their hands.
7. In groups of four, the pupils invent a machine from their bodies that moves rhythmically; each represents a part of the machine and makes a simple movement, the next child follows and all four link up, one by one. To do this each pupil in the group chooses one of the four syllables in the machine’s name. The machine should have a specific purpose for use in the forest.
8. Drawing – the children do pictures of “My-Big-Machine” individually, in the knowledge that Rabbit specially invented for Squirrel to have fun! Again, they decide what purpose the machine serves. Give them plenty of time to create and think about details; they should not rush, it is for their best friend, after all!
9. Reading an excerpt from the book – the children learn what Rabbit really built, joined by a creature called Mole Cricket in the story.

Rabbit was having fun building something. He was heaping pebbles, tree bark and lumps of earth on top of each other. He set a small cone of pine on the top and placed the tip of a pigeon’s feather in the cone. It was a big structure. Squirrel was standing nearby, who looked at it and said “Very beautiful.” Suddenly, though, Squirrel became tense: “Watch out! Mole Cricket is coming!” And, indeed, Mole Cricket sauntered up, stopping beside Rabbit’s creation. “What is it?” Mole Cricket asked menacingly. Rabbit decided to be brave, unlike before. After all, Rabbit was big now. And Squirrel was here, too.

10. Mole Cricket – explain what a mole cricket is and show a picture of it.
11. Collective role – playing Rabbit. Teacher: “Now you will all play Rabbit – the builder of the My-Big-Machine, which was a lot of work for a rabbit to do! I’m going to speak the words said by Mole Cricket. Please sit still and make faces to in response to the words, don’t speak! (The children can see a drawing of the My-Big-Machine.)
12. Mole Cricket – the teacher, playing Mole Cricket, comes and looks at their pictures and laughs at them: “What’s this? What’s that good for? What’s this nonsense? That’s useless! Yuck! Those are just stones, not a My-Big-Machine!”
13. Rabbit’s feelings – teacher: “How does Rabbit feel right now? Is it right to criticise someone’s creation like that?” The teacher goes around the circle touching each pupil’s shoulder, and one by one, they say how they think Rabbit would feel.
14. Analogy with real life – small groups or pairs reflect on whether they have been unfairly laughed at in their lives, what they did and how they reacted. They choose one or two stories and very simply, briefly act them out in a mini-play. Then, the Forum Theatre (or participatory theatre) method devised by A. Boal is applied; anyone in the audience can stop the scene whenever they do not like the situation portrayed, when oppression is present, by shouting out “STOP!” and taking the place of the oppressed character. They can then attempt, aided by their different perspective, to change the situation so that the oppression exerted by the aggressor is alleviated or does not occur at all. This technique shows children that each and every situation has many possible outcomes.
15. Rabbit’s revolt – short mini-plays in pairs, one playing Mole Cricket and the other Rabbit,

through which the pair figure out how Rabbit is able to defend his machine.

16. Read aloud another excerpt from the book, thereby learning what action Rabbit takes in the actual story. "That's My-Big-Machine," he replied, seemingly calmly. "What?" "My-Big-Machine." "What's My-Big-Machine? There's no My-Big-Machine." "There is. There it is for you to see." "It's just pebbles and a pine cone and a feather!" said Mole Cricket dismissively. "But, all together, it's My-Big-Machine," the Rabbit claimed. Mole Cricket was a little taken aback by this. "What is this My-Big-Machine?" "Nobody knows." "So you see, and you say it's something." "And do you know what it is?" "It's clear that I know! They're just ordinary..." "SO WHY ARE YOU SO CURIOUS ABOUT IT?" Rabbit shouted wildly in a way that the My-Big-Machine shook to its foundations and looked like it might collapse. Mole Cricket backed off a little. ("Don't let up!" whispered Squirrel.) "No one knows what a My-Big-Machine is," explained Rabbit. "In fact, no one knows what a My-Big-Machine is, so no one knows what this is. So maybe this is actually a My-Big-Machine!" "And maybe not," retorted Mole Cricket. "But it's not certain, is it? So we should remember that," Rabbit said firmly. Mole Cricket wondered what else to say. Mole Cricket cried out bitterly, "You just made that up! You've made up everything about the My-Big-Machine!" "Well, I made that up because I made the Machine, too," defended Rabbit, looking proudly at his stones. "I thought up everything myself and built everything myself. How can anyone have a problem with that?" Mole Cricket walked away dejected. Squirrel's eyes shone with great admiration for Rabbit, who was happier than ever.
17. Reflection – discussion of Rabbit defending the creation. Everyone has the right to their own work, their own opinion, and no one has the right to ridicule someone else's work and efforts.

# Mobile phones at school

Mgr. Radka Svobodová

*Suggested games and activities:*

## ARISTOCRAT AND SERVANT

Age: Primary school grade 3 or older

Duration: Approx. 10 minutes

Min. space required: A classroom with desks arranged along the walls

Description: Split the class up into pairs. One in the pair is the Aristocrat, the other the Servant. The Aristocrat wordlessly teaches the Servant a few commands. A simple movement is assigned to each one that signifies a certain action (e.g. snap, clap, etc.). The Aristocrat is constantly on their mobile phone (a pretend one), so these commands of movement are associated with the mobile phone. The Aristocrat goes for a walk with the Servant, meets others from high society, greets them nobly, and all the Aristocrats are proud of what their Servants can do.

After five minutes, the pair members swap roles.

## NARRATIVE MIME: SCHOOL WITH MOBILE PHONES

Age: Primary school grade 2 or older

Duration: Approx. 5 minutes

Min. space required: A classroom with desks arranged along the walls

Description: The class acts out what the teacher narrates as a mime. The teacher can say aloud something like the following: *"We're in class, it's a break time, everyone is on their phones; you can't hear what the person on the other side of the room is saying; there's a lot of yelling in the classroom. You dismiss a classmate who's trying to show you something on their phone. The bell rings, you go to the desk, your friend texts you, you enthusiastically text back. Suddenly you find the class writing something. Dictation! You have no idea what's going on, and frantically search for a notebook, a pen, writing a piece of a sentence you heard. The female teacher says to turn it in. You hand her a blank notebook and get back a very bad mark, as expected."*

The text can be adapted to suit the specific needs of the class, of course.

*"And since everyone in this school has a mobile phone, so does the teacher. You are the teacher in question. You start to teach, but your mobile phone rings, you pick it up and talk about personal things as if speaking to a friend. Then you hang up, tell the class to copy from their textbooks, and start messaging or commenting on Facebook or Instagram posts. The bell rings and you leave the classroom."*

## MINUTE INTERVIEWS

Age: Primary school grade 2 or older

Duration: Approx. 5 minutes

Min. space required: A classroom with desks arranged along the walls

Resources: Small slips of paper with the names of people on them, for example: older students, teachers from the school, grandmothers, shop assistants selling mobile phones, a manager

Description: Everyone draws out a slip with the name of the person to be performed on it, and walks around the available space in their given role. After clapping and saying the command "Pairs!", the pupils form pairs, introduce themselves to each other (*"Hello, I am a manager; Hello, I am a grandmother"*) and go on to talk about

mobile phones for a minute in their roles. After a minute, upon clapping, everyone goes off on their own in their roles around the space. Again, there is the clapping signal and the activity continues with the "Pairs!" command said aloud. The pupils different form pairs, and in their roles they talk about mobile phones for a minute. This is repeated several times; each time, a new pair is formed by the pupils.

## MANAGER AND SECRETARY

Age: Primary school grade 2 or older

Duration: Approx. 8 minutes

Min. space required: A classroom with desks arranged along the walls

Description: Split the class up into pairs. In each pair there is a senior manager, very strict, who pays attention to detail, and a secretary who is fed up with the manager. The pairs walk around, one behind the other, the secretary has to carry around an imaginary mobile phone for the manager. When the manager has their back to the secretary, they pull all sorts of grimaces and faces at them behind their back, and gestures as to what they would like do with the phone. As soon as the manager turns around, the secretary behaves in a business-like manner. If the manager holds out his hand, the secretary puts the imaginary mobile phone in their hand for a moment. The manager checks the messages, or makes a short call, and gives the phone back to the secretary again.

After four minutes, all pairs switch roles.

BOX:

## THE TEACHER IN A ROLE

*A teacher in a role is an excellent way of internally conducting an educational lesson with drama.*

*The teacher takes the role of someone with whom the class reacts as if it were another, specific character, for example from a story. It is a good idea to introduce the teacher in the role before they commence it so the class can be sure that whoever is wearing the coat or a pink hat is "not their teacher". Sometimes the class may still address the teacher in the role as the teacher in real life. Here all what is needed is to either maintain the role and direct things when acting, e.g.: 'I am no teacher, I am Elaine, and I do not want to be a teacher, I want to be an air steward'; alternatively, it is possible to step out of the role, and prepare with the class for how to talk to, for example, a king/queen, and then return to the role again.*

*A costume token is an excellent aid for encouraging the right atmosphere for the teacher in a role; for example, a pink girl's cap may do for a classmate of the same age, or a red curtain as a cloak for a king/queen. The costume token makes a clear distinction between the teacher and the role they are playing.*

Examples:

*The teacher asks, in the role of royalty, their "advisors" whether to build a new bridge over the river as the present one was damaged in a flood. In the role, they then tell how they made their decision and give historical facts (here, the King is Charles IV, and it refers to Czech history):*

*"I, the King of Bohemia by the grace of God, decided in the year of our Lord 1357 as follows: to build a new stone bridge to connect the opposing banks of the River Vltava in the city where I live. This bridge will bear my name. I request that the stargazers determine the most favourable date and time for the laying of the cornerstone. I chose a young German builder, Petr Parler, and colleagues of his to construct the bridge. "*

*A teacher can pretend to be a classmate, e.g. Elaine, who runs into the classroom after overhearing teachers say that their class was not going on an outing because they could not agree on where to go.*

*A teacher can play the role of a pupil who has bullied a classmate and is meeting a board of teachers. The class makes up the council.*

*This technique can also be used in an independent way. For example, a teacher can play the role of William Shakespeare, telling the group "You have 5 minutes to find out as much as you can about me." In small groups, pupils then write down what they have learned.*

*There may be three basic levels of teacher in a role. The first is a role superior to the others, e.g. the counsellors and king. The second level is a role of an equal, i.e. Elaine, who brings the news of what she has heard to her classmates. The third level is as a subordinate, i.e. the bully who has to face a board of teachers.*

## MOBILES AT SCHOOL – THEMATIC UNIT

Age: Primary school grade 3 or older

Duration: 45 to 90 minutes, depending on the age, class size and the experience of the pupils.

Min. space required: A classroom with desks arranged along the walls

Resources: Wrapping paper, markers, a costume token for a school child (girl or boy), and another for a head teacher

Description:

1. Teacher in a role – The teacher plays the role of the school child who needs their mobile phone all the time. An appropriate costume token needs to be chosen for the role (such as a sweatshirt with a zip). The teacher in the role has a monologue in which they complain about what nonsense it is that they are not allowed to use their mobile phone when they want to, arguing something like *“I don’t stop the teacher from doing anything...”*, *“...everyone uses a mobile phone nowadays, I will miss something important on Instagram because of the teacher ...”* etc. The pupils do not play a role at the moment. They can enter into dialogue with the teacher. The teacher in the role of school child ends the conversation/monologue by saying: *“Blast! The bell’s ringing, I’ve got to get to class!”*
2. Dual improvisation – the school child and the teacher. The pupils split into pairs, one playing the teacher and the other the school child, as portrayed by the teacher in the previous step. A conversation ensues about why the school child needs a mobile phone all the time and why the teacher confiscates it. For three minutes, the pairs improvise the dialogue between the teacher and the pupil. After three minutes, they swap roles and continue the dialogue from where they had left off.
3. Narration – the school child is so angry that they start to persuade their classmates to write a petition for unrestricted use of mobile phones. They manage to get the majority of the class on their side, and write a petition, which they give to the teacher.
4. Writing the petition collectively – The class sits down on the floor around a piece of wrapping paper, the pupils writing down demands about the use of mobile phones in school with their justifications. There may not be many demands. Anyone who wants to write something should say it out loud first to avoid repetition of the same point.
5. Collective improvisation – a staff meeting of teachers – The teacher takes the role of the head teacher, the others take the role of teachers. The head teacher starts the special meeting convened by the request of pupils, pointing out that time is short (some colleagues still have classes later). The head teacher reads out the list of demands, including background information; the pupils in the role of teachers talk about the consequences of meeting the demands. The head teacher may fuel the discussion with the argument of lack of time.
6. Preparation of improvisation in small groups: A classroom full of mobiles – the class splits up into small groups of four to five pupils. Each group prepares a short scene on the topic of ‘a classroom full of mobile phones – what it would look like if everyone in the class, including the teacher, had their mobile phones in class’.
7. Spectrum of opinions – The teacher identifies two points in the room (chairs, corners, etc.) between which a spectrum of opinions will be created. A group decision is taken that constitutes the one of the head teacher at the meeting. One corner symbolises the point of view of fully allowing mobile phones for everyone, whereas the other is a strict ban on mobile phones. The scale between the points can of course be filled as well. Everyone prepares an argument to support their decision as the head teacher. Then everyone, in relation to their own decision, stands on the imaginary line where their opinion lies. The teacher asks the individual “head teachers” what decision they would make and why.



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