

A PACKET OF
LRY
PROGRAMS



1976

Cover By Beverly Hendricks

The Table of Contents

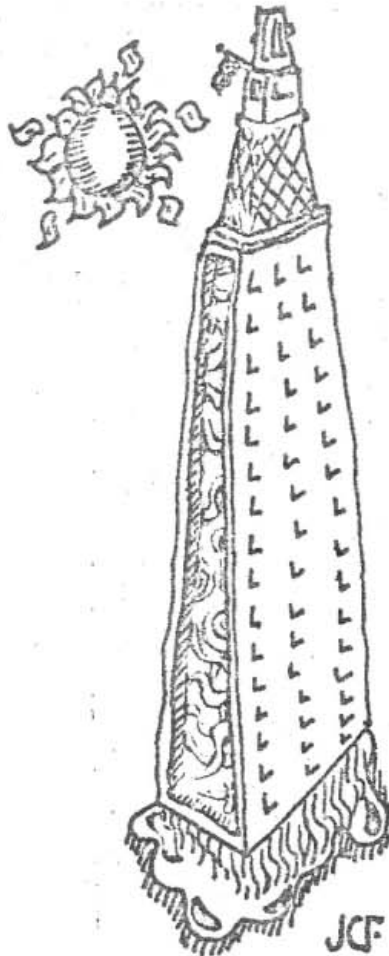
Introduction.....1

GAMES, INTELLECTUAL AND INSPIRATIONAL EXPER-
IENCES, ETC.....2

GUIDED FANTASY.....50

Bibliography.....57

University Associates..58





June 6, 1976

Hello,

What you are looking at, is a packet of L.R.Y. programs. The purpose of this packet is to be a resource for planning local group meetings, conference workshops, and worship services. We, who put this packet together, hope that it will be used only as an idea book, and not something to build a local group around or base an entire conference on.

This packet is the result of input from many people. Some people helped me with this packet without knowing it. Other people who helped me, knew all too well.

Two people who knew all too well that they helped, are Lou Diehl, who did all of the typing and has been my partner throughout this _____ (fill in the blank) experience, and Carlotta Woolcock, who answered a lot of my questions and taught Lou and I how to use the equipment (not including the typewriter, which is Lou's baby). A special thanks goes Gay Veit, Lynn Rubenstien Knight, Jennifer Shaw, Maggie Dale, and Danny Pentlarge. They did a lot of writing before I got here, which has been very helpful.

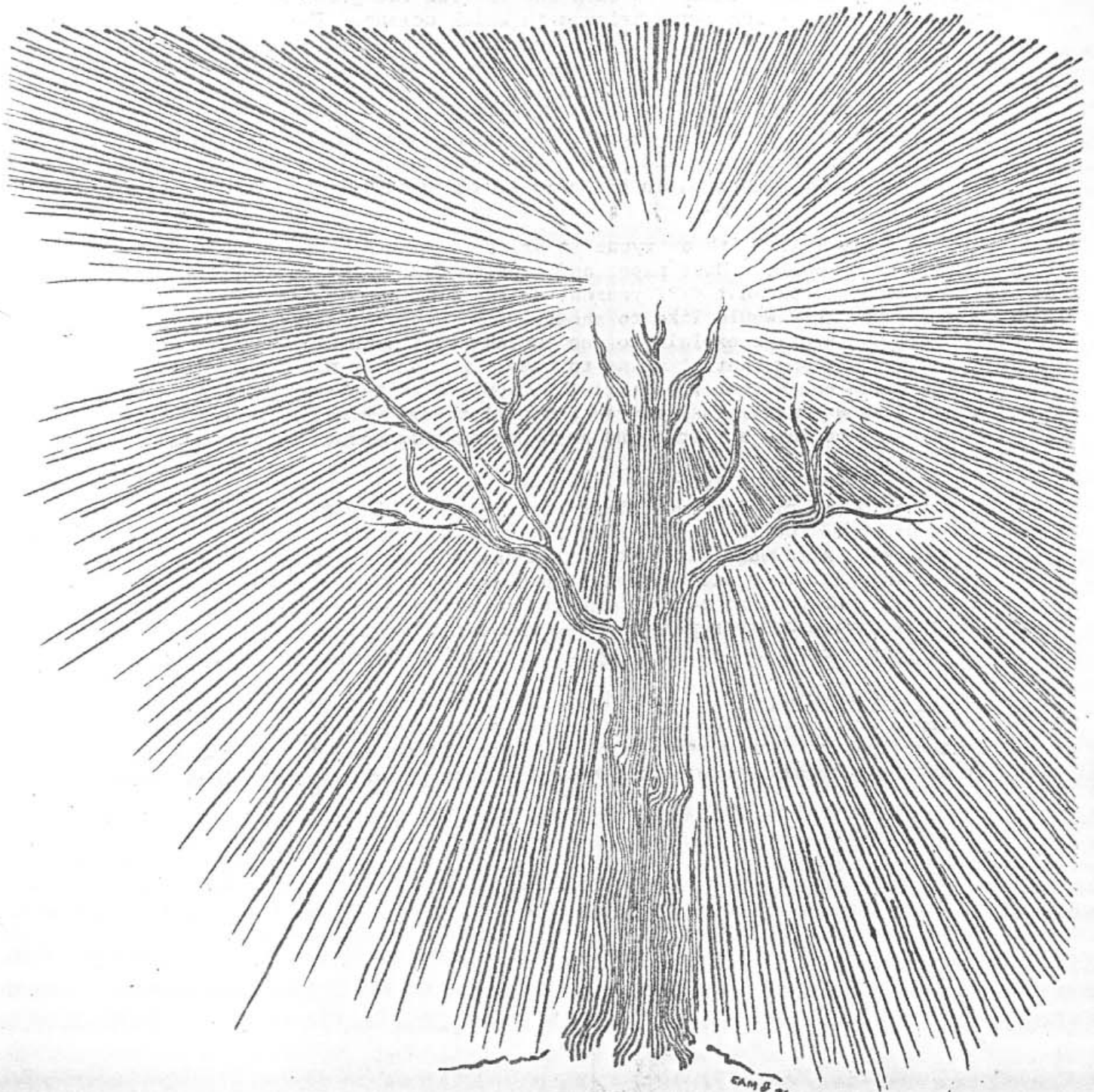
Some people who don't know that they helped me, helped me back in March, 1972, when they put together the L.R.Y. Theatre Games Workshop Packet, which this packet is making defunct. I was also assisted in April, 1975, when the L.R.Y. Recycled Programs Packet was produced. The Recycled Programs Packet is also being made defunct by this packet.

I would also like to thank the Unitarian Universalist Association Committee on Aging for the guided fantasies we used from their Aging and Awareness packet, Cathy Carney for her guided fantasy, and the University Associates for their structured experiences.

I am very happy to have had the opportunity to coordinate, and help put this packet out. I have felt a need for something like this for a long time, especially when I started to help plan meetings and conferences for my own local group. I have had a good time working on this packet, and I hope that you will find this to be useful material.

Bev Hendricks

GAMES,
INTELLECTUAL,
AND INSPIRATIONAL
EXPERIENCES,
ECT.....



The Name Game - This is a process for learning names of the group you have just come in contact with. Form a circle of however many there are. The first person says her/his name (first name); the next person repeats the first person's name and then his/her name. All around the circle, the people say the names of all the people before them and then their own. After everyone has had a chance, have everyone change places and do it again.

The Animal Game - If there are more people than 6-10 in your group it is a good idea to split up into two smaller groups for this program. Each person writes down, in secret, what kind of animal they would like to be and in what setting. Example: A monkey in a park. The papers are folded and thrown into the center. One person is appointed to read them. As each one is read the group decides among themselves which paper belongs to which person. The decision must be unanimous. The person is given the piece of paper that the group feels belongs to him/her. Some people can receive more than one and others may receive none at all. Go around the circle and have each person read the paper that they have been given. The person should tell if it is theirs or not, how it does or could relate to them, and then give it to the person who it originally belonged to. Have that person then explain his/hers to the group.

Show and Tell - Ask everyone to bring in something that they would like to share. Have paper and pencils for those who do not have something for what ever reason, so that they can draw a picture of what they would like to show. Split everyone into couples and have the couples explain to one another what s/he brought, why it was brought and what it means to them. During the middle or close to the end of the rap, tell the people that their partner is going to show your things/pictures and tell the group what you said. Bring everyone into a circle and each person talk about their partners' thing.

Paper Bag Game - Everyone is given a paper bag. On the outside they paste pictures and things telling what they feel others think of them. On the inside they put things that they feel about themselves. Afterwards, take turns explaining why each person put on (or in) what they did and let each person get feedback on what they said. No one has to show what is inside their bag, and no one can look inside another persons' bag without permission.

Lying - See who can make up the most believable or unbelievable lie.

The Grapevine - Sit in a circle and have one person whisper a sentence or two into the ear of the person sitting next to him. The sentence passes from person to person until it reaches the last one. It can only be said once each time. The last person says out loud



what s/he heard and then the originator repeats what s/he started. Compare all the various versions and discuss the implications.

Music and Creativity - Before the meeting, set crayons, paint, paper, glue, scissors, construction paper, string and anything else you can think of in the center of the room. Put on some music and dig in.

Hand Cream Orgy - Split the group up into groups of not more than 10 and not less than 6. Have them put their hands, minus jewelry, etc., into the center where the leader pours hand cream over them and then go from there. If they get into it, then go around pulling off shoes and socks, 'cause feet are just as much fun as hands.

Mock Trial - Have and take part in a mock trial, serious or humorous. Get someone to be the judge, the prosecuting attorney, defense attorney, bailiff, state and defence witnesses, and a jury.

Group Story Telling - One person starts a story. S/he breaks it off at a certain point and the next person takes over. As each person adds to it, it keeps going until the last person, if s/he can ends it. If they can't it keeps going around until someone finds a way to do it.

Human Machines - Divide into groups of three. Each group creates and acts out the machine that it designs. The groups come together and take turns showing their machines while the rest of the group tries to figure out what it is.

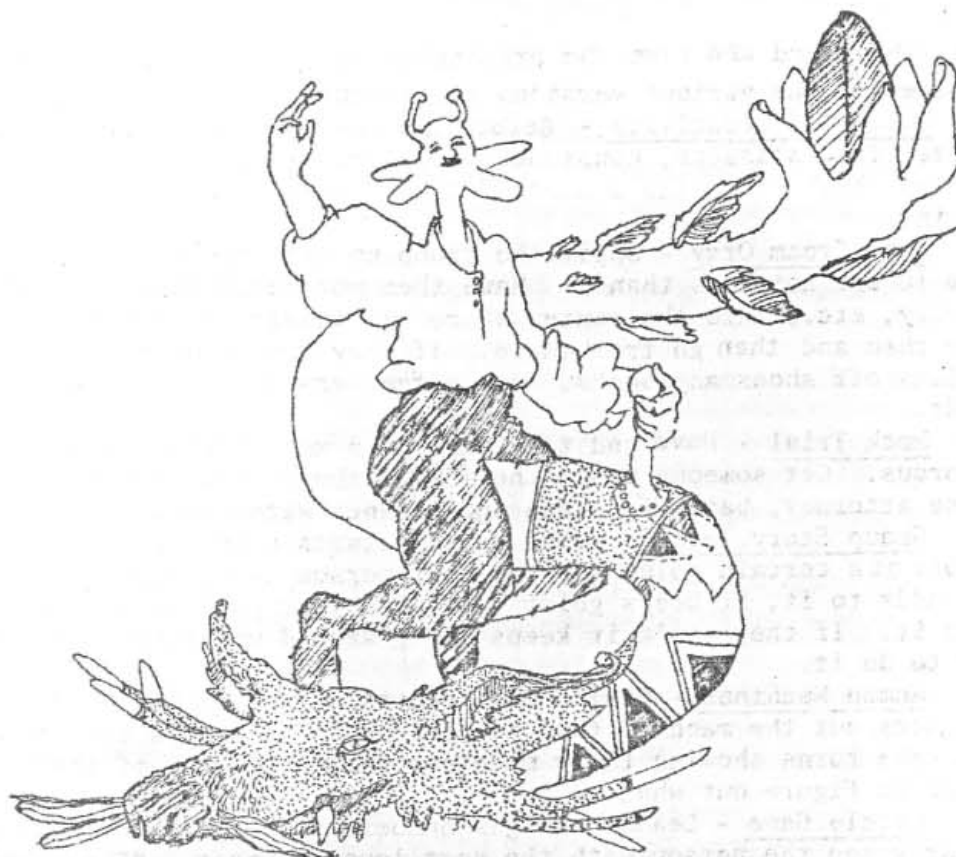
Circle Game - Leader assigns numbers to people so that each can clearly see the person with the next lowest number. #5 watches #4, #4 watches #3, etc. To begin, #1 initiates a movement. #2 must copy #1; #3 in turn copies #2; and so on until the movement has been performed by everyone. #1 meanwhile leads into a new series of movements, so that a "chain of command" is formed. The more alert the group, the shorter the lag between first and last parties, and the more fluid the actions.

Whert - One person leaves the room. One person is chosen by the group. This person is supposed to do some kind of motion and the rest of the people in the circle follow him. (Clapping hands, rubbing forehead, etc.) The person who has left returns and tries to figure out who is the leader, as the leader keeps on changing his/her motions, and the rest of the group follows. The trick is not to look at the leader, but for each person to look across the circle and follow what that person is doing. The first who is seated directly across from the leader will be watched, instead of the leader.

Monster Fight - (Two teams.) Each team forms a "dragon" by lining up and holding onto the waist of the person in front. The "head" of each dragon then attempts to catch the "tail" of the other. Since each team must function as a single "living" entity, this exercise demands group concentration on a common activity. Also, the personality of the beast is up to the group and allows for infinite variations.

Memories - Everyone is supplied with large piece of paper, a drawing utensil and a partner. Each person then draws a floor plan of a house that they lived in before they were ten years old. Allow 5-10 minutes. When finished each tells about their house, their favorite rooms, hiding places feelings associated with different parts of the house, etc.

Dreams - Find a partner and tell each other about a dream you had, how it made you feel and what caused it. Then become a circle and have each person tell the group about their partner's dream and discuss the implication of dreams.



Wink: Each person should choose a partner and one person is the "winker". Set up an area with no furniture or other objects about. This space must be well carpeted, covered with sleeping bags, or outside on the grass. Participants should remove all jewelry, shoes, and glasses. Yes, this can be rough. Then partners sit in a circle, one person behind the other, crosslegged, with hands in their laps. The "winker" is the person who does not have a partner. The idea is for the winker to get a partner by winking at someone in an attempt to get them to come to be their partner. However, this person's partner, who is sitting behind the person doesn't want to lose his/her partner. So the two people "battle it out" usually in something that resembles a wrestling match. The person trying to get away may not get on his/her feet and run, and the person trying to make her/his partner stay may not tickle his/her partner. The "winker" may "wink" (or point, as many people cannot play with their glasses and hence cannot see if they are winked at.) at as many people as s/he wishes, although a limit of two or three is desirable. The task of getting a partner for the "winker" is accomplished when one of the people s/he has "winked" at touches her/him. The "winker" cannot assist in this process but must remain in her/his place until the person has managed to reach her/him. There are MANY variations of these rules throughout the continent so feel free to adapt this to your specific area.

Skits - Some people get together, before the meeting and think up some situations. For example: A girl picks up a guy in a bar or vice versa; try to tell your father that you just wrecked his new car, etc. They may sound very corny, but it's surprising how funny they can be when they are spontaneous. Just ask for the number of people needed for each skit. After you have the correct number of volunteers, tell them the situation simply and let them go on from there.

Electricity - Everyone is seated in a circle and holding hands. One person starts a squeeze and it is passed around, either to the left or the right. Concentrating, maybe with your eyes closed, sends it around even faster and makes everyone higher. Experiment and send two in one direction or one to the left and one to the right.

Riddles - One person tells the riddle. The others must try to guess the answer by asking that person yes or no questions.

1. A man walks into a bar. The bartender pulls a gun on him. The man says "thank-you" and walks out. Why? Answer: The man had the hiccups.
2. A man lives on the 9th floor of an apartment building. Every day he takes the elevator up to the 5th floor and walks up the remaining four floors. Why? Answer: He is a midget and he can't reach any higher than the 5th floor button in the elevator.

Non-Verbal Communication - People can be arranged in a circle. One person goes in the middle and closes his or her eyes. People then go up individually and express how they feel about them. They can do this anyway they want, except through talking. No one is forced to go into the center and no one has to relate to the person if they don't want to. You can then discuss how you felt about it.

Mailboxes - Have everyone make themselves a mailbox out of small paper bag and hang them on the wall. Each week people can write each other notes and put them in their mailboxes. Sometimes someone can bring in a treat for everyone and leave it in their mailbox.

Intergenerational Workshop- This is a good chance to give a good showing of your group to your parents. This is also good for the parents of any kids that do not belong to the church and are a little uptight about LRY. One of the best ways to set it up is by an inner circle and an outer circle. A topic is picked previously. First the LRYers sit in the inner circle and discuss the topic among themselves. The time should be limited, maybe 15 minutes. Then the parents sit in the center, referring to any of the statements made when the LRYers were in the center. After the time is up you can break into groups of maybe three kids and three adults for further discussion.

Church Across the Street- Invite a youth group of another religion to one of your local meetings. This can be fun and very interesting. You can plan it as a serious thing and discuss the differences in your religion. It would be better to start off on a light foot. The Skits thing is a good starter. Also the Name Game at the very beginning might be a good idea. This can be a very good thing and you might even be invited back.

Mini-Conferences- Each person in your local can bring a friend. Plan it for maybe one day and one night. This gives time for workshops and anything else your local might have in mind.

Songs- Split up your group into groups of 4-5 people. Have each group go off and plan a song to present to the rest of the local. Bring the groups back together and have each one do what they have planned for everyone else. These songs can be made up or have actions to go with them, anything that people wish to do.

Role Trading. Two group members are asked to trade roles and to "be" each other for a few minutes during the group meeting, as an attempt to enhance empathy.

New Names. Participants assume new identities for the duration of the group's life. These new names may be chosen at the first meeting from suggestions based on first impressions.

Pair Descriptions. Members pair off and then write, independently and individually, free-association descriptions of themselves and their partners. They share these with each other to check perceptions and develop commitment.

Active Listening. To enhance interpersonal understanding, one participant makes a declarative statement. The receiving member acknowledges the message in the following way: "You feel (somehow) about (something)." The sender simply answers yes or no. Then the receiver may make a statement which is to be acknowledged by the first sender. They continue until they are satisfied they understand each other.



AN UNSTRUCTURED EXPERIENCE: Foot Washing and Massage

Some evening, when you have lots of time after a meeting, and everybody is feeling mellow, it may be the right time for some foot work.

Foot washing and massage is a gentle art, to make people feel good. And it does feel good. It is quite a different sensation to have someone else wash your feet, and a foot massage can make your whole body relax.

You may use: tubs filled with warm soapy water.
sponges, and/or loufa sponge.
towels
oil--such as salflower (this can be scented, if you like).
candles
pillows and a comfortable floor.

You can improvise, or do without some of those things. The most important thing is atmosphere, and that is the way you make it.

People should take turns. I suggest starting with a slow, thorough, foot bath, then carefully dry each foot. Run your hands over the top of the foot and under the arch. wriggle your fingers, between the toes, and take it from there. Do what you think will feel good, and accept (even ask for) the comments and suggestions of your subject.

This is a friendly, pleasant exercise, which can bring about an appreciation of one of the most sensual, graceful, and overworked parts of the body. Try it sometime.

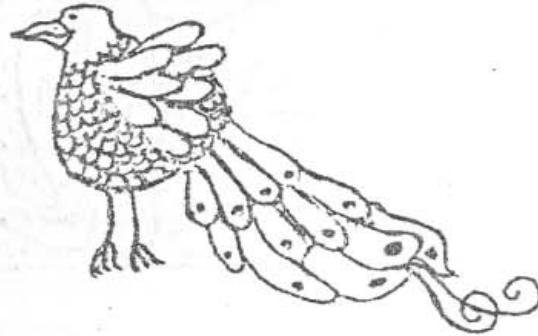
THE TAPE GAME

This game shows how sometimes a label can "make or break" you, it's a good guessing game.

What you need is a roll of masking tape, a felt-tip pen, and a group of about six to eleven people. Each person puts a piece of tape on his/her forehead. Then the person who leads the workshop writes a label on that piece of tape. S/he may use some of the below labels, or make up some others.

SAMPLE LABELS

Look up to me
Mock me
Ignore me
Just tolerate me
Love me
Hurt me
Take care of me
Try to pick me up
Honor me
Mimic me
Despise me



When everyone has a label, the leader should ask the group to relate to each other, using their labels. After a while, people may be able to guess what their piece of tape says, if not, tell them. It's interesting to discuss the experience later. If you decide to do it again, try not to give negative labels to the same person twice in a row.

Variation: Think up a situation and act it out, using the labels.

Interlock: In a large area, partners stand with locked arms in a circle. To begin, two people are chosen, one to be chased, one to chase the other person. The object is for the chaser to touch the person s/he is chasing. If this happens, the roles of the individuals switch. The only escape that the person being chased has is to lock arms with a person in the circle of partners. At this point, the partner of the individual with who the person being chased has locked arms, is now being chased. So what it looks like is: two people running in and out of a circle of partners. Occasionally, the chased person will grab someone's arm. When that happens, the role of the chased person is transferred to the partner of the person who the chased person has linked arms with.

DARLING, IF YOU LOVE ME....

This is a game for fun, and laughter. It is best played if you've got a bunch of people in a silly mood.

Sit in a circle. One person is "it". "It" chooses a person and tries to make him/her laugh. But the only thing that "it" can say is "Darling, if you love me, won't you please smile?" "It" can say it any way s/he wants to, but cannot tickle the other person. "It" can move around the circle until someone finally breaks down and laughs, then that person has to be "it". The object of the game for the people who are not "it", is, of course, not to laugh. And the purpose of the game as a whole, is just to have fun. Play this game sometime at three o'clock in the morning.



The following are "Quickies" taken from Volume II, Issue VI of People Soup.

Below are listed several activities that can be used to generate data about the internal dynamics of your group. You may want to discuss what happened after each exercise.

1. Lineup. Participants are instructed to position themselves in order of their influence in the group. The person at the head of the line is most influential. The task may be carried out non-verbally. Other traits besides influence (supportiveness, risk-taking, verbosity) can be used.

2. Rating Leadership. Within a strict time limit, participants develop a rating scale on dimensions of leadership and then rate each other.

3. Choosing a Family. Each participant chooses a family from among the other group members and explains the reasons for his/her choices.

4. Ambiguity. An unstructured situation is set up by directions such as the following: "During the next thirty minutes the task of the group is to decide how it wants to spend its time."

5. Similarities. Participants develop a list of all possible pairs of group members and rank-order them on similarity.

6. Kelly's Triangle. Participants develop a list of all possible triads in the group. Within each triad, two persons are to be designated similar to each other and different from the third.

7. Role Reversal. The facilitator introduces a controversial subject, such as drugs at conferences or the woman's movement. Each participant briefly expresses her/his own position. Then the group discusses the subject, with each person arguing the point of view opposite to his/her own expressed position.

8. Subgrouping. The group is divided into two or more subgroups on the basis of predominant characteristics. Criteria could include sex, age, degree of participation, or political persuasion. Subgroups discuss their differences.

9. Untitled. The group devises a game to be played with a ball. Members make up the rules and play the game.

10. Group Efficiency. Individuals write statements they believe to be characteristic of an efficient group. These are posted and rank-ordered by consensus. The group can then study its own functioning with this list as an evaluation tool.

Below are listed several activities that can be useful in heightening one's sensory awareness.

1. Exploring Your Space. Lie on the floor, eyes closed. With your hands explore the space you occupy. Stretch and contract your space.

2. Pounding. Beat vigorously on a pillow or cushion. Focus on all of the feelings elicited.

3. Yelling. Yell as loudly as you can any of the following: your name, the name of a significant person, how you are feeling, taboo words, numbers, nonsense syllables, or primitive sounds. Explore your physiological and psychological responses.

4. Opening an Egg. Without talking, explore an egg. Try to break it by squeezing on it. While paying attention to your own feelings, think of all the symbolism connected with an egg. Then open the egg in any way you feel appropriate and explore the contents. Alternative: Use an orange. Then eat the orange, focusing on its taste and textures.

5. Pressure Points. Mentally check over your entire body and locate all of the pressure points (your bottom, your shoes, your bra strap, your belt, etc.)

6. Washing Hands. "Wash" your or someone else's hands with sand, salt, snow, or an ice cube. Pay attention to all the feelings you experience.

7. Sense Census. Lie down, eyes closed. A) Feel your space, the floor, your body (externally and internally). B) With eyes still closed, hear as much as you can right now. C) Stand up, eyes closed. Mill about the room and smell as many smells as you can. D) Sit down, eyes closed still, and taste a slice of lemon, lick salt from your palm, eat a carrot stick, or suck on a stick of peppermint candy. E) Without turning your head, open your eyes and see as much as you can. Concentrate on how your peripheral vision operates. F) Stand up and mill around, eyes open, being aware of as many of your senses as possible.

Below are listed several nonverbal exercises that can be used in creating trust.

1. Pushing and Shoving. Partners lock fingers, with arms extended over their heads. They push against each other, trying to drive each other to the wall.

2. Progression. Partners sit facing each other, sharing their feelings about each other verbally. After two or three minutes, they sit back-to-back and continue sharing verbally. After an additional two or three minutes they sit face-to-face again and communicate without using words.

3. Tug-of-War. Partners imagine a line between them on the floor and have a tug-of-war with an imaginary rope. One partner is to be pulled across the line.

4. Finding a Distance. Partners locate themselves at a distance from each other and encounter each other nonverbally. They experiment until they find the most comfortable distance.

5. Eye Contact Chain. Participants form two lines, facing each other about a yard apart. They hold hands, and the persons at the two ends hold hands. This forms a chain similar to a bicycle chain. Without talking, each participant establishes eye contact with the person opposite her/him. When the group is ready, everyone takes one step to the right. Eye contact is established with the next person. The group continues until members return to their original positions.

6. Milling. Participants mill about the room aimlessly, eyes closed, encountering each other without using words. Variations: Open eyes (do not shake hands); or, close eyes and locate partner.

7. Group Grope. Participants lie on their stomachs in a circle on the floor as far from the center of the room as possible, heads toward the center. With their eyes closed, they slowly crawl into the center, forming a pile.

8. Pass-the-Object. Any object—such as a pen, a book, or an ash-tray, is passed from member to member in a circle. Participants may do anything they wish with the object.

9. Hand-Talk. Participants pair off and move apart; members of each pair face each other. The facilitator announces that each member of a pair should take turns attempting nonverbally to communicate to his partner the feelings named by the facilitator, such as frustration, tension, joy, friendliness, anger, hate, elation, and ecstasy. Each feeling is mentioned separately, with about a minute for both partners; expression.

10. Eye Contact Circle. The group stands in a circle, and one member goes clockwise around the circle, establishing eye contact and communication nonverbally with each other member; then s/he returns to her/his place. Next the member on his/her left goes around the circle, and so on, until all members have contacted all others.

11. Sandwich. Participants stand in a line, all facing in the same direction, and each person locks her/his arms around the person in front of him/her. They lie down together, still holding on, and slide across the floor by alternately moving their legs and shoulders in unison. The group attempts to stand without breaking the chain.

12. Draped Milling. Participants drape themselves with bed-sheets and mill around the room, encountering each other nonverbally. Pairs may be formed to communicate their feelings verbally and then nonverbally during the experience.

13. Imaginary Object. Participants form circles of eight to twelve members each. The facilitator announces that s/he is going to place an imaginary spherical object on the floor in the center of each group. Someone is to pick up the object, make something out of it, and pass it on. The sequence is repeated, with an imaginary cubic object.

14. Meadow Walk. In a large, cleared room, participants are asked to line themselves against one wall. The facilitator announces that the space in front of them is a meadow in springtime. They are to explore it individually and to return to the wall. Then they do the same thing in pairs, quartets, octets, and finally all together.

15. Sticks and Stones. Dowel rods and golfball-sized stones (or anything else for that matter) are placed in the center of the group, and members are told to use them, without talking, in any way appropriate to convey their reactions to each other.

16. Body Talk. Group members take turns trying to express various emotions with their bodies. The facilitator hands a participant a slip of paper indicating both the name of a feeling and the part of the body which s/he would use to express that emotion. Other participants try to guess the feeling expressed. (Examples: Fright, anger, sexual attraction, boredom, etc.)

Below are several activities designed to help people more fully learn about, understand, and communicate with each other through mutual self disclosure. Be sure to allow enough time for each activity.

1. The Road of Life. Participants are given sheets of newsprint and felt-tipped pens. Each places a dot on the paper to represent her/his birth. Without lifting the pen from the paper, s/he portrays a series of critical incidents in his/her life.

2. Advertisements. Using collage material participants create brochures advertising themselves.

3. Coat of Arms. Participants create coats of arms to represent themselves.

4. Comic Strip. Participants are given paper and pencils and asked to draw lines to divide the paper into about twelve equal-sized sections. In each section they are to depict a significant event in which they were involved. (These may be limited to events within the group's life.)

5. Silhouettes. The facilitator forms dyads. Participants take turns drawing full-sized silhouettes of their partners on large sheets of paper. These drawings are posted and identified. Participants then add features that they associate with the person.

6. The Group and I. This experience may be worthwhile for a local group to do at the end of each meeting for a while, or for a conference to do at the end of each day. At the end of the first meeting of a group, the facilitator passes out newsprint and felt-tipped pens. Participants divide these papers into as many sections as there will be group sessions and post them. Each participant graphically portrays on her/his sheet his/her relationship with the group after each session.

7. Collaboration. Dyads are given one sheet of paper and one felt-tipped pen. Without talking, they collaborate on creating a drawing.

8. Group Collage. Given collage materials the group creates a collage representing itself.

9. Mural. A conference can create a huge mural representing itself.

10. Pocketbook Probe. Without making anyone, have everyone who feels comfortable with it examine each others pocketbooks, wallets, check books, etc.

11. Room Design. Participants are asked to close their eyes and to take about three to five minutes silently to design a room for themselves. They are encouraged to try to remember as much detail as possible. Members share their designs with the group and discuss their selections.

12. Opposite Behavior. Participants are asked to experience the reverse of their feelings and to express themselves verbally and non-verbally.

Theatre games, like all games, have certain rules and guidelines. Here are some important ones:

- 1) People must freely choose to accept the rules of the game.

There will be many opportunities to alter the game session into a sensitivity group, a humorous free-for-all, a talent show, or whatever.

Be forewarned: a whatever session may be valuable in its own right, but it chokes off the magic and the teaching potential of theater. The energy focussed upon solving a game problem, when channeled by the rules of the group, will explode in bursts of spontaneity and creativity.

- 2) Choose your game leaders carefully. The leader must be able to draw a positive response from the group without putting "value judgements" on individual performances. The question s/he should ask, in word and deed, is not "was the performance good or bad?", but "was the problem of communication solved?". The leader must also be able to judge when the group is tired, "overamped", or bored. Experienced actors or drama coaches are the best bets; actors with additional sensitivity training are gold mines!

- 3) There is no "right" or "wrong" way to express oneself. A reiteration of a point already made several times; it's vital to remember. Fear of doing the "wrong" thing stifles creativity, leads to copying; leader and group alike should remain continually aware of this.

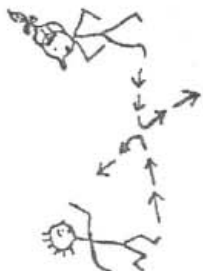
Most other points will surface as the games progress, and will change according to the dynamics of each specific situation. They are generally "common-sense" rules, i.e. respect one another's physical and mental health, vary exercises to avoid boredom, encourage shy folk, etc.



ORIENTATION AND INTRODUCTION GAMES

1. Stretching Out. (Whole group.) Calisthenics, yoga, any limbering-up activities.

2. Group Milling. (Whole group.) (Needed--large open space.)
AT IT'S SIMPLEST: Tell group to start walking in all directions, and do whatever you say. Make them walk forwards, backwards, sideways; jump, run, hop, skip, crawl, etc. Involves no heavy eye/body contact. Once the self-conscious people realize that everyone looks just as foolish as they do, they'll start to relax.



VARIATIONS ON SOLO PATTERNS: a) Deflections. Same as above, but whenever eye or body contact is made with another, both parties bounce off in opposite directions. (See primitive picture at left.) b) Voices. Upon meeting, parties must say a phrase which you have chosen--I love you, hello, my name is _____, hiya toots; whatever suits the mood of the group--and then walk away. You can also give them a choice of two or three phrases at once. c) Touch. Instead of vocal contact, offer some form of tactile contact upon meeting: a slap (lightly!), kiss, nudge, tag, ad infinitum.

PAIRED MILLING: Before people tire of wandering about alone, have them pick partners. Have one lead the other in mimic style as they walk and move around. Give them their options; people forget the many different ways they can move. Remind them of walking high on tiptoes, low, trucking, sashaying; crawling on chairs, under tables, in all directions; fast, slow, stiffly, sinuously. Let each partner lead for 2-3 minutes at the least let a mutual trust and rapport develop. Can be done with two or three partner switches.

3. Closed-Eyes Group Milling. (Whole group.) (Essential--large open space.) Start group moving around with closed eyes--forward only, until they gain confidence in themselves and each other. When people meet, they separate and move on.

a) Same as above, but when one person "finds" another, have them examine each other's faces with their hands.

b) Use props: a chair, a couple of boxes, anything relatively harmless. The group works its way around them, sharing in a blind exploration of its new surroundings. Add small objects on top: a rope, balloon, blanket, whatever.

CLOSED-EYES ACTIVITIES ARE NEVER FAST, BOISTEROUS, OR SEXUAL. Or at least, never should be. It's hard enough moving around; blind without being hassled by frenetic activity.

MOVEMENT/VOICE AND MOVEMENT EXERCISES

1. Walking. (Whole group.) Leader sets up different imaginary situations which require different walks. Leader must concentrate upon making the scene as tangible as possible; the group in turn must visualize the situation and move accordingly.

a) Book-on-Head Gambit. Just like the finishing schools do; but here the book is imaginary. In both cases, walking must be done gracefully, smoothly, and without swaying.

b) Slanting Roof. Same as above, but this time everyone must walk under an imaginary slanting roof. This forces the group to ease itself into a semi-squat, then a duck-walk--always holding the upper torso perfectly erect and motionless. Walk them under both steep and gradual inclines going sometimes up, sometimes down.

- c) No-Man's Land. With all due apologies to pacifists, the scene is Battlefield France, 1916. Everyone must pass under the barbed wire against the ground, and staying that way while crawling. Not exactly walking, but the logical extension of the last exercise.
2. "HAHAHOHO". (Whole group.) Focuses on breath control as well as the dynamics of laughter. Group bends from the waist in unison; as the players do so, they give a loud "HAHAHOHO". Players should note the push from the diaphragm needed to expend air properly; they should also note that after two minutes everyone will be laughing for real! (Footnote--at that point, see if anyone is aware of the difference between the fake and the real laughter: which muscles were used, what part the throat played, how resonant each was, etc.)



3. Screaming. (Whole group or individual.) From simplest to most complex: a) Stationary Scream. Group stands with hands at sides, giving loud screams from the gut and chest. Leader must urge for LOUDER screams, but not hoarse screams from the throat; s/he must also urge that people feel the screams and become aware of the interplay of lungs, throat, and diaphragm. b) Silent Scream. Ask the group to scream without making a sound, to silently bring into play all the muscles which they were using in the vocal screams. Coach them: "Scream with your toes! Your eyes! Your back! Your stomach! Your legs! Your whole BODY!" When it is apparent that they are giving their all, shout out, "SCREAM OUT LOUD!" The sound should be deafening. c) Moving Scream. Allows for infinite variations in combining the scream with the appropriate motion. Leader must remind group of the different screams at the group's disposal. Screams of fear or revulsion, for instance, tend to be "contracting", and the body shrinks away from the offending object. "Expanding" screams--of pain, or of releasing great tension--are generally accompanied by an outward flow of energy and motion. Have one person scream at a time; the rest of the group observes in order to determine what emotions led to that scream.
4. Body Laughter
(Individual) Instead of screaming silently, ask each member to express a type of laughter--i.e. giggle, snicker, guffaw, hysteria--using only body movements--jumping up and down, heaving shoulders, twitching, etc. The rest of the group tries to identify the laugh.
Variations on Body Laughter:
a) Public/Private Emotions. Expressions of happiness meant for someone else differ from displays of more personal and intimate joy. Have individuals use body language to express either an inward contentment or a more public display of jubilation.
b) Body - - - - . Filling in the blank with "anger", "sorrow", "boredom", "melancholy", "vanity",....

5. Love/Hate Maze

(Whole group with individual "it".) Needed: large open space. A moving "pass-the-bod" exercise in trust and hostilities. One "it" is chosen and blindfolded. The rest take up random or staggered positions around the room, creating a human maze through which "it" must wander.

At first, the maze is friendly. Leader tell "it": we're your friends, we love you, we're open--always emphasizing a "you must trust us" attitude. "It" is spun around and set wandering through the group. Each time "it" comes into contact with another group member, the latter is to caress "it" in some way, reinforcing the feeling of trust.

Once it feels comfortable enough leader suddenly says: freeze, you are surrounded, we hate you, we're all out to get you. Now the group creates a hostile environment: "it is (mercifully) tapped, poked, and bumped instead of caressed. After a point, return to the loving maze and allow "it" to let his guard down again. IMPORTANT: ALWAYS END WITH THE WARM, OPEN SETTING. In this exercise, the focal point is the play of contrasting emotions in "it". "It" should concentrate on really feeling the result in a corresponding change in "its" reaction to the maze. Posture, gait, and body motions will all change accordingly.

PAIRED MIRROR GAMES

Mirror #1. Group pairs off, partners face one another. Person A is the mirror, and person B initiates all movement. A reflects all B's activities and facial expressions. After a time, reverse the roles with B playing the mirror and A initiating movement.

Mirror #2. B performs simple imaginary activity such as washing up or dressing. A reflects.

Mirror #3. ("Amusement Park"). B initiated activity such as wash-

Mirror #3. ("Amusement Park"). B initiates activity, A exaggerates in some specific way, as if he were a funhouse mirror.

Mirror #4 ("Vocal Mirrors"). B speaks; A simultaneously repeats speech (!). Speech should be relatively slow and clear; care must be taken not to anticipate whole phrases.

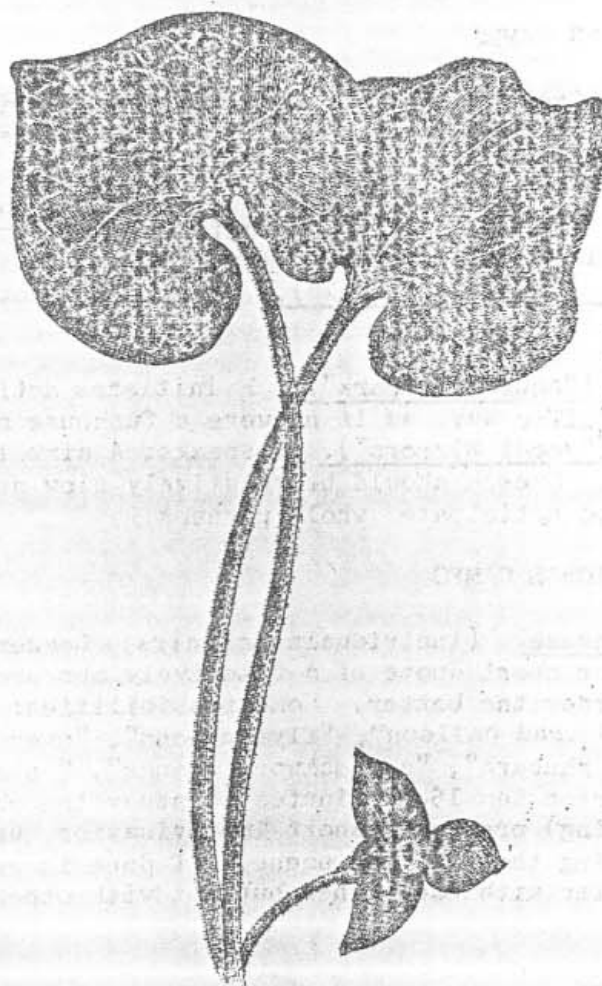
IMPROVISATIONAL GAMES

Catch phrase. (Individuals or pairs) Leader gives group a single phrase or short quote of a relatively obscure or abstract nature, the weirder the better. Some possibilities: "chippendale marmalade", "a lead balloon", "fly buttons", "over easy with jimmies", "stewed rhubarb", "a clockwork orange", "spanner in the works". Each person has 15-20 minutes to study the phrase and (without conferring) present a short improvisation, using the phrase as the activating theme of the scene. If done in pairs, the partners may confer with each other but not with other pairs.

Silent Tension. (Two or more players, two preferred.) Where, who, and what are agreed upon. The idea here is to create so much dramatic tension that the players are unable to speak; hence, no dialogue during the entire scene. Where, who, and what must be communicated through the silence; the aim is for a silent scene, not merely one without words. This exercise usually produces an intensely close rapport with fellow players, a tremendous amount of eye contact, and some highly dramatic scenes.

EXAMPLES: Two players. Where--restaurant. Who--two sweethearts. What--have just broken their engagement. // Three players. Where--bedroom. Who--old man who is dying, son, daughter-in-law. What--couple is waiting for his death, and he knows it. // Four or more players. Where--mining area. Who--men, women, and children. What--waiting for news of missing men.

(Spolin: "Often these scenes end in a single scream, a laugh, or some sound. Do not tell this to students, however. If an actor says 'I wanted to scream but I thought you didn't want us to,' he was working not on the problem but on the teacher for approval.")



LISTENING TRIAD- Building Communications Skills

This exercise will help participants develop skills in constructive and active listening, and help them discover some of the barriers to effective listening. An unlimited number of triads should be formed, but you will need a large room in order to seat each triad far enough apart to avoid noise interference. For each participant you will need a copy of the following two sheets-"Listening Triads: Topics for Discussion", and "Listening Triads: Question for Discussion". A sample of each is shown below.

Listening Triads: Topics for Discussion Sheet

Each speaker chooses one topic from the following:

1. Youth Autonomy
2. Homosexuality
3. Education
4. Marriage and its alternatives
5. Future sources for world energy
6. Goals for an LRY local
7. Drug use and abuse
8. Human Liberation
9. Your own



Listening Triads: Questions for Discussion Sheet

1. What difficulties did you experience in each of the roles-speaker, listener, and referee?
2. What barriers to effective listening emerged during the exercise?
3. What did you learn about the effectiveness of your own self-expression?
4. What application might you make of this paraphrasing technique?

Step 1. The triads are formed and each person identifies her/himself as either A, B, or C. The Topics for Discussion sheets are handed out to each person.

Step 2. The facilitator gives the following instructions:

- I. Participant A is the first speaker and chooses one topic to be discussed.
- II. Participant B is the first listener and participant C is the first referee.
- III. The topic chosen is to be discussed by the speaker. It is important that he or she be sensitive to the capacity of the listener, and they can establish non-verbal cues for pacing the discussion.
- IV. The listener must summarize in his or her own words and without notes.
- V. If the summary is thought to be incorrect, both the speaker and the referee are free to interrupt and correct any misunderstanding.
- VI. The referee is to make certain that the listener does not omit, distort, add to, respond to, or interrupt what the speaker has said.
- VII. The total process of speaking and summarizing shall take seven minutes in each round.

- Step 3. Round one is begun. The facilitator stops the round after seven minutes and should respond to any questions about further procedures.
- Step 4. Round two begins with B the speaker, C the listener, and A the referee. Person B chooses a new topic for discussion. The round ends after seven minutes.
- Step 5. Round three begins with C the speaker, A the listener, and B the referee. Again, C chooses a new topic and discussion ends after seven minutes.
- Step 6. Copies of the "Question for Discussion" sheet are passed out and the triad discusses their group process. Generalizations about barriers to effective listening could be discussed with the entire group.

A number of variations are possible with this exercise. The facilitator may want to use one of them based on his or her knowledge of the group's previous listening abilities.

1. Instead of only one speaker during each round, there can be two. Each must paraphrase what s/he heard before responding. The role of referee rotates from round to round.
2. Instead of telling the speaker what s/he heard, the listener can tell the referee what s/he remembers and the speaker can be free to interrupt.
3. A fourth round can be added in which all three participants both speak about and listen to another topic. This three-way conversation is a practice session for using what was learned in the first three rounds.
4. During Round one, the listener can be instructed to parrot the speaker, repeating word for word. In Round two, the listener paraphrases, and in the third round s/he reflects the feelings being expressed by the speaker. A final fourth round incorporates all three of these listening styles.

GROUP ON GROUP-A Feedback Experience

This exercise will help the members of a group develop the skills of process observation, and the giving of appropriate feedback to individuals. Since the exercise is based on observation it is necessary to have two groups of equal number (preferably five to twelve members each). If your total group is larger than twenty-four, it might be better to have two smaller sets of groups working at the same time, rather than one large set.

1. The two groups should sit in concentric circles, facing inward, as shown in the following diagram. Person "A" will be observed by "a", "B" by "b", etc.
2. After the groups have seated themselves, the facilitator should explain the goals of the exercise and the following sequence of activities.
3. The facilitator asks the outer circle members to observe the individual's effect on the group process and the accomplishment of the group task.

4. The inner circle participates in a task or activity chosen by the facilitator. The choice should be based on previous knowledge which s/he has of the group. It may be something like choosing a color to paint the LRY room, or creating a local group symbol.
5. After ten minutes, the inner circle members get together with their individual observer. The observer should give constructive feedback based on his or her observations and should avoid telling the person what to do differently.
6. The process is then reversed, with the inner circle members observing their outer circle partner's group activity. A new activity should be chosen for the outer circle, for the reasons described above. The entire process is then repeated.
7. After the second round the facilitator should lead a discussion with the entire group about the process.

To enable the participants to use the feedback which they received you might want each group to go through another activity together after the discussion with the observers.

JOE DOODLEBUG-Group Problem Solving

Goals:

- I. To explore the effect of participant's response in a group problem solving activity.
- II. To observe leadership behavior in a problem solving situation.

Group Size: Unlimited number of groups of six (five members and one observer.)

Time Required: Approximately forty-five minutes.

Materials: Joe Doodlebug rule cards (a set of five per group), Joe Doodlebug briefing sheets, and problem solving observation form.

Process:

- I. The facilitator distributes Joe Doodlebug briefing sheets to members of each group. Observers are given copies of the problem solving observation form.
- II. After everyone has had time to read the background information the facilitator distributes Joe Doodlebug rule cards. Within each group each member gets a different rule card.
- III. Groups begin solving the problem in accordance with the rules. When there is substantial agreement within a group that the solution has been reached, the process observer gives a report and leads a discussion of how the group organized to accomplish the task.
- IV. The facilitator solicits brief reports of the groups on the process they developed to solve the problem. Then s/he asks for the solution from each group.

V. Group members are asked to give each other feedback, with the observers help, on what behaviors each displayed that influenced the group.

VI. The Solution: At the moment Joe's owner placed the food down, Joe had already jumped once to the east. He therefore has to jump sideways three times more to the east and once sideways back to the west, landing on top of the food.

Joe Doodlebug Briefing Sheet:

The Situation:

Joe is a strange sort of imaginary bug that can and cannot do certain things. He has been jumping all over the place getting some exercise when his master places a pile of food three feet directly west of him. As soon as he sees all this food, he stops in his tracks, facing north. He notes that the pile of food is a little larger than he.

After all this exercise Joe is very hungry and wants to get to the food as quickly as he can. He examines the situation and then says, "Crap, I'll have to jump four times to get the food."

The Problem:

Joe is a smart bug, and he is dead right in his conclusion. Why do you suppose Joe has to take four jumps, no more and no less, to reach the food?

Joe Doodlebug Rule Cards

Each of the following five rules should be typed on 3"x5" cards. These sets are to be distributed to groups, the cards to be given out randomly within each group of five members.

Card 1: Joe can jump in only four different directions: north, south, east, and west. He cannot jump diagonally.

Card 2: Once Joe starts in any direction, he must jump four times in that direction before he can change his direction.

Card 3: Joe can jump, only jump. He cannot crawl, fly or walk.

Card 4: Joe can jump very large distances or very small distances, but not less than one inch per jump.

Card 5: Joe cannot turn around.

PROBLEM SOLVING OBSERVATION FORM

(Be sure to space this so that the observer can make notes on the sheet.)

How did the group get started?

How did they begin to share their resources?

What procedures did they develop to solve the problem?

How did the group get out all of the information?

What data were accepted? Rejected?

How was the information collated or compiled?

How did the group stay on track?

What decision rules emerged?

What visual aids were employed?

How was consensus achieved and tested?

How did the group discuss its own functioning?

What climate emerged in the meeting?

THE PORTRAIT GAME-Individual Feedback

Goals:

- I. To allow participants to receive a composite feedback picture from the members of their group as a departure from single source individual feedback.
- II. To provide an opportunity for participants to compare their individual perceptions of how the group is experiencing their behavior with the reality of the group's experience.
- III. To develop skills in giving and receiving constructive feedback.

Group Size: No more than nine participants.

Time Required: A minimum of twenty minutes per participant.

Materials: Sheets of newsprint, markers, and masking tape.

Setting: A comfortable, intimate room with a place to display the "portraits" so that everyone can see them.

Process:

- I. The facilitator explains that group members will have an opportunity to request individual feedback from the entire group. They may choose to have the feedback heavy or light depending upon how comfortable they feel with receiving feedback or the nature of the risk they are willing to take. They need neither to give nor to receive feedback if they do not wish to. S/he also suggests that the participants can wait to make this decision after the experience begins if they wish.
- II. The facilitator chooses a person to write down the feedback, preferably someone who doesn't plan on participating (or s/he may decide to do this her/himself). Should the person decide later that s/he wants to take part, a member who has already had their portrait done can do it.
- III. The facilitator asks a member who is ready to receive feedback to instruct the group to give her/him heavy or light feedback and to leave the room. That person should make notes on what s/he expects to hear from the others.
- IV. The group will concentrate on the person who has just left the room. They should verbalize their feelings when they are ready. Each statement should be written down on the sheet of paper. No one may comment about what is being said, but they may enlarge on previous statements or provide comments in opposition to what has been previously stated. This brainstorming session should last ten or fifteen minutes.
- V. The facilitator brings the person outside the room, back in. S/he reads the ideas that have been stated aloud. S/he may ask for further explanation if wished. S/he may comment on individual statements or the portrait as a whole, sharing her/his predictions.

- VI. The process is repeated until everyone who wishes to participate, does.
- VII. The group should discuss the whole experience; how it feels to receive positive or negative feedback.

Variation:

Two people may solicit feedback on their relationship.

Vol. III-41

PEER PERCEPTIONS: A Feedback Experience

The goals of this experience are to let each group member know to what degree s/he is seen to be similar to each other member; to study reactions to being considered "different"; and to help each member figure out what aspects of similarity and difference s/he believes are important.

The exercise is designed for eight to twelve members, and requires two to three hours. Each person should have a pencil, and a copy of the Peer Perceptions Ranking Form, and one of the Peer Perceptions Summary Form. It is important that all members know each other's names.

First off, each person should use the Peer Perceptions Ranking Form to rank-order everyone else, from the person s/he considers most similar to her/himself to the member s/he considers least similar. Beside each name, s/he should list the characteristics s/he had in mind.

Now distribute the Peer Perceptions Summary Form. The names of the group members should be listed in the same order in both vertical and horizontal columns on all forms.

Each person tells how s/he ranked the other members and what s/he had in mind when s/he made the ranking. Members record every ranking on the Summary Form and keep this form as a record. Each person reacts to the feedback s/he receives.

Discuss the results, focusing on how it feels to be seen as "different", and how group members' differing values expressed in the characteristics on which they based their ranking.

Vol. III-62

DISCRIMINATION: Simulation Activities

For a local group:

By any arbitrary procedure, a minority group is selected and required to wear masks during a group meeting. Masked members are to follow rather than lead, to address others as "sir" and "ma'am" and to think subserviently. Non masked members may address them as "boy" and "girl", and "you people". Explore the effects of the masks and the ways racial and ethnic discrimination is experienced and reinforced.

For a conference:

A group that consists of less than half the conferees is selected and asked to wear bead necklaces for the duration of the conference. This group is instructed to sit together at meals. Towards the end of the conference, hold a meeting and discuss the experience of designating a minority as "different".

For workshop or local:

Participants count off by twos. "Ones" are asked to leave the room. "Twos" stay, take off their shoes, and pile them in the center of the floor. "Ones" are asked to return, match shoes, find the owner of the pair and put them on the owners feet---all without speaking. The two groups meet separately to share their reactions, feelings, and observations. Then there is a general discussion with the whole group.

Vol. III-14

BRAINSTORMING: A Problem Solving Activity

The goal of this activity is to generate a large number of ideas or solutions to a problem by refraining from criticism and evaluation and to develop skills in creative problem solving. It can be used as a preliminary to an actual problem-solving session for your group.

To do this activity you should have a group or groups of about six, and large sheets of paper, and magic markers for each group. It takes about an hour, and you need space so that the groups don't distract each other.

The group should form a circle, and choose someone to serve as secretary. The secretary should take down every idea generated by the group.

The following rules are very important, and should be clear to all:

1. There will be no criticism during the brainstorming period.
2. Far-fetched ideas are encouraged because they may trigger more practical ideas.
3. Many ideas are desirable.

Imagine that you are cast ashore on desert island, nude with nothing but a belt. What can the belt be used for? Spend fifteen minutes generating ideas.

When fifteen minutes are up, the ban on criticism is over too. Evaluate your ideas and select the best ones. (If there are four or more groups, two groups can get together to make a list.)

When all the groups have finished their lists, the secretaries act as spokespersons and take turns presenting the best ideas from their groups. Explore ways in which two or more ideas can be used together.

Make a final list of ideas, and rank-order them on the basis of feasibility.

Discuss the advantages and disadvantages of this method of problem-solving.

COINS: Symbolic Feedback

This exercise will enable participants to experiment with giving feedback symbolically, and to share those feelings which are involved with giving, receiving, and rejection. A good number of participants would be eight to twelve. Each person should bring a penny, a nickel, a dime, and a quarter to the meeting.

Step One: The group members should seat themselves in a circle and the facilitator explain the goals of the activity.

Step Two: To establish an appropriate atmosphere, the facilitator leads a fantasy exercise. The participants are instructed to close their eyes and imagine themselves as something other than persons, something they would like to be. After about two minutes, the facilitator tells his/her own fantasy, (and why s/he chose to be that thing) and ask members to take turns telling their fantasies around the circle.

Step Three: The participants are instructed to examine their four coins, and select one with which they can identify (some selection criteria are size, utility, inscriptions, denomination, composition, year, person depicted, and mint.). The other coins are put away, and each person places the coin s/he has chosen on the floor in front of him/her.

Step Four: Participants take turns, around the circle, sharing their reasons for their selection of coins.

Step Five: The participants then silently make an emotional commitment to give this part of themselves to another member of the group. It is important to stress this commitment so that participants will not change it for reasons of reciprocation or compassion. Participants may not give their coins to the group as a whole. As soon as the participants commit themselves they place the coin on the floor in front of them.

Step Six: When all the coins have been placed on the floor, the facilitator explains the next step. Moving clockwise, the participants present their coins (part of themselves) to other members. The presentation is made standing in front of the person, with eye contact.

Step Seven: Beginning with the participant that received the most coins and working through all those who received coins, each receiver/shares his/her feelings about the experience of receiving. The comments should be directed to the giver(s).

Step Eight: The facilitator introduces processing of the rejection experience by making the point that rejection, however slight, is one of the most difficult emotional reactions with which we deal. Participants who did not receive coins are now asked to respond.

Step Nine: After some time for some silent, personal reaction, the facilitator opens up a discussion on the total process.

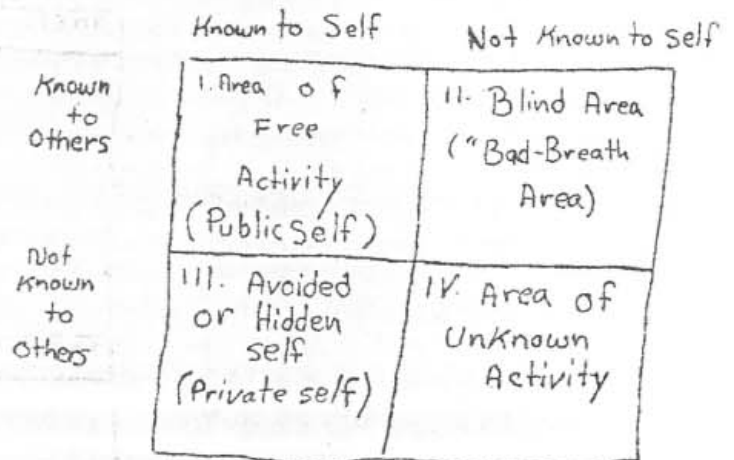


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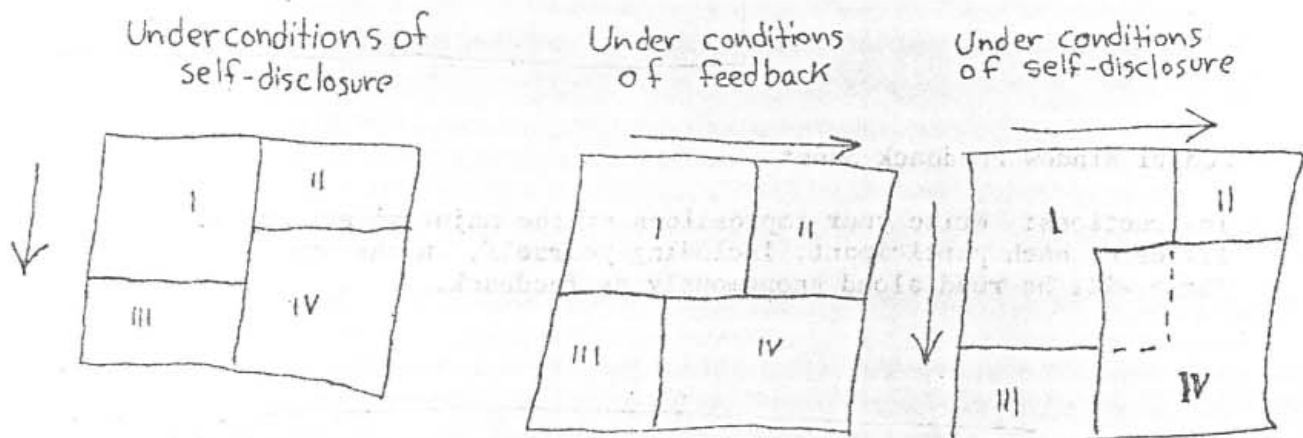
JOHARI WINDOW: An Experience in Self-Disclosure and Feedback

This exercise will help participants process data about themselves in terms of self-disclosure and feedback, and give a better understanding of the results of these two processes. The group should be about ten people and seated in a circle. You will need newsprint and a magic marker and the following materials for each participant: a pencil, a copy of the "Johari Window Self-knowledge and Recording Sheet", and a copy of the "Johari Window Feedback Sheet".

Step One: The facilitator should display the Johari Window and charts on the newsprint and explain it to the group.



The following charts illustrate the effects of self-disclosure and feedback:



Step Two: Participants complete Part one of the Self-Knowledge and Recording Sheet.

Step Three: Participants fill out the Johari Window Feedback Sheet.

Step Four: The facilitator collects the Feedback sheets and reads them aloud anonymously. Participants should record perceptions held of them on their Self-Knowledge and Recording sheet. This provides data on Area II, the blind area, and permits the participant to test whether he or she has actually revealed any hidden data about him/herself earlier.

Step Five: The group discusses their reactions to the feedback received and to the concept of the Johari Window.

Johari Window Self-Knowledge and Recording Sheet

Instructions:

1. List in the left column below the major assets and liabilities in your personality. Then place a check mark in front of those aspects which you have revealed so far to participants. Use the Feedback sheet to write your impressions of other participants.

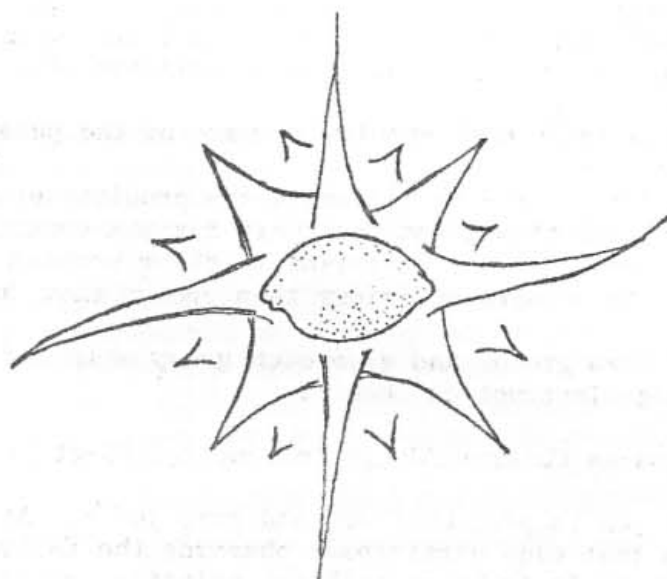
2. When the facilitator collects the Feedback sheets and reads them aloud, use the right column of this sheet to record perceptions of you held by other participants. This sheet is for you to keep.

ASSETS	SELF-PERCEPTIONS	Assets	Others' Perceptions
Liabilities	Self-Perceptions	Liabilities	Others' Perceptions

Johari Window Feedback Sheet

Instructions: Write your impressions of the major assets and liabilities of each participant, including yourself, in the spaces below. These will be read aloud anonymously as feedback.

Participant	Assets	Liabilities
_____	_____	_____
_____	_____	_____
_____	_____	_____
↓	↓	↓



Vol. III-94

LEMONS: A Sensory Awareness Activity

The goal of this activity is to increase one's sensory awareness. It's designed to be used by eight to twelve people, and takes about an hour. You need one lemon for each person. (Other fruits can be used, but citrus fruits are probably best.)

Distribute the lemons among yourselves, and sit in a circle on the floor. Since no two lemons are the same, you should get to know your lemon. Spend the first five minutes with your eyes closed. Explore through touch the unique tactile qualities of your lemon.

After ten minutes, form couples, or dyads. Introduce your lemon to your partner by pointing out its special qualities. Exchange lemons with your partner, and feel your partner's lemon to note the differences.

Now form groups of four to six, and place your lemons in a pile in the center. Close your eyes and find your own lemon.

Now form a circle with the whole group. Have one person collect the lemons and redistribute them to different people. Close your eyes and pass the lemons to your right, feeling each one to find your own. When you've found your own lemon, put it aside and continue passing lemons until everyone has their own lemon back.

Discuss the experience with the other people. How did you feel about using the particular sensory skills involved?

BROKEN SQUARES

This experience will aid your group to look at group cooperation in group problem solving and helping participants become more aware of behavior that will contribute to the group process.

Each group will consist of five participants and one observer. Any number of groups can be lead at the same time.

Step One: Begin the exercise with a discussion about cooperation. Discuss what is essential to group cooperation in problem solving. The group might want to take these points into consideration:

- a) Each individual should understand the entire problem.
- b) Each individual should understand how s/he can contribute to solving the problem.
- c) Each individual should be aware of the potential contributions of other members.
- d) There is need to recognise the problems of other individuals in order to aid them in making their maximum contributions.
- e) Groups that pay attention to their problem solving process are likely to be more efficient than groups that don't.

Step Two: Form groups and give each group observer a copy of the "Observer/Judge Instruction Sheet".

Broken Squares Observer/Judge Instruction Sheet

Your job is part observer and part judge. As a judge you should make sure that each participant observes the following rules:

- 1) There is to be no talking, pointing, or any other kind of communication.
- 2) Participants may give pieces directly to other participants, but not take pieces from other members.
- 3) Participants may not place their piece(s) in the center for others to take.
- 4) It is alright for a member to give away all of his/her puzzle pieces even if s/he has already formed a square.

As an observer, look for the following:

- 1) Who is willing to give away pieces of the puzzle?
- 2) Does anyone finish their puzzle and then withdraw from the group problem solving?
- 3) Is there anyone who continually struggles with their puzzle, yet is unwilling to give any or all of them away?
- 4) How many people are actively engaged in putting the pieces together?
- 5) What is the level of frustration and anxiety?
- 6) Is there any turning point at which the group begins to cooperate?
- 7) Does anyone try to violate the rules by talking or pointing as a means of helping fellow members solve their problem?

Step Three: Ask each group to distribute among its members the set of broken squares (5 envelopes). The envelopes are to remain unopened until the signal is given.

A set consists of five envelopes containing pieces of cardboard cut into different patterns which, when properly arranged, will form five squares of equal size. One set should be provided for each of the five persons.

To prepare set, cut out five cardboard squares, each exactly 6"X6". Place the squares in a row and mark them as follows, penciling the letters lightly so they can be erased.

The lines should be drawn so that when the pieces are cut out, those marked "A" will be exactly the same size, all pieces marked "C", the same size, etc. Several combinations are possible that will form one or two squares, but only one combination will form all five. After drawing the lines on the square and labeling the sections with letters, cut each square along the lines into smaller pieces to make the parts of the puzzle.

Label the envelopes 1, 2, 3, 4, and 5. Distribute the pieces into the five envelopes as follows: envelope 1 has pieces I, H, E; 2 has A, A, A, C; 3 has A, J; 4 has D, F; and 5 has G, B, F, C.

Erase the penciled letter from each piece and write, instead, the number of the envelope it is in. This makes it easy to return the pieces to the proper envelope, for subsequent use, after a group has completed the task.

Group Instruction Sheet

Each of you now has an envelope which contains pieces of cardboard for forming squares. When the facilitator gives the signal to begin, the task of your group is to form five squares of equal size. The task will not be completed until each individual has before him a perfect square of the same size as those in front of the other group members.

Specific limitations are imposed upon your group during this exercise.

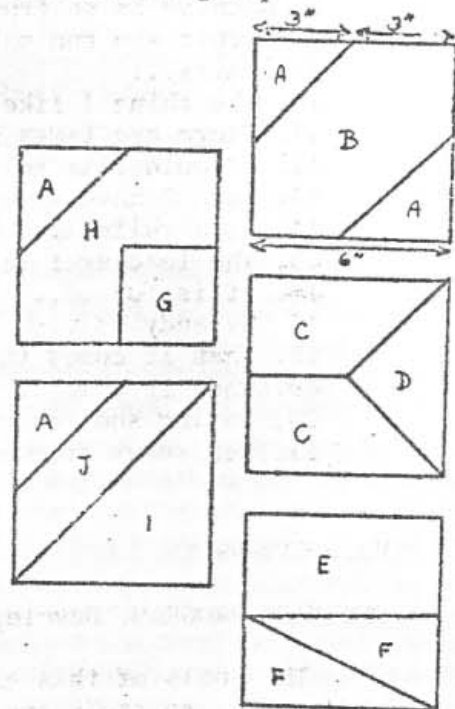
1) No member may speak.

2) No member may ask another member for a piece or in any way

signal that another person is to give him a piece. (Members may voluntarily give pieces to other members.)

The facilitator tells the groups to begin. The observer/judge must monitor the group to enforce the rules.

When all the groups have finished, the groups should participate in expressing their observations. You might want to have the group relate the experience to real problems.



GROUP CONVERSTION: Discussion Starters

The goal of this excercise is to develop a good climate for talking and relating on a personal level. This is to be accomplished through sharing personal experiences.

There should be no ~~more~~ than thirty people, and smaller groups tend to be more intense. The excercise can take fifteen minutes, or you can spend a couple of meetings on it.

Group members should sit in a circle, and should be able to see a chalkboard or large sheet of paper with the conversation starters posted on it. People should now volunteer subjects about which they are willing to talk. It is important to keep the conversation centered on personal feelings and experiences, and to avoid intellectualizing about the subject. It's also a good idea for folks to start with descriptions of childhood experiences which explain their feelings and attitudes toward the subject. As the conversation progresses, move on to more recent experiences.

Afterwards, have a discussion about the experience and how you felt about it.

Here is a list of conversation starters you can use. You will probably want to add and subtract subjects, or even make up a completely different list, one that will reflect the needs of your group more accurately.

1. Other people usually...
2. The best measure of personal success is...
3. Anybody will work hard if...
4. People think of me as...
5. When I let go...
6. Marriage can be...
7. Nothing is so frustrating as...
8. People who run things should be...
9. I miss...
10. The thing I like best about myself...
11. There are times when I...
12. I would like to be...
13. When I have something to say...
14. As a child I...
15. The teacher I liked best was...
16. It is fun to...
17. My body is...
18. When it comes to women...
19. When it comes to men...
20. Loving someone...
21. Ten years from now I...

INTIMACY PROGRAM: Developing Personal Relationships

The goals of this experience are: to help groups get acquainted quickly; to study the experience of self-disclosure; and to develop authenticity and trust within the group. It can be used with groups of all sizes, at conferences and in local groups, and takes about an hour and a half. It is important that the room be such that dyads should either have a copy of the guidelines, or be able to see them posted on a chalkboard or a big piece of paper near by.

Group members should try to pair up with people they don't know or whom they know least well. Now distribute or post the guidelines. It is very important that people understand the ground rules.

Pairs meet for about an hour, then form groups of three or four dyads to discuss their feeling about the experience. It is important to protect one's partner's confidentiality, and this is where that protection starts.

Meet as a large group and one person from each small group report on the feelings of the group.

This experience can be varied in several ways: Larger groups than dyads can be used; people who already know each other can do it; additional questions can be asked, or the group can write its own guidelines. Each person can write down one or two questions, which are collected anonymously and posted so everyone can see them.

Intimacy Program Guidelines:

During the time allowed for this experience you are to ask questions from this list. The questions vary in their degree of intimacy, and you may prefer to begin with the less intimate ones. Take turns initiating the questions. Follow the ground rules below:

1. Your communication with your partner will be held in confidence.
2. You must be willing to answer any question you ask your partner.
3. You may decline to answer any question asked by your partner.

Questions:

- How important is religion in your life?
- What is the source of financial income in your life?
- What is your favorite hobby or passtime?
- What do you feel most ashamed of in your past?
- What is your grade point average at present?
- Have you ever cheated on an exam or test?
- Have you ever deliberately lied about a serious matter to either parent?
- What is the most serious lie that you have ever told?
- How do you feel about couples living together without being married?
- Are you a virgin?
- Do you masturbate? How often?
- Have you been arrested or fined for violating any law?
- Have you any health problems? What are they?
- Have you ever had a mystical or religious experience?
- What do you regard as your main personality fault?
- What turns you on the most?
- How do you feel about interracial dating or marriage?
- Do you consider yourself political liberal or conservative?
- What turns you off the fastest?
- What features of your appearance do you consider most attractive to the opposite sex? Which do you consider most attractive to your own sex?
- What do you regard as your least attractive features?
- How important is money to you?
- Are your parents divorced?
- What person would you like most to go on a trip with right now?
- How do you feel about swearing?
- Do you smoke marijuana?
- Do you use drugs?
- Do you enjoy manipulating or directing people?

Do you feel women are equal, inferior, or superior to men?
 How often have you needed to see a doctor in the past year?
 Have you ever been tempted to kill yourself?
 Have you ever been tempted to kill someone else?
 Would you participate in a public demonstration?
 What emotions do you find difficult to control?
 Is there a particular person you wish would be attracted to you? Who?
 What foods do you most dislike?
 To what persons are you responding the most? How?
 What is your I.Q.?
 Is there any feature of your personality that you are proud of?
 What is it?
 What is your biggest failure or disappointment to you or your family?
 What is your favorite TV show?
 What is the subject of the most serious quarrel(s) you have had with your parents?
 What is the most frequent subject of your daydreams?
 How are you feeling about me?
 What are your career goals?
 With what do you feel the greatest need for help?
 What were you most criticised for as a child?
 Have ever been in love?
 How do you feel about crying in the presence of others?
 Do you like your name?
 Do you have any misgivings about the group (conference) so far?
 What is your main complaint about the group (conference)?
 Have you ever engaged in homosexual activities?
 If you could be anyone or anything besides yourself, what or who would you be?
 Who in the group (conference) don't you like?



Vol. V.-170

PERSON PERCEPTION: Feedback

Goals: Provide feedback to people on how they are perceived by others. To clarify what is involved in each persons ways of catagorizing others.

Group Size: Relatively small group. 6-12 people.

Materials: "Inventory Sheet" and "Recording Sheet" for each person, pencil for each person.

Leader shortly discusses the goals of the exercise, and gives each person paper and pencil. People are to fill out Inventory Sheet (questions may be asked, as to instructions). When these are filled out, leader goes over the instructions on the Recording Sheet, and asks for volunteer to read off his inventory sheet, while others in the group record the information relevant to themselves.

Group discusses generalizations.

Whole group discusses how they felt about the exercise, focus on labeling, projection, validation by consensus....

PERSON PERCEPTION RECORDING SHEET

Member
Giving
Feedback

Subgroup Characteristic(s)

[illegible]

PERSON PERCEPTION INVENTORY SHEET

Instructions: In the spaces below, you are to form two subgroups from the membership of your group (including yourself). Record those characteristics that describe the ways in which the members of each subgroup are alike. Persons who do not fit into your two-category system are to be listed as "remaining members", along with their unique characteristic(s).

Subgroup I

Members:

Common characteristic(s):

Subgroup II

Members:

Common characteristic(s):

Remaining Members

Name

Unique Characteristic(s):

CUPS-A POWER EXPERIENCE

Goals: Gain awareness of the meanings of power. Experience giving, receiving, not giving, not receiving, and using power.

Group Size: Relatively small group. 8-15 people.

Materials: Two paper cups for each person, paper and pencil for each person, and magic markers.

Group sits in a circle. Leader passes out materials, tells each person to write down their names on the cups, then leads group on a short fantasy where each person imagines him/herself in a position of power in the group. At the end of the fantasy they are to let their power flow into their two cups.

Each person writes his/her concept of power on each piece of paper, and puts one in each of his/her cups.

Now each person is to choose two others in the group to give their power to. Each person is to think about how many cups s/he expects to receive.

One by one people give their cups away explaining why they gave this cup to this person.

When all the cups are given away the group pairs off to discuss their reactions to how many cups they got.

Then several group-on-group discussions are held, first the group receiving no cups discusses, then the group with one or two, then the group with three or more.

Now there is a total group discussion on the meaning of power.

Each person receiving cups will get one minute to enact their power on or with the person they received it from. Those with no cups predict how the power they gave will be used.

After each enactment of power the group gives feedback.

At the end, discussion is held focusing on the goals of the exercise.

Variation: Things other than power can be used (such as trust, dependency, etc.)

ADJECTIVE FEEDBACK

Goals: Clarify values involved in relationships. Give and receive both positive and negative feedback.

Materials: Paper and pencils for each person, chalkboard or paper taped to wall and magic marker.

Leader begins by giving group a "test": They are to think of the person (other than themselves) who they feel the best about, and write down three adjectives describing that person. Then they are to do the same with the person they feel the worst about (should be different from the first person).

Leader explains that these indicate the group member's values as to what is a good trait in a person and what is a bad trait.

People are to write sentences beginning with: "I am the kind of person who values..." and "I am the kind of person who dislikes..."

People pair off and share what the test indicated about them. No reference should be made to the person who the adjectives were describing.

Leader asks for the adjectives people said on item one of the test, lists these on the chalkboard (or paper), then does the same with item two adjectives.

Now the group pairs off (with different partners than before). One person asks for feedback about him/herself using words on the chalkboard. Then after all is given, s/he describes him/herself. Other partner does the same.

Group discusses how it felt to give and receive feedback, and what they learned about their perceptions of their partner vs. the partners self description.



Vol. V.-152

HELPING RELATIONSHIPS-Verbal and Non-Verbal Communication

Goals: To demonstrate the effects of posture, eye contact, and tone of voice on relationships. To make people aware of non-verbal messages they're sending and receiving day to day.

Group Size: Not too big for discussion.

Group leader briefly discusses verbal and non verbal communication, emphasizing how people are usually much more aware of verbal messages sent and received. Leader demonstrates non-verbal messages along with a statement (such as "I love you") both contradicting the verbal message (angry tone of voice, clenched fists, etc.) and confirming it (smiling, warm tone of voice, etc.).

Group members are to form pairs. Leader tells them to sit (silently) back to back. After about a minute they are told to sit side by side...another minute...face to face. Partners shortly discuss how they felt with each other.

In the next exercise partners sit face to face (silently). Slouch, sit up straight, lean forward, for about a minute each. Partners discuss again.

Now (silently again) partners sit face to face. First one avoids the eyes of the other while the other tries to catch the one's eyes. In a minute or so, partners establish eye contact, keep it for a few minutes...discuss again.

Whole group rejoins, discusses exercises so far.

Break up again into pairs. A neutral sentence (such as "It's 3:30 in the afternoon") is given to the group. Each person privately chooses 4 feelings to express. Pair members take turns expressing a feeling through tone of voice, using the neutral sentence. After one says the sentence, the other must identify the feeling before going on to another expression of a feeling.

Group reassembles, discusses again. What were clues as to what was being expressed? What specific actions and tones of voice express what feelings?

Energizers, Group Starters, Loosener-Uppers

Group Size: Relatively small group. Between 5-15 people.

(1) Group stands in a circle. One person begins to move, all other members mirror him/her. When the person is finished s/he in some way (non-verbal) passes the role of leader to another person. Keep going as long as you like...try to be sure every member has lead at least once.

(2) Group stands with eyes closed. Everyone walks around (with eyes closed), and when a person meets another, they try to figure out who one another are by touch (hair texture, length, etc.,...height,... etc.,...). Ask "are you _____?", until the person is identified correctly.

(3) Group Size: Relatively small group.

Group stands in a circle, while one group member walks around the circle stopping at each person to look him/her in the eye. When one person is done the next in the circle does the same thing, and so on until each person has walked around the circle. It can be done with the circle facing inward or outward, or once each way with possible discussion of the difference in feeling of the two ways.

(4) Everyone scream as loud as they can. (Make sure there is a recognizable signal for someone to give in order for someone to give in order to stop.)

(5) Pass an object around among the group. Each person should be very aware of who they are giving it to and receiving it from, and what s/he wishes to communicate in the giving/receiving of the object.

(6) People walk among themselves. One person directs them to: Avoid touching and avoid eye contact...a minute or so later: have eye contact, but avoid touching... a few minutes...touching but no eye contact... a few minutes...touching and eye contact.

(7) Group sits in a circle. One member begins to clap evenly at a medium tempo emphasizing every 4th clap. The group joins in, and when everyone is clapping in unison, the person varies the rhythm (in a count of 4) when the whole group has caught onto the rhythm and is clapping that in unison, the leader resumes even rhythm. When the whole group has resumed unison even rhythm the next person in the circle automatically becomes the leader. The process is repeated all the way around the circle.

(8) Group sits silently while each member thinks of an adjective that describes themselves in relation to the group (oldest, fattest, shortest, etc.). Then people one at a time tell their adjectives and why they chose them, and check out with the group how accurate their perceptions were.

(9) Have group members suggest information they would like to know about one another (age, names, feelings about various subjects). In turn people answer some or all of the questions which have been collectively listed.

Vol. V.-156. Room 703

INFORMATION SHARING

Goals: To see how collaboration and competition effect group problem solving. Study how information is shared in a work group. Observe different group strategies in problem solving.

Group Size: Several groups of six.

Materials: A set of (6) "Room 703 Basic Information Cards" for each group, paper, and pencil for each person.

The leader gives a set of cards to each group, one card for each person. People study their card for a few minutes.

The leader tells them they are to figure out what teacher is in Room 703 each of the 4 periods. Begin working (about 20-30 minutes).

When each group has agreed that they have found the solution, the whole group discusses different subgroups' work processes.

The leader asks for each group's solution. The leader posts the solutions. The solution may be met by: (1) making a chart similar to this one:



Periods	1	2	3	4
700	Mr. Jones	Mr. Lee	Ms. Martin	Mr. Jacobs
701	Mr. Jacobs	Ms. Martin	Mr. Lee	Mr. Jones
702	Ms. Martin	Mr. Jones	Mr. Jacobs	Mr. Lee
703	Mr. Lee	Mr. Jacobs	Mr. Jones	Ms. Martin

(2) Fill in names of teachers whose places and times are given on the information cards. (3) Use deductive reasoning to fill in the rest of the names.

Discuss what process of information sharing and assembling were effective and why.

ROOM 703 BASIC INFORMATION CARDS

You may tell your group what is on this card, but do not pass it around for others to read...

Information:

Room 703 has Mr. Lee for a teacher during the third period.

Mr. Jones and Ms. Carr do not get along well, so they do not work together.

During the first period, the team leader, whom Harry likes, teaches Room 702.

You may tell your group what is on this card, but do not pass it around for others to read...

Information:

All teachers teach at the same time and exchange groups at the end of each period.

Each teacher likes a different group best. During the second period, each teacher teaches the group he or she likes best.

Each teacher teaches each group during one of the first four periods of the day.

You may tell your group what is on this card, but do not pass it around for others to read...

Information:

The Robert E. Lucas Intermediate School has two teachers' aides, four teachers, and four groups of students.

Ms. Martin is the team leader for the Intermediate Unit.

Mr. Lee likes to work with room 700.

Mr. Jones teaches room 701 during the fourth period but he likes room 702 best.

You may tell your group what is this card, but do not pass it around for others to read...

Information:

Your group members have all the information needed to find the answer to the following question:

In what sequence are the teachers (by name) in room 703 during the first four periods?

Only one answer is correct and you can prove it.

Some of the information your group has is irrelevant and will not help to solve this problem.

You may tell your group what is on this card, but do not pass it around for others to read...

Information:

Ms. Carr and Mr. Jones disagree about how it would be best to handle room 702, in which there seems to be a history of abusing substitute teachers.

The team leader has been at the Robert E. Lucas Intermediate School for five years.

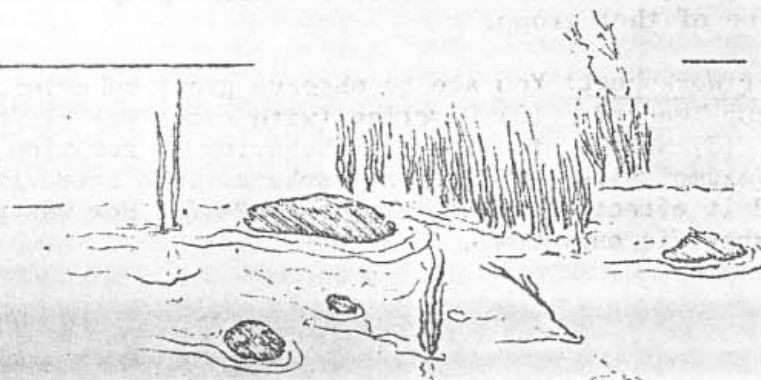
You may tell your group what is this card, but do not pass it around for others to read...

Information:

The team leader teaches room 701 during the second period.

Harry works with room 702 during the second period.

Ms. Martin has been at the Robert E. Lucas School for the shortest period of time.



PINS AND NEEDLES-Leadership Styles

Goals: Demonstrate 3 basic types of leadership: Autocratic, Democratic, Laissez-faire. To make people aware of how different kinds of leadership effect those being lead.

Group Size: Group must be large enough to divide into at least 3 groups of 5 or 6 or 7 people.

Materials: Materials needed are: a package of paper, drinking straws for each group, straight pins for each group, copy of "observer worksheet" for one person in each group.

Leader divides group into at least 3 groups of about 6 people each. One person in each group is an observer. This person gets a copy of "observer worksheet" and doesn't participate in groups activity. Another person in each group is the groups leader. Each group leader meets with the leader of the whole exercise, and is given instructions as to what style they should lead their group in. The 3 types of leadership are: (1) Autocratic-Be a dictator, give orders, don't accept any one else's suggestion on how structure is to be made. (2) Laissez-faire-Stay out of decision making as much as possible. Let the group do whatever it wants. (3) Democratic-Try to guide the group in deciding as a whole on what to do. Don't let ideas go unnoticed or acted on without making sure first that there's some kind of consensus. There should be at least one group of each leadership style. The leaders are not to let their groups know what they're doing as far as the leadership styles they are trying to act in.

Now each group is to take 15 of 20 minutes to build a structure with their pins and straws. When they are done, each person rates on a 1-5 (bad-good) scale these things: (1) Satisfaction with the leader. (2) Satisfaction with group participation. (3) Satisfaction with the product. Groups bring their structures to a common area.

Each person tells how s/he rated the 3 aspects of the activity. Leader tells the three styles of leadership, then tells who was assigned each one. Discussion follows, focusing on how different styles affect group participation, group satisfaction with both the product and the whole activity; individual leader-leadee relationships; groups sense of ownership for the product; leader's satisfaction with group participation and the product; what are specific advantages and disadvantages to each style. How did it feel to lead this way; how did it feel to be lead this way.

If the group likes, they can get back into their 6 person groups and discuss (with help of observer's worksheet) the particular interaction of that group.

Observer Worksheet: You are to observe group behavior. (1) Who was the group leader?. (2) Describe (with examples) his/her leadership style. (3) Notice other peoples behavior in relation to the leader's style (examples). (4) Group atmosphere...who acted in what ways and how did it effect the group atmosphere? (5) How was participation? (give specific examples).

Force Field Analysis: Individual Problem Solving

Goals: To study dimensions of problems and to devise strategies for solving them through diagrams and analysis.
To experiment the consultative role.

Group Size: is an unlimited number of triads.

Time Required: is approximately two and one half hours.

Materials: copies of the force field analysis inventory for every-one participating. Pencils.

Physical Setting: a room large enough so that triads may carry on a discussion without distracting other triads. A writing surface for each person is desirable.

Process:

1. The facilitator distributes a Force Field Analysis Inventory and a pencil to each person.
2. The facilitator announces that participants have thirty minutes to complete parts I and II of the inventory.
3. When everyone has finished parts I and II of the inventory the facilitator introduces part three by reading the following paragraph:

"In planning specific changes to deal with a problem, one should be aware that increasing the driving forces to change the status quo also produces increased tension. One should also be aware that whatever change in status quo has been accomplished will be lost if the driving force is reduced. A change in the status quo can be best accomplished by reducing the strengths of the restricting forces while maintaining the force of the drive. If the driving forces are not maintained, the tension will be reduced without any change in the status quo."

4. The facilitator directs participants to work for about 10 minutes on part three. They may not complete the task in the allotted time but, the next step does not require its completion.
5. Participants are instructed to select two other people with whom they feel comfortable in working on their problems. These triads are seated so that they do not distract each other.
6. Three rounds of consultation are begun. In three thirty minute periods, each member of the triad, in turn plays the role of a consultant, then a client, and then a process observer. In each period, twenty minutes should be allotted for consultation and ten minutes for feedback.
7. A discussion on the experience should be held when it is over.

Variations are easily made so that this activity can be used in private, in dyads, or in groups. This would be effective for brainstorming within a group on a particular problem.

Force-Field Analysis Inventory

Part I: Problem Specification

Think about a problem that is significant in your "back-home"

situations. Respond to each item as fully as necessary for another participant to understand the problem.

1. I understand the problem specifically to be that...
2. The following people with whom I must deal are involved in the problem:

Their roles in this problem are...

They relate to me in the following manner:

3. I consider these other factors to be relevant to the problem:
4. I would choose the following aspect of the problem to be changed if it were in my power to do so (choose only one aspect):

Part II: Problem Analysis

5. If I consider the present status of the problem as a temporary balance of opposing forces, the following should be on my list of forces driving toward change: (Fill in the spaces to the right of the letters. Leave spaces to the left blank.)

6. The following would be on my list of forces restricting change:

7. In the spaces to the left of the letters in item 5, rate the driving forces from 1 to 5.

1. It has almost nothing to do with the drive toward change in the problem.
2. It has relatively little to do with the drive toward change in the problem.
3. It is of moderate importance in the drive toward change in the problem.
4. It is an important factor in the drive toward change in the problem.
5. It is a major factor in the drive toward change in the problem.

8. In the spaces to the left of the letters in item 6, rate the forces restricting change, using the number scale in item 7.

9. In the following chart, diagram the forces driving toward change and restricting change that you rated in items 7 and 8: First write several key words to identify each of the forces driving toward change (a through h), then repeat the process for forces restricting change. Then draw an arrow from the corresponding degree of force to the status quo line. For example, if you considered the first on your list of forces (letter a) in item 5 to be rated 3, draw your arrow from the 3 line in the "a" column indicating drive up to the status quo line.

Part III: Change Strategy

10. Select two or more restricting forces from your diagram and then outline a strategy for reducing their potency.

11. Apply the following goal-setting criteria (the SPIRO model) to your change strategy:

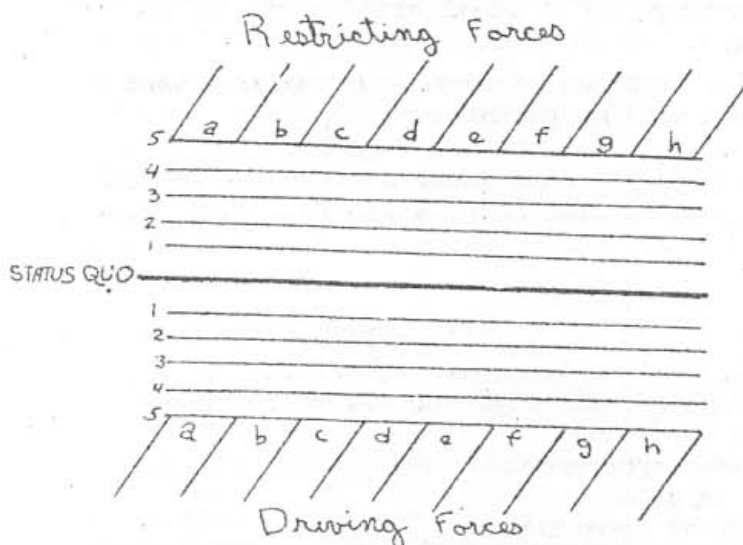
S-Specificity: Exactly what are you trying to accomplish?

P-Performance: What behavior is implied?

I-Involvement: Who is going to do it?

R-Realism: Can it be done?

O-Observability: Can others see the behavior?



LIFE PLANNING

The goal of this exercise is to apply concepts of planned change to personal and interpersonal development.

Suggested Time: Six hours divided into two hour sessions.

Materials: Copies of this exercise for everyone and pencils. You will also need a large room.

Process: Divide people into groups of three, pass out copies of this exercise. Proceed to go through the program.

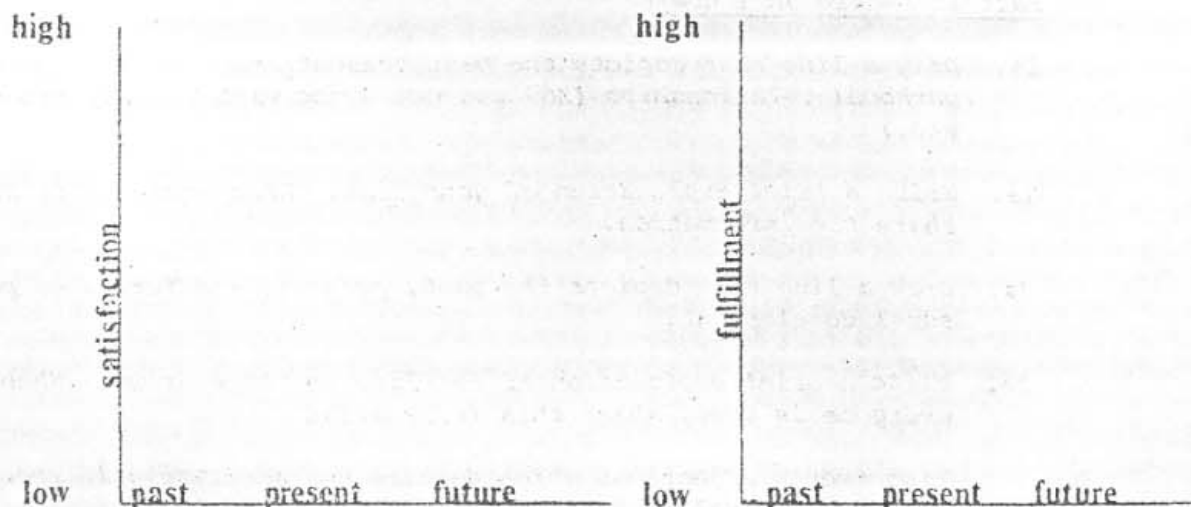
Part I.: Where am I now?

- 1a. Draw a line that depicts the past, present, and future of your personal relationships (how you get along with family, friends, etc.)
- 1b. Write a brief explanation of your line. When everyone is done, share the information.
- 2a. Draw a line that depicts the past, present, and future of personal development.
- 2b. Write a brief explanation of the line you have drawn. When everyone is done, share this information.
3. List twenty adjectives which describe you accurately in regard to your personal relationships (family, friends...)
4. List twenty adjectives which describe you accurately in regard to your personal development.

5. Regroup the adjectives you wrote in regard to your relationships with people under the categories of Positive, Negative, and Neutral.
6. Regroup the adjectives you used to describe your personal development under the categories of Positive, Negative, and Neutral.
7. When everyone is done share these lists with your group.

Part II.: Where do I want to be?

1. What is your conception of ideal attainments in your personal relationships? Be as specific as possible in setting these goals. Try to list ten of these. Example: I want to be able to communicate with my parents.
2. What is your conception of ideal attainments in your personal development? Be as free as possible selecting these goals. Try to list ten of these. Example: I want to learn to fly an airplane.
3. Using the following four-point scale, assign a value to each of the personal relationship goals by writing the appropriate number in front of each goal you listed in item II-1:
 1. Of little importance.
 2. Of moderate importance.
 3. Of great importance.
 4. Of very great importance.
4. Using the preceeding scale, assign the appropriate value to each of the personal development goals you listed in item II-2.
5. Share and discuss all your priority values with the other members of your group. You may modify your value ratings if you wish.
6. Make a combined list of your goals in items II-1 and II-2. This should reflect the relative importance of your specific goals.
7. When everyone is done, share this information.



46.

Part III.: How do I get to where I want to be?

1. From your preceeding combined list of goals, ~~select~~ at least three for detailed planning. Establish a program with specific steps and deadlines for reaching these goals.
2. Establish a written contract with other members of your group for reaching these goals.
3. From your combined list, choose three additional goals and establish a programmed schedule for each.
4. Make plans to establish written contracts with people not in your group for reaching this second set of goals.

Variations:

- I. Several exercises to build trust and openness can be used as a prelude to the life-planning session.
- II. Sections of the Life Planning exercise can be deleted or new sections added.
- III. The programs can be used one section at a time, in seperate meetings, with a scheduled follow-up meeting.

Giving and receiving positive feedback:

Goals:

- I. To make individuals in the group feel good.
- II. To learn to feel comfortable giving positive feedback within a group structure.
- III. To compare perceptions of how the group views one individual.

Group Size: 6-12

Time: Ten minutes per person.

Physical Setting: Everyone is seated in a circle.

Process:

- I. The facilitator explains the goals and process.
- II. The group chooses one person to start with.
- III. Going around the circle, each member of the group says everything s/he can think of about that person.
- IV. The group repeats the process until everyone has been talked about.

Variations:

- I. After doing positive feedback, do negative feedback. It is a good exercise in being able to get negative feelings about a person out.

Personal Journal- A self evaluation.

The goal of this exercise is to heighten participants' awareness of the sequence of events and the corresponding emotional development which takes place at workshops.

It will take any number of periods ten to fifteen minutes long.

Materials needed are pencils, and paper.

Process:

- I. The leader introduces the concept of personal-journal keeping as a way of understanding better the learning experiences that will take place during the workshop.
- II. S/he gives each participant paper and pencil.
- III. S/he asks the participants to use the left-hand side of the paper for objective descriptions of the process of the group, and the right-hand side of the paper for subjective reactions to the process described. S/he may wish to post a typical journal entry such as the following:

What happened	How I Felt
<p>We began by using a getting-acquainted exercise in which we were to list ten facts about ourselves under the title "WHO AM I". We were to pin on the list and then walk around reading other people's lists without talking.</p>	<p>I felt a little panicked at first because nothing came to mind but "I am a student". Then I thought of several silly things I might write but I wasn't sure I wanted all those people to see them.</p>

Variations:

- I. The facilitator may wish to use the journals along with Dyadic Encounters as a means of encouraging self-disclosure.
- II. As a part of closing activities, the facilitator may wish to have participants graph their subjective responses during the entire workshop, to refocus on peak experiences and to get a sense of what the group experience has meant for them.

Rumor Clinic: A Communications Experiment.

The goal of this experiment is to illustrate distortion that sometimes occurs in the transmission of information from its original source through several individuals to a final destination.

You will need a minimum of about eight participants.

It will take approximately thirty minutes to go through this exercise.

Copies of the Rumor-Clinic Observation Form, pencils, and newsprint will be needed for the process observers. You will also need a meeting room and a smaller room in which volunteers can be isolated.

Process:

- I. The leader asks for six volunteers. (The rest of the group acts as process observers.)
- II. Five of the six volunteers are asked to go into the smaller room. One remains in the meeting room with the leader and the observers.
- III. The leader distributes Rumor-Clinic Observation Forms to all of the observers, who are asked to take notes on the proceedings.
- IV. The leader then reads the "accident report" to the volunteer who may not take notes on what s/he hears.
- V. The leader asks a volunteer in the smaller room to return.
- VI. The first volunteer repeats to the second what s/he heard from the leader. IT IS IMPORTANT THAT EACH VOLUNTEER TRANSMIT THE MESSAGE IN HIS/HER OWN WAY, WITHOUT HELP.
- VII. A third volunteer returns, and the second repeats what s/he heard from the first.
- VIII. The process is repeated until all volunteers but the sixth have had the message transmitted to them.
- IX. The sixth volunteer returns to the room. The fifth participant repeats the message to him/her. The sixth person writes the message on newsprint for the group to see.
- X. The leader then posts the original message (previously prepared on newsprint) so it can be compared with the sixth version.
- XI. Observers are asked to report their notes. Volunteers then discuss their experience.

Accident Report:

"I cannot wait to report this accident to the police. Must get to the hospital as soon as possible.

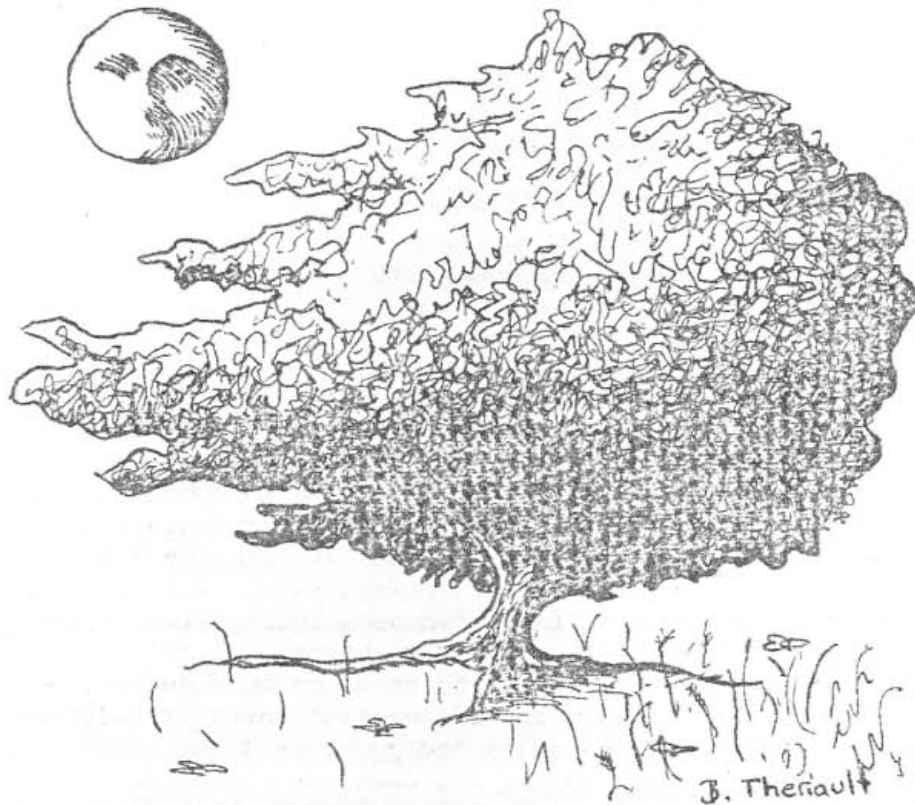
"The delivery truck, heading south, was turning right at the intersection when the sports car, heading north, attempted to turn left. When they saw they were turning into the same lane, they both honked their horns but continued without slowing down. In fact, the sports car seemed to be accelerating just before the crash."

Rumor-Clinic Observation Form:

VOLUN- TEER	Additions—	Deletions—	Distortions—
1			
2			
3			
4			
5			
6			

Variations:

- I. The succession of messages can be recorded (either audio or visual) for replay during the processing.
- II. The message can be rewritten to be more pertinent to the group.
- III. The entire group can be used as conveyors of messages. (No observers are used.) Groups of six are formed, and five persons from each group are sent to the smaller room. The leader reads the message to the remaining participants. One member from each group is brought back into the meeting room at the same time to receive the message. The final members simultaneously write the message for everyone to see.



GUIDED FANTASY

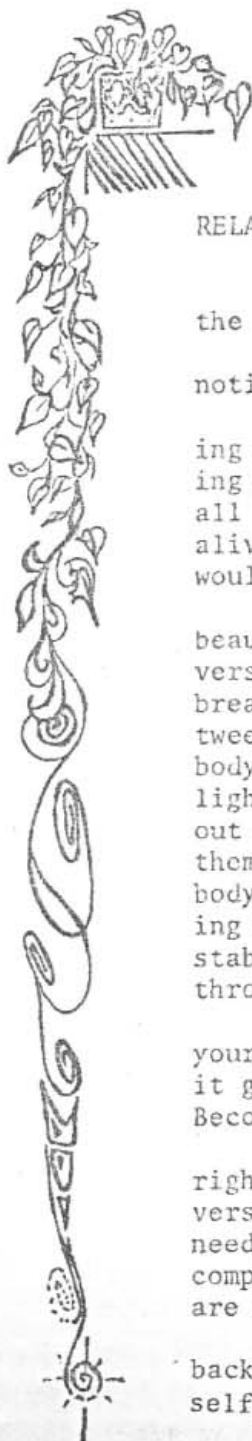
GUIDED FANTASY

Guided Fantasy is a way to relax your conscious mind and set the subconscious express it self. Your body should be relaxed and your mind free of present worries and concerns. It's like daydreaming only someone is guiding the way your thoughts go. Many times through guided fantasy you can discover thoughts and feelings you didn't know were there, like in dreams. Also, like in dreams, you may get in touch with intuitive feelings. If you can't get into it, that's O.K. Trust your first images and try to become absorbed in the scenes you are creating.

When the fantasy is over, take as long as you want to come back to the room. Move only a few fingers and toes, take slow deep breaths and become aware of being here. Open your eyes only slightly so you see a crescent of light, and then slowly raise your lids so the scene slowly fades in to now. A fast change of awareness can be shocking.

In discussion, talk about what you saw and felt and what it meant to you.

Cathy Carney



RELAXATION/HEALING

Lay down on your back with your knees up and your feet flat on the floor. Your arms loose by your sides...

Become aware of your breathing. Don't try to change it. Just notice the way it is.

Slowly begin to deepen it. Imagine your body as a balloon filling up, with the fresh air going all the way into your abdomen, giving you life. Don't force it. Just draw in the air slowly, filling all of yourself, and then let it drain out. Air is what keeps you alive. It is the only thing you need constantly. Without air you would quickly die. It supplies energy to all of your body.

Imagine the air around you as being pure energy, particles of beautiful light. It is a good, healing force, the every of the universe. Imagine drawing this energy, this light within you with every breath. Imagine it flowing in, down your spine to a spot halfway between your bellybutton and your genitals. This is the center of your body, the place of your life every. Draw the beautiful, healing light into this center, and on your exhale, let the light/energy flow out to all parts of your body. Nourishing them, healing them, making them alive. Now as you exhale, send the energy, along with all your body tensions and worries, out through your feet. Imagine it flowing out and downward, connecting you to the earth. You can feel how stable you are, how gravity is holding you down. Let everything go through your feet.

Now imagine the most beautiful color in the world. Imagine yourself floating in that color, surrounded by that color. Imagine it going all through you, soaking into your body, healing every cell. Become that color. Absorb it with each breath.

Now imagine a feeling you'd like to have, whatever you need most right now. Breathe that feeling in. Take what you need from the universe. Surrender yourself to the feeling. Take it in until all your needs are filled, until none of your longings are left, and you feel complete, secure, and you know that your being is good, whole, and you are alive in this space and it is good.

Become aware of your breathing again, and slowly bring yourself back to this room. Be aware that you are relaxed and have healed yourself, and that it is always within your power to do this.



The following guided fantasy's were taken from the Unitarian Universalist Association Committee on Aging's Aging and Awareness packet.



Explain to the participants that they are going to try to experience persons and events through "imagining" or fantasy.

Ask them to make themselves as comfortable as possible. They may even wish to lie on the floor. Recall and imagery are often easier if eyes are closed.

The following instructions may be read verbatim or may be elaborated upon by the leader-facilitator. These instructions should be read slowly with adequate pauses.

'Recall an "older" person that you have known in your life. Someone who was important or significant to you...recall a meeting or encounter with this person...try to recall as much detail as possible. Recall the setting, the colors, the textures, the smells, and the sounds...recall as much as you can of how the person looked...try to bring this meeting into the present as though it were happening now...carry on a conversation with this person... try to play both parts--yourself and the other person...pay attention to your feelings as you have this encounter... how does it feel to be you?...How do you feel about the older person?...How do you feel about being "younger"?...When you play the part of the older person, how do you feel about being older?... How do you feel toward the younger person?... Can you think of anything that you would like to say to this older person that you have not had an opportunity to say before?...Say it...How do you feel?... Is there anything that you think this older person might want to say to you or ask you?...Allow them to do this... What feelings do you have about this?...Stay for a few more moments at this experience and when you are ready to leave this experience, open your eyes and silently reflect upon this experience.

As soon as all seem to have returned from their fantasy, ask them to share this experience. Place emphasis upon the feelings that resulted from this fantasy. Participants will have a tendency to want to explain, to philosophize, and to relate experiences outside the fantasy. Gently guide them back to discussion of the fantasy and the feelings engendered. Explain that there will be time for discussing these other concerns at a later time.

See if patterns emerge as participants discuss their fantasies. Did a large percentage recall parents? Relatives? Teachers? Did most have "good" experiences? Did some get a new perspective of the other person by playing the role of the other person?

This exercise attempts to allow the individual to assume an empathetic role as an older person.



Explain to the participants that this fantasy will allow them to experience aging.

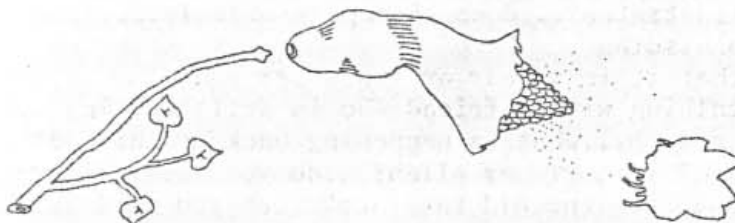
'Imagine that it is a time in the future. Imagine that it is five years, ten years, or any amount of years in to the future...Pick a number of years sufficient to consider yourself "an older person"...how old will you be?...try to get in touch with yourself being that old...how do you feel?...imagine going to a full-length mirror...look at yourself...how do you look?...what is different?...what do you feel about your appearance?...where do you want to be at this age?...what do you want to be doing at this age?...how do you feel about those who are younger than you?...spend a few moments getting in touch with your "new age"...now imagine that you are standing in front of a chalkboard. Imagine it as clearly as you can. In the upper left-hand corner of your chalkboard, write "I want"...and underneath those words write three things that you want at that age...now write the words "I resent"...and beneath these words, write three things that you resent at that age...next, write the words "I fear"...write beneath these words three things that you fear at that age...and, last, write the words "I feel"...and beneath those words write three things that you feel at that age...step back...look at your chalkboard and see what you want...what you resent...what you fear...at what you feel at that age...and when you have done this, open your eyes and silently contemplate this experience.'

As soon as all seem to have returned from their fantasy, ask them to share their experience. Once again, emphasis should be placed on feelings.

The purpose of this exercise is to experience one's self as being older as well as finding out some of our attitudes and expectations regarding ourselves as older persons.

Explain to the participants that this exercise is to try to experience the passage of time.

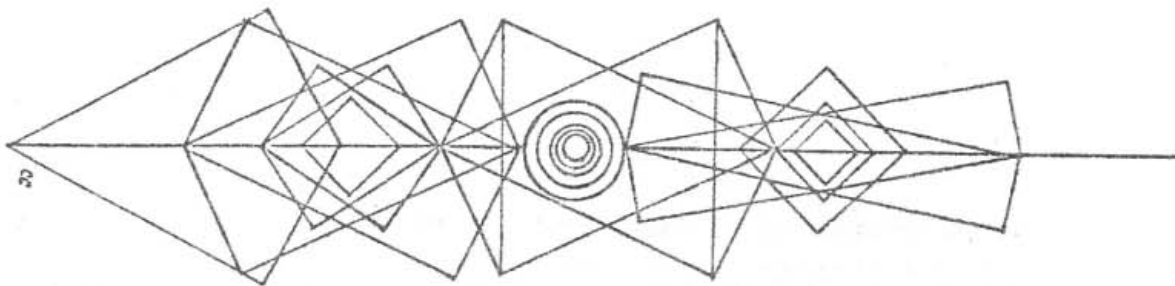
Imagine that it is a time before you can remember...you are an infant or a very young child...try to recall your first memory...if you cannot remember or if your first memory is hazy, make up a first memory...stay with that first memory for a few moments...recall the surroundings...recall the persons, if any, in your memory...recall the feelings...now like a series of lantern slides, or like a movie going slowly, progress from your first memory...remember your early childhood...remember being small...recall how large the objects around you were...things like tables...things like cars...recall how large adults were...try to remember sounds...like a screendoor slamming in the summer...like your mother calling you in from play...remember childhood friends...recall how they looked as children...how they sounded...recall the smells...like rain on a hot sidewalk...like a freshly tarred road...like the smell of leaves in autumn...try to recall your first day of school...recall how the room looked...recall how you felt...remember the face of your first teacher...recall the chalkboard...recall how cool it felt...see if you can see the chalkboard...recall the teacher writing on the chalkboard...go through the grades...recall the friends...the teachers...recall some significant experiences...recall the summers between school terms...recall the play...the games...recall the holidays...and the feelings that go with them...recall relationships...to parents...to teachers...



to pets...remember what was fun...remember what was mysterious...what was frightening...recall your old fantasies and your old daydreams...remember your heroes...remember your "when I grow up" fantasies...your fantasies of power...remember your discovery of "the other sex"...remember your anticipations...your fears...remember your first date...

Proceed in an accelerated fashion, letting vignettes or scenes or your life pass by in your memory...occasionally stop and re-experience in detail...see what you consider to be the significant events in your life...carry them to the present...now go forward...imagine what tomorrow will be...next week...next month...next year...the next five years...the next ten...create significant events for these future times...get in touch with your feelings as you imagine going forward into time...imagine the last year in your life...place in this year whatever you want it to include....

When sufficient time has passed have the participants open their eyes and remain quiet for a few moments. Each person, in turn, may share his/her feelings and not on content although some content-sharing is inescapable and is of value if feelings are also shared.



This exercise is designed to allow one to experience feelings about retirement, about being productive, about feeling that you are a part of things.

Imagine that you have reached that point in your life where you discontinue doing what you have been doing for most of your life. You retire...you have anticipated your retirement...in many ways you have looked forward to retirement...you have contemplated having the time, the leisure, and the opportunity to do all of the things that you have been too busy to do.

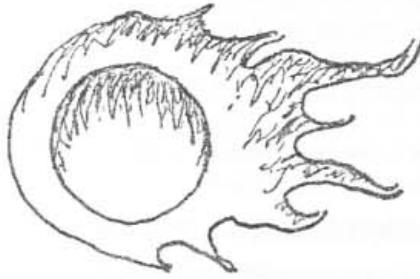
Imagine your last day on the job...imagine what your feelings are...imagine that you are cleaning your desk...or packing your tools...or packing to move to a retirement community or wherever you have chosen to spend your retirement...what are your feelings?

Imagine doing the things you had planned...playing golf...going fishing...learning a new skill...devoting time to a hobby...reading. whatever you plan to do when you retire and have time...what does it feel like when you first start?...Imagine your enthusiasm...imagine how it feels after a few weeks...after a few months...does it feel different?...do you enjoy doing these things as much?...more?...are you bored?...frustrated?...does time pass quickly?...slowly?...do you spend time reminiscing?

Imagine that it is a year or two after you have retired...Imagine that you are talking with a friend who is still working...he or she tells you the gossip...what is happening back on the job?...do you miss it?...do you feel left out or alien?...do you feel relieved?...relied to be out from the old rat-race?...do you feel indifferent?...what are your feelings about the old job?...imagine you are offered an opportunity to come out of retirement for five years because they have discovered that you and your skill are needed...what will you do?...what are your feelings?

Ask each member of the group to share his/her feelings about this fantasy. Many will have experienced this fantasy in reality. Avoid participant's tendencies to moralize and to philosophize about retirement. The purpose here is to show that many people experience retirement in different ways.

Many, as they do this fantasy, will find the following impinging on the above fantasy and discussion may focus here. A husband about to retire becomes more worried as to how his wife will take his retirement. Since it is the husband who has held a status position, the wife could feel the loss of the "reflected" glory she has had while he worked. Then it may be that when the husband does retire, it is not when she, too, retires from being a wife. She may feel that she has added duties to her role of being a wife. Or the wife may continue working at her job, while her husband could then begin to feel a loss of status. These things contribute to the very subtle changes taking place.



This exercise has the purpose of experiencing being older and having physical impairment.

Imagine yourself as being an person in a nursing home...imagine a large nursing home that is painted a dazzling white on the outside...it also has an immaculate entrance hall and lobby...there is a faint but permeating odor of a disinfectant that smells like bubble-gum mixed with the odor of stale urine...imagine you are confined to a bed in this nursing home...even though you can get around with just a little help...you have been told to stay in your bed...when you have tried to get up from the bed, you have had a sheet-restraint placed on you...high guard rails surround your bed and tend to obscure your view of everything around you...you have not been out of your bed for three and a half months...and that was for the Christmas party...look around your room...there is a bedside stand...it contains a pitcher of water and a cup...which you cannot reach...it also has pictures of your children and grandchildren...but you cannot see the pictures clearly because they have put your glasses away so that you won't break them...there is a chair on the other side of the bed...it holds a stainless steel bedpan partially covered by a towel...at one end of the room is a window with a venetian blind...you do not know what is beyond the window except variations of light and dark...across the room is a door that is usually open...you cannot see through the door but you can hear noises coming through it...you often hear the nurses and aides laughing but you never know what they are laughing about...occasionally, you hear someone crying but you do not know who...sometimes someone screams or curses and you hear a flurry of activity and hear a nurse or aide placating or scolding the screamer...sometimes you hear visitors...going through the hall on the way to see someone else...visitors may come twice a day for an hour and for two hours on Sundays...you have a visitor about every two weeks and then only for a half hour...imagine going over and over in your mind the memories and recollections of other times...imagine some of the memories that you recall at least once every day...imagine wondering about those who you love who are "outside"...go over in your mind the reasons and the justifications as to why they do not visit you...how do you feel?...imagine your feelings toward the nurse or attendant who calls you "Love" or "Sweetie" and who periodically scolds you because you are "messy" or because you have not eaten your food...imagine feeling anger, resentment, or even rage and feeling that there is nothing that you can do...imagine feeling alone and abandoned...imagine feeling the dread of more days to come.

Try to have the participants share their feelings from this experience with the other members of the group.

The environment described is extreme, but, unfortunately, not rare. It is a glimpse of what happens to many.

Biblio.....

We used Structured Experiences from:
University Associates' A HANDBOOK OF STRUCTURED EXPERIENCES FOR
 HUMAN RELATIONS TRAINING, Volume I-V, 1974-1975.

Material was also used from:

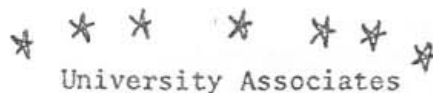
People Soup; "Cream of People Soup", Volume II, issue 6, 8/75.
 "La Creme de People Soup", Volume III, issue 3, 2/76.

U.U.A. Committee on Aging's Aging and Awareness packet, 1975.

L.R.Y. Recycled Programs packet, 1975.

L.R.Y. Theatre Games packet, 1972.



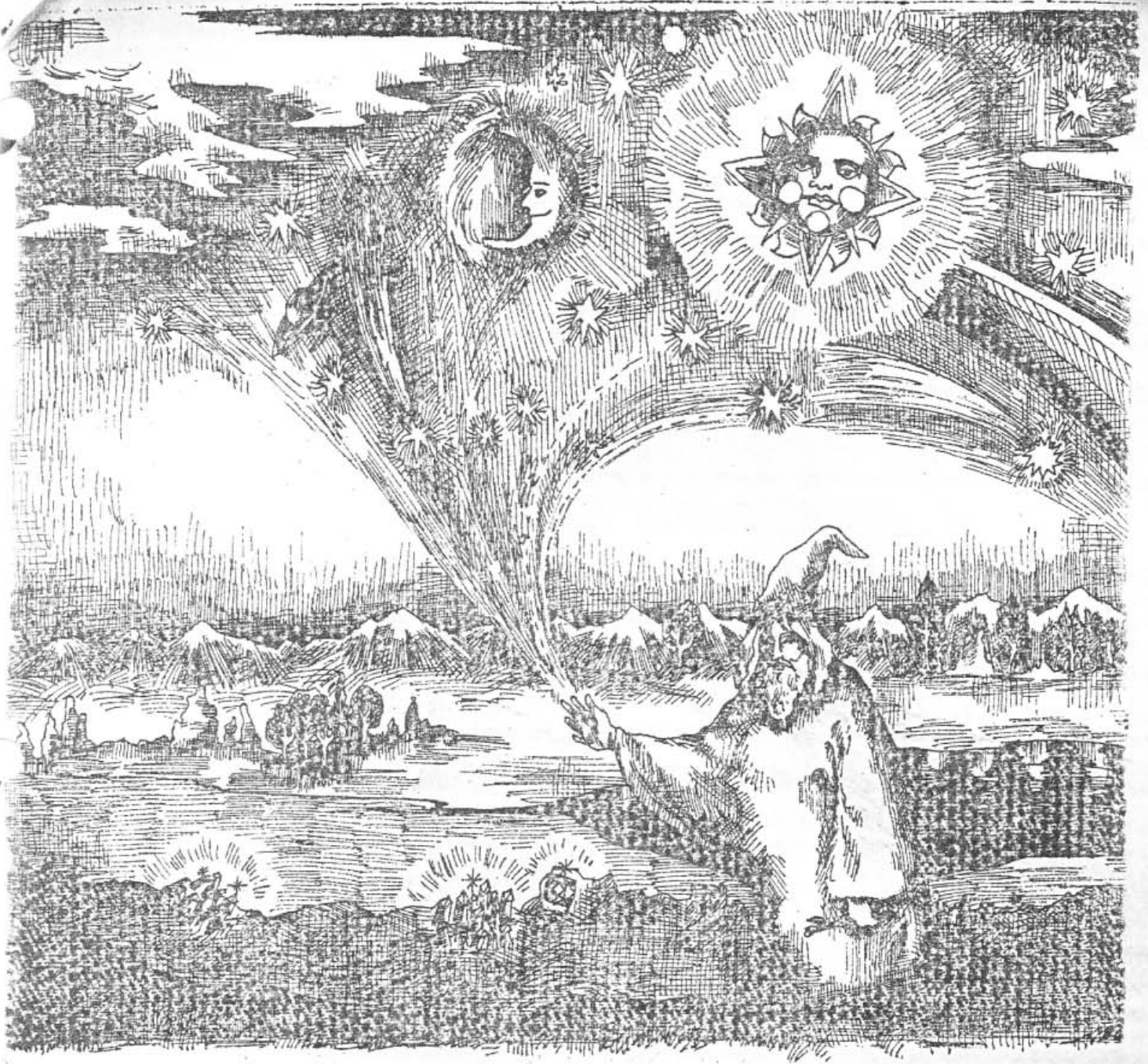


We have found some books to be very helpful in putting together this packet. These books are by the University Associates, and are handbooks of Structured Experiences for Human Relations Training, Volumes I-V.

The University Associates also have a very good book on conference planning. If you are interested, we strongly urge you to purchase these books.



University Associates
Publishers and Consultants
7596 Eads Avenue
La Jolla, California
92037



And the Artists Are...

Anne Goodwin

B. Theriault

Beverly Hendricks

Camd

Cathy Carney

Ian Conway

James Finley

Julie Reynolds

Julie Voyce

Liv

Maggie Dale

Roy Creek

Sara Hagan

