



changing cyberbullying and bullying behaviour

www.eubully.eu

Using drama to address bullying
A Teacher's Manual
Written by Spectacle Theatre

changing cyberbullying and bullying behaviour

Partners:



Supported by
the Daphne Programme
of the European Union

This publication has been produced with the financial support of the Daphne Programme of the European Union. The contents of this publication are the sole responsibility of Eubully partnership consortium and can in no way be taken to reflect the views of the European Commission.

Project number: JUST/2013/DAP/AG/5364

Contents:

Introduction	3
Background to Spectacle Theatre and how it supports young people to be creatively active	5
SPECIAL - a new play by Paul Swift and Spectacle Theatre.....	6
Anti-bullying Workshop	9
Notes for Teachers/Facilitators Workshop Leaders	14
Active Theatre	14
Readiness levels and drawing up a contract with a group	15
Games	16
The App.....	20



Introduction

This manual has been developed as part of the EU BULLY project (JUST/2013/DAP/AG/5364) to support drama and research training delivered by Spectacle Theatre which support teachers to address bullying with young people in schools, youth groups or other formal and non-formal settings. The project intends to make a difference within the education system in each partner's country or region through:

- better trained teachers and support staff to address bullying in all its forms
- better trained staff in community environments to support young people and their parents, carers, guardians and wider family and friends networks to address bullying
- greater confidence in using drama techniques at school in and outside of the classroom to create safe places to discuss bullying and other contentious issues
- more understanding that the "classroom" can be different to the traditional concept of a classroom located within a physical building of a school and can encompass a theatre environment to offer informal learning opportunities
- offering greater flexibility for teachers to use a more diverse range of learning styles and content by using drama in education techniques and apps developed for mobile technologies
- improving the content of anti-bullying programmes on offer in schools at all levels within the compulsory education sector by adopting a whole school approach to cascading learning across the whole school curriculum
- improved knowledge of the frequency of cyber bullying taking place
- reducing the disparity in knowledge, skills and understanding between countries in the partnership in regard to bullying and its impact

Context

Bullying is an oppressive force that impacts on the lives of many young people and adults, be that through the devastating psychological and physical consequences experienced by a victim, as a bystander or by acting as a bully themselves. With the ever growing development of online technologies, young people face a 24 hour intrusion from strangers and unwelcome, unavoidable communications. This dark online world can easily be hidden from trusted friends or adults, and without a lease for their emotions, it may lead to feeling of entrapment, or worse, damaging coping strategies including self-harm and suicide.

EU BULLY gives a voice to those affected by bullying who may otherwise have no space to do so; to share their experiences and explore ways of overcoming bullying behaviour. Drama can be used as a powerful method to demonstrate the emotional consequences of bullying and to share thoughts and experiences through the safety of fiction. EU BULLY champions the use of drama in formal and non-formal education settings as an effective means for schools and youth organisations to tackle the problem across the whole school, not just with the victims and bullies. This guide complements the training of teachers with little or no background experience of using drama in their practice to apply the methods with their students as an anti-bullying tool. Spectacle Theatre has also devised and delivered the anti-bullying play 'Special' as part of the EU BULLY project, which will be performed to



groups of young people in schools, youth and support groups, care homes and even vulnerable adults. This play has been devised through a lengthy process of research workshops in which Spectacle Theatre used their drama techniques to create a safe space for young people to talk about their experiences of bullying. The play will be filmed and developed in to video resources for schools and informal education settings.

EUBULLY offers a blended approach - creating innovation in the virtual world alongside transfer and roll out of best practice in the use of drama in the physical world. Many anti-bullying initiatives are built upon the core philosophy of the Whole School Approach: on the assumption that bullying is a systemic problem, and, by implication, an intervention must be directed at the entire school not just at individual bullies and victims (Smith, Schneider, Smith, & Ananiadou, 2004, p. 548). The project is also reaching out to young people online through a research app that collects anonymous data on types of bullying and incidence rates in Europe.



Background to Spectacle Theatre and how it supports young people to be creatively active

Spectacle uses Theatre to effect change by enabling resilience.

Spectacle Theatre Ltd is a small charity founded in 1979 in the heart of the former Welsh coalfields. Our charity, pioneered access to live professional theatre (in Welsh and English), performed for people in their own communities. Our theatre is tailored to reach the most isolated individuals and communities. This engagement is the first step to making the positive changes in attitude and actions that benefit not just the individual but also their family, friends and community. Spectacle Theatre Ltd is a company limited by guarantee with charitable status. Spectacle develops a range of participatory theatre productions, workshops, mentoring and training resources that can be sold to schools, colleges, prisons and young offender's institutes, the probation service, private companies, social enterprises and community organisations.

WHO WE WORK WITH

Spectacle uses participatory methods with people of all ages, those who face multiple disadvantages and a combination of severe social harms such as isolation, substance misuse, mental illness, extreme poverty, violence, bullying and abuse. To this end we develop a range of participatory theatre projects that are delivered in partnership with schools and colleges, young offender's institutes, care homes, housing associations, the probation service, voluntary organisations, hospitals, social enterprises and the public sector. Our services are delivered bi-lingually.

Supporting young people into education, training and/or employment

Spectacle has a long track record of supporting young people into employment, education or training. We provide mentoring for individuals through work experience or long term placements and through supporting vulnerable individuals in attending college or volunteering.

We have used the Jobs Growth Wales scheme to enable us to employ personnel who then become full company members or enter into employment elsewhere having trained with Spectacle. All our theatre workshops and training have the aim of developing resilience, self-esteem, confidence and skills to improve opportunities such as personal development.

'Spectacle... a wonderful agency to work with as they have the capacity to adapt each session to the needs presented in each group. This ensures they get the best out of everyone. Participants are particularly nervous as most have not engaged in group work, the fun aspect helps to break down these barriers and participants leave the sessions feeling up lifted.... the opportunity to play has been useful for participants with language barriers especially where English is a second language... participants were able to follow the activity through observation of the larger group, greatly assisting group cohesion....the participants had the opportunity to reflect on their life experiences in a safe and supportive way. This proved to be a powerful experience for many participants. We value the input from Spectacle Theatre and we feel they offer a high value service' Dawn Parker Genesis

SPECIAL - a new play by Paul Swift and Spectacle Theatre

"I was thinking you were a nice friend."

SPECIAL is the story of a man called Terry and an 11 year old girl called Megan. The story happens in a park, over 3 days in June 2015.

"I'm sorry for what I said before, about you being a mong. I didn't mean it, but you were just singing and you wouldn't stop... Why do you do it? Is it cos you're upset?... When I get upset I eat stuff. Mars Bars, Bourbon biscuits, custard creams. That's why I'm fat. Tasha says I should have my own TV programme, 'Totally Humongous Welsh Kids'."

It begins when Megan and her friends go to the park after school to meet a teenage boy they've "chatted up" on Facebook, but the only person in the park is an "old guy" called Terry.

The children tease Terry and run away, but Megan leaves her bag. When she returns, Terry has it. Megan finds out that Terry isn't what she thought, and they have more in common than she could have imagined.

SPECIAL is a story about friendship, bullying and not fitting in.

Comments and Feedback

"I was upset because this sort of thing really happens." (11 year old)

"It was brilliant; it was really funny and sad." (11 year old)

"It was excellent. The young people were totally engrossed throughout." (TEACHER)

"It was really good. I thought the actors were brilliant."

I felt angry at the end, and I wanted to know what happened to Terry. I hope he gets to see his mum." (16 year old)

"I enjoyed the story, it was sad and funny but it was really good"

"In my thoughts I think the play you acted was a really good idea because it learns children like us to not bully, peer pressure and drink and smoke and whatever els (sic) they were doing!!"

"Thank you very much it was amazing!"

"It's changed the way I think about people"

"Everything was just right, very gripping. Didn't know which way it was going."

"Workshop –pupils enjoyed it, included all and encouraged all to participate."



"I was thinking you were a nice friend."

Changing Bullying and cyberbullying behaviour

Maya Angelou said ‘there is no greater agony than bearing an untold story inside you’

So much bullying behaviour remains hidden. Bullying is not a harmless almost inevitable part of growing up; it is a serious problem that affects achievement and impacts into adult life, leading to more serious illnesses and a greater likelihood of being in poverty.

Our goal is to enable young people and communities to begin to identify bullying behaviour; the difference between bullying and teasing; why young people bully; what effect bullying has on the bully, the person bullied and the bystanders and to develop strategies to keep safe. The project is particularly suited to engaging with hard to reach groups and in developing confidence and empathy.

This project is designed to change bullying and cyber bullying behaviour.

Special comprises of a

An interactive play and workshop suitable for people aged 11+

A Resource pack for follow up work

Two apps, one for research and one a quiz for young people



Anti-bullying Workshop

Defining Bullying and cyberbullying

This project has been designed to raise awareness of and change bullying and cyber bullying behaviour amongst young people and the people that live and work with them.

We have defined bullying as 'the use of aggression with the intent of hurting another person. Bullying results in pain and distress to the victim. Bullying can be emotional, physical, racist, sexual, homophobic, alterobic , verbal and cyber'.

We define cyber bullying as 'using technology to hurt'.

Dan Olweus says "A person is bullied when he or she is exposed, repeatedly and over time, to negative actions on the part of one or more other persons, and he or she has difficulty defending him or herself."

Dan Olweus, creator of the Olweus Bullying Prevention Program, provides this commonly accepted definition for bullying in his book, *Bullying at School: What We Know and What We Can Do* (1993):

This definition includes three important components:

1. Bullying is aggressive behaviour that involves unwanted, negative actions.
2. Bullying involves a pattern of behaviour repeated over time.
3. Bullying involves an imbalance of power or strength.

This resource can be used to enable young people to begin to think about issues such as what they think bullying is; the difference between bullying and teasing; why young people bully; what effect bullying has on the bully, the person bullied and the bystanders*.

*Bystanders

*We have focussed on bystanders as they are often the people who have the power to intervene during or after the event. We do not advocate that bystanders step in directly to the situation but to **do something** that prevents the situation from escalating, such as reporting the incident to someone with authority to act safely, such as a teacher, youth leader.*

'Whenever a bullying incident takes place, it always involves three parties: one or more offenders, one or more victims, and one or more bystanders. We use the word bystanders to refer to the people who witness the incident directly and those that encounter the effect at a later stage; the friends and families of the victim, the people who hear about these incidents in the media can also be regarded as bystanders.'

The Workshop

This workshop has been designed to raise awareness of bullying issues amongst young people and the people that live and work with them.

The content of this workshop was created from a series of workshops with young people exploring the nature of the bullying they have experienced and witnessed.

The session begins with icebreaker games. The purpose of this is to put the group at ease, encourage them to begin speaking openly and to begin listening to each other. Games that we would suggest for a session would be as follows:

- Fruit Salad
- What are you doing?
- Statements

The games would typically last for about 10-15 minutes. It is important not to rush this part as it provides the opportunity to establish the following in a fun way.

- Agree the rules for the session.
- To begin the process of enabling the individuals to speak and listen.
- To ensure that everybody is aware that they can change their minds at any point.
- To introduce the concept of bullying and actions have consequences.

What is bullying?

Initiate an active discussion with the group as to what they think bullying is, where it takes place and what are the potential consequences of such behaviour. All responses are written up on a flip chart. The teacher/ facilitator role at this point is to ensure that the young person is heard and their response is validated by being written up on the board. (There will be opportunity as the session progresses to challenge points of view and for people to change their minds.)

What is a bully, a victim a bystander?

Using the examples provided by the class / youth group draw out the differences between the roles. Establish how quickly these roles can change and how a bully can become a victim or a bystander becomes a victim or bully. The yes or no game is a good way to present this in action.

1. Creating a still image short drama
2. Conclusion and closing the session

Circle time; Allow enough time to go around the circle asking each person to share with the group their thoughts and feelings about the session.

- What did they like / not like.
- What they would like to repeat / not repeat.

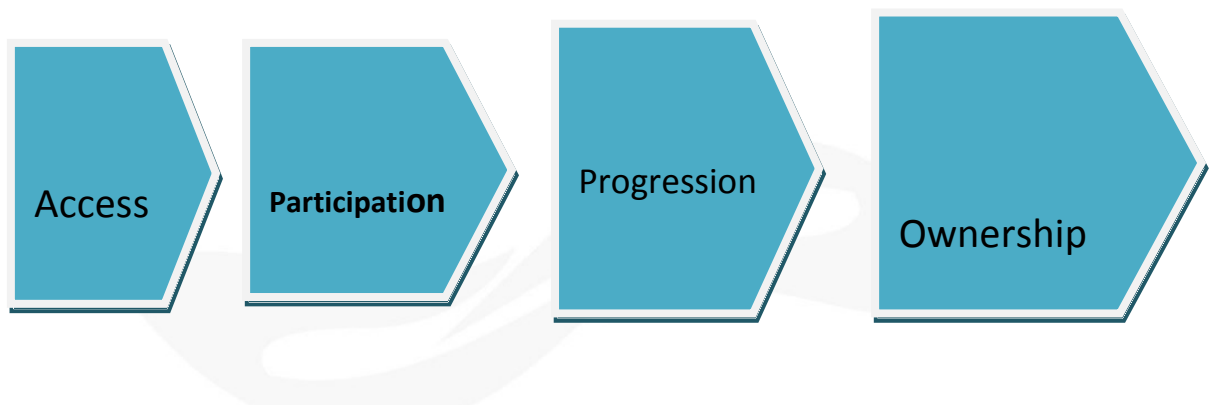
Thank everybody for participating and make the statement that:

Bullying is never acceptable

As a teacher / facilitator / Teachers consider the following prior to undertaking issue based Drama or Theatre workshops

Is the session for, with or by the participants?

- Where are you taking them?
- Where do they want to go?
- Are there possibilities for them to progress?
- Are there possibilities for them to claim ownership?



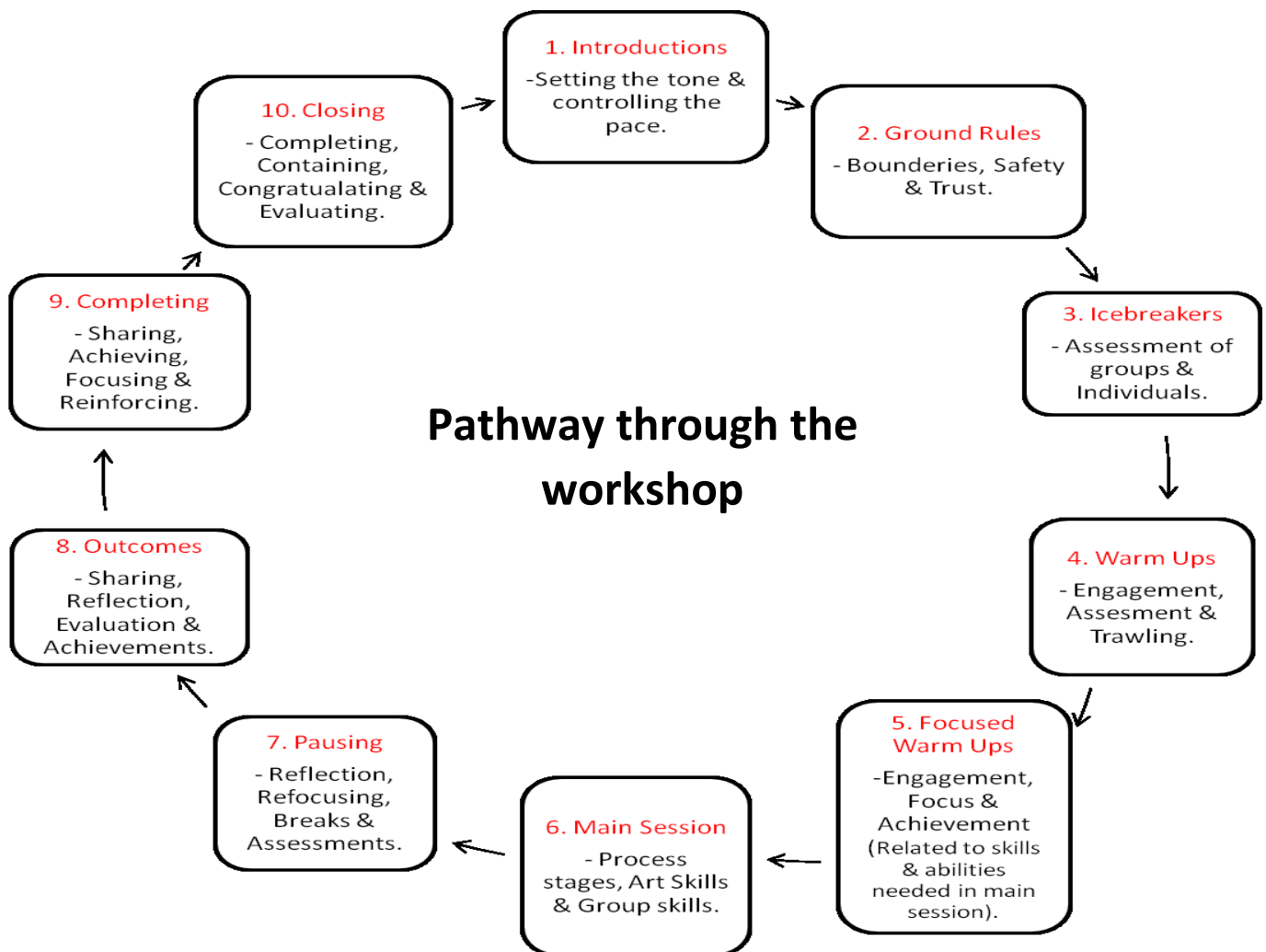
During a workshop the individual participants will experience the following stages:

- Engaging.
- Committing and Taking Responsibility.
- Functioning as an individual in the group.
- Learning new skills.
- Learning to create.
- Learning to play.
- Collaborating.
- Being part of a group.
- Working as a group.
- Sharing and showing.
- Achieving.
- Valuing and evaluating.
- Receiving and giving.
- Completing and containing.
- Closing and leaving.

Workshop session stages for Artists / Facilitators

Workshop sessions include the following stages ***always guided*** by the principles of:

- Engaging and trawling.
- Constantly assessing and evaluating progress.
- Containing and rewarding.
- Yet more assessment and evaluating.



A Workshop leaders list of things they must do with a group:

1. **Read** the group.
2. **Find Out** what would interest them to work on with you.
3. **Find ways** to get them to enjoy doing things and thinking about things.
4. **Find ways** of getting them to give it their undivided attention.
5. **Find a way** to get them to stop and see what they did and what it means to them.
6. **Find a way** to make them come back to the next session (or after the break) and then remember what they did last time.
7. **Find new ways** of getting them to think about doing more things and then doing them.
8. **Find out ways** they can continue without you.



**MAKE SESSIONS
MEMORABLE & FUN**



Notes for Teachers/Facilitators Workshop Leaders

Active Theatre

Our workshops are designed to engage, to work with and ultimately for participants to take control of their own learning.

Active theatre is particularly useful when working with vulnerable young people and those seeking employment, education or training. It gives the participants freedom to express and develop a viewpoint in the knowledge they are protected inside of the drama.

Using Active Theatre we create and deliver bespoke workshops to actively explore:

- Wellbeing / health concerns.
- Anti-Bullying.
- Alcohol and substance misuse.
- Social cohesion.
- Consultation with young people and communities.
- Presentation skills.
- Mental health.
- Risky behaviour.

Active Theatre workshops

Each workshop will last for a designated time (from fifty minutes to two hours) and comprise of the following;

- Warm up games, fun energetic and introducing the themes
- Short scene stimulus (e.g. depicting a parent and school child disagreeing over an event, why something is in the child's room etc.)
- The participants will be facilitated in responding to the scene and to fill in the gaps from their own experience.
- This scene will be looked at from several viewpoints, the adult, the child, siblings, step parent, youth worker, school nurse etc.
- We will explore cause and effect and its relationship to behaviour.
- We will then explore how the scene can be changed to find an appropriate course of action that meets each person's needs.
- This will include who else could we speak with, turn to for advice and support either professional or peers etc.
- Closing and thanking the students for their participation.

The central area we will explore is dependent on the theme (e.g. healthy relationships, bullying, risky behaviour, or substance misuse). The following example is for a healthy relationship active theatre workshop

- What constitutes a healthy relationship with others?
- What do we mean by trust and respect?
- How and where can we seek help and support?
- How do we know the information that we acquire about healthy relationships is trustworthy or factual?

We expect the participants in the workshop to raise issues regarding 'sexual relationships', 'Alcohol and substance misuse', 'internet bullying', dealing with parents, carers and guardians' 'Peer pressure'.

The specific nature of the workshop will ultimately depend on the group and its interest. Each workshop will be different in its general content but will cover the above themes.

Readiness levels and drawing up a contract with a group

'Readiness' is the way the individuals and the group are feeling about the workshop. It will influence how we engage with them at the beginning of the session. Does the group need 'waking up', 'calming down' are they resisting or welcoming the idea of the workshop. Generally most groups will be a mixture of many states of readiness and a simple game is required to focus the group.

'The readiness' of the individuals in the group, the group as a whole, the facilitator, co-worker and the agencies needs to be assessed prior to the beginning of the session. The readiness of the group is influenced by the contract we have with them whether verbal or written.

'The contract is the agreement we have with the group on what kind of work we will ask them to do.'

To establish a contract we might begin by asking the following questions:

- What do you the group, expect from us?
- What do you expect of yourselves and each other?
- What do we expect from ourselves?
- What do we expect from you?

Games

Games, Icebreakers and Exercises

Eyeball

Group is seated in a circle (on sturdy chairs) with one person standing in the centre. Seated participants are asked to look at people on the opposite side of the circle and when eye contact is certain, swap places with them. Meanwhile, the person in the centre races for one of the empty seats, and if successful, leaves a new person in the centre. Three rules: (1) no swapping with people on either side (2) once eye contact is established, pair must swap (3) once a bum has left a seat, it can't return to the same one.

Fruit Salad

The person in the centre determines who shall swap: "everyone wearing red/with teeth/who watched television last night."

Crust and Crumbs

Stand in two adjacent lines in centre of room, facing someone at one end of the room. One line is the "crusts" the crusts have to run to the side of the room nearest them while the crumbs try to catch them. Anyone caught is out. If the person at the front calls out "crumbs"- the crumbs run to their side of the room with the crusts in pursuit. If any other word is called out, such as Christmas or crumble, the lines must remain still. Anyone moving is out. The game continues until only one person is left. The person at the front can be changed at any time to let others go.

The Bears are coming

Two people are bears. The rest of the group run around the "forest" until one of the bear's shouts "the bears are coming". Everyone has to freeze in the next pose they are in at this moment, forming a statue. It is then up to the bears to detect any movement in the statues-they are allowed to force the statues to laugh or move, by any means other than touching them. Those that do move then become bears and the game ends when there is only one remaining person who has not moved.

Cross-Over Names

Group stands in a circle, facing in. One person starts by calling clearly the name of someone else in the group.

Whilst walking towards them to take their place. That person then repeats the exercise by calling a third person's name and so on. When the exercise is established, two people can cross at the same time, then three, then four etc. depending on the size of the group. The group can be encouraged to walk fast, then jog, then run until no one is static on the edge of the circle for more than a few moments.

Cushion Tag (co-operation)

Played as ordinary tag, except that the person who is it can only catch the person holding the cushion(s). The cushions must be passed amongst the other participants in order to avoid any of them getting caught. This involves the groups devising strategies and individuals taking the cushion from a colleague to avoid them being caught. Anyone who throws the cushion is automatically 'on'.

Chinese Tangles (co-operation)

- A) (Up to 12 participants). Group stands in a circle and takes the hands of two different people standing opposite to create a knot. The aim is to untangle themselves into a circle without dropping hands. To check a circle (or two) exists, one person sends a "pulse" around the circle: i.e. squeezes the hand of a person next to them, who squeezes the next hand...it, should be sent back to the first person.
- B) Volunteer (or two) detectives leaves the room. Meanwhile, the rest of the group clasps hands in a circle without dropping hands, tangle themselves up by threading under and over arms. The detective(s) must untangle the group without dropping hands.

What Are You Doing? (Action)

All stand (or sit) in circle with maximum space in centre. One person enters space and starts an action e.g. mowing the lawn. Second person enters space and asks "what are you doing?" First person replies with something totally different from what they are actually doing e.g. cleaning my teeth. Second person takes up the action of this e.g. starts to mime cleaning their teeth. First person then asks what are you doing?" and so game continues until a mistake is made-e.g. the description is the same as the action, whereby that person leaves the centre of the circle and another person is free to enter it by asking the remaining person "What are you doing?"

Keeper of the keys (Maximum 10)

"The keeper," blindfolded and armed with a rolled-up newspaper, is seated on a chair with strict instructions not to move his/her bum from the seat or feet from a position in front of the chair. A bunch of keys is placed between the Keeper's feet. Other participants take it in turn to steal the keys and return to their place without being hit. If successful, they become the keeper. (This game doesn't work well on carpet.)

Hunter and Hunted (Maximum 10)

Both are blindfold, spun round then placed on their hands and knees. The hunter is armed with a rolled-up newspaper. The other participants are placed around the room and their importance is stressed as protectors for the blindfold pair, so they don't crawl into any furniture. A bunch of keys is silently placed on the floor. The hunted must find the keys and carry them to the side of the room before he/she is hit by the hunter. (This game doesn't work well on carpet.)

Bag and Rag

Sit in a circle. Leader of group has two objects to represent a bag and a rag. They pass one of these objects to the person sitting on their right, declaring "This is a bag." The recipient asks "A what?" the leader repeats "A bag". To which the recipient replies "Oh a bag". They then pass the object to the person on their right declaring "This is a bag" The new recipient asks "A what?" The person holding the object refers back to the original leader "A what?" to which the leader replies "A bag", the first recipient then says to the second "A bag", to which they reply "Oh! A bag" The object is so

passed around the circle; as every new person receives the object the questioning always refers right back to the original leader. When this game is well established with the bag going to the right, the leader may also introduce a “rag”, in which the same procedure occurs to the left. There will now be directives going both ways, always referring both the “bag” and the “rag” back to the leader.

Pass the signs/sounds

- A) Group is seated in a circle. Each chooses a sign to use instead of their name for the purposes of the game (the signs are often explicit – their owners soon tire of using them and choose another). The group needs to learn everyone’s signs by repeating them altogether. One person starts by doing their own sign followed by someone else’s’. That person then does their own sign followed by someone else’s’ and so on, so that the signal gets passed all over the group.
- B) The same procedure, except that sounds (not words) is used instead of signs. When exercise is established the group should close their eyes so they can concentrate on listening.
- C) Simultaneously, one person starts sending the sign signals and other sounds. The group must **watch** the signs and **listen** to the sounds – not send a sign when they receive a sound! When one person receives both sign and sound simultaneously, DON’T PANIC!

Rhythm Name Game (Rhythm)

In a circle-sitting or standing, leader starts a simple three couplet rhythm e.g. two thighs slap, two hand claps, two finger clicks. When all participants are conversant with this rhythm, the leader introduces two names into the last couplet (e.g. finger clicks)-their own and that of someone else in the group. The person whose name they have called out then does the same on the next last couplet i.e. calls their name and that of someone else in the group. The object of the exercise is to keep the rhythm going as smoothly as possible without missing any name calling on the last couple.

Rhythm/Arm Co-ordination (Rhythm)

All in close circle: either lying on stomachs on floor, or around a table. Place your arms from the elbow to palm of the hand in front of you so each hand is nearly touching around the circle. A member of the group lifts their right hand and arm to the elbow in the air and brings it firmly back down onto the floor or table, thus creating a beat. This is repeated, but this time the person on their right must do the same action unison, with their left arm.

They then pass the rhythm around through their right arm with the next person’s left in unison, and so the rhythm gains momentum. The direction of the rhythm can be changed by anyone in the group repeating the same arm twice and so reversing the direction of the arm movements.

Slow Motion Race

The Participants are invited to run a race with the aim of losing: the last one is the winner. Moving in slow motion the participants must never interrupt the motion of running or stand still; and their feet must rise above knee level.

Slow Motion Fighting

A rectangular “ring” is drawn on the floor using chalk, tape or a carpet. Participants sit around this as spectators to the fight. Anyone entering the fighting ring must immediately move in slow motion. Initially two people enter it and start slow motion wrestling and/or boxing match. Others may enter

the fight at any time, provided they obey the rules of slow motion. Those in the ring are free to leave and re-join the spectators when they tire, but they must remain in slow motion until they have completely left the ring. This exercise can be non-verbal, or sounds can be introduced as long as they too are in slow motion to complement the actions.

Choreographed Conflict

Two sides line up at opposite sides of the room to have a confrontation e.g. rival gang. One person as leader stands out. The rules for the confrontation are that whenever the leader claps his/her hands, both sides are allowed to move forward one pace in slow motion. At the point where the two lines meet the confrontation continues-every clap allows one aggressive action, still controlled in slow motion. At any point the leader may ask any of the participant's questions about the conflict – who started it? Which side do they think is the most provocative? Etc.

Pass the Buck (Maximum 10)

Group is seated in a circle. Leader explains that some unmentionable crime has been committed and that someone in the group has done it. He/she will point to the person responsible who should, non-verbally, deny it and pass the buck by pointing at someone else. This person denies it and passes the buck in the same way. When this is well-established, speech can be introduced and participants can give an alibi/say why they think a certain person did it etc. This may develop so that the circumstances and nature of the crime become apparent, which can in turn lead into other improvisation or may simply result in the group voting on who they think was to blame.

Games for getting to know you, group building & warm ups

Ball Games

- a. Simple throwing around a circle. Emphasize importance of eye contact and making it easy as possible for the person to catch.
- b. Catcher says name.
- c. Catcher says name and e.g. something they like doing.
- d. Catcher says something they like doing.
- e. Thrower says name of person they are throwing to.
- f. Everyone takes on the name of the person to their left, then repeat as for (e)

This is the best way I know of quickly finding out the names of and something about the people in a group. It also serves as a number of other functions such as co-operation.

Alphabetical Order

Place a line of chairs across the room, one for each member of the group. Group is then asked to arrange themselves in alphabetical order. If they know each other, then there should be no speaking. They must keep to the chairs and at all costs not touch the floor.

- Useful in the beginning to overcome an often found fear of touching one another.

Songs

Songs are generally very useful as part of a warm-up, because they automatically involve listening and working together. Choose simple songs. Rounds are good.

E.g. Row row row your boat, three blind mice, etc.

Sausages

Work in pairs. A asks B a series of questions. B Can only answer 'sausages'. The object is to see how long person A can last without laughing.

- Useful to loosen up a very quiet group or to help groups get the 'giggles' out of the way.

Pussy Wants a Corner

One person is chosen as 'pussy'. Three or four corners or bases are identified and the remainder of the group fills these. Each corner has a fixed number of places. So if three are three people in a corner at the start then there can only be three people in it. Pussy goes to each corner and says "pussy wants a corner" To which the people in the corner say "Try next door". Anyone in the corners, at any time can call 'change' then everybody must find a new corner. The person left without a space becomes 'pussy'.

- A good energy releasing game.

Cat and Mouse

Cat and mouse is a good game for quite a large group. Divide into four small groups. Each group stands in a line stretching both arms out, fingers touching to form a wall, so that you have four parallel lines making four separate walls with alleyways between them. When the calls 'Turn everyone makes a quarter turn in the same direction to make new lines fingertip to fingertip. The cat chases the mouse down the alleyways, but the teacher regularly calls

'Turn'. As soon as the mouse is caught, the cat and mouse change places with two other members of the group.

Parachute Games

There are many variations e.g.

- a. One-person calls out, 'all those white trousers on mushroom'. (Mushroom is where everybody lifts the parachute over his or her heads, which creates the mushroom shape and buys time before it sinks towards the floor.) Those that it applies to must change places with someone on the other side of the parachute.
Objective is to not let the parachute touch the ground.
 - b. Ball is placed on the parachute and group lift and lower parachute to circle the ball.
- I recommend a parachute or play canopy as a good investment for any youth group. It is particularly useful to get a group together.

Improvisation

1. Charades (Give us a Clue)

There are various ways of playing this. However I often use it with inexperienced groups as a way of getting them up and acting in front of each other, albeit in mime. If they are very tentative I get them to work in pairs and give them their TV program, catch phrase etc. on a card. Eventually they will get confident enough to work on their own and provide their own phrases.

2. Lines, Phrases & Titles

Divide into 2's, 3's or 4's and give each group a line. Group must devise a short scene that includes the line. Many variations in this e.g. groups can be given two lines, one to start with and one to finish with. Allow only a short time to talk about and encourage them to get on to their feet as soon as possible.

- Again useful with inexperienced groups.

3. Spontaneity

Improvisation depends on this. They need to learn not to censor themselves. Word association is one good way. Also stories can be made up by the group one word at a time or one sentence at a time. This is also a good listening exercise.

Sculpture Exercise

The group is divided up into pairs. Each pair names themselves as A or B. A becomes the sculptor and B becomes the clay.

The Teacher then chooses a title, i.e. **BRAVE** and then demonstrates how the sculptor molds the clay into a statue by very gently and carefully moving the clay's arms, body, legs and features, or by showing the clay how to sit (stand, crouch etc.) **NOT by** telling them. Clay does not understand words and cannot speak.

The A's are then told the title of what they are going to mould. The B's don't know the title. When A is satisfied they have created their sculpture, B is asked to remember and to rest. When all the sculptures are complete a circle is formed and the group leader/teacher starts to draw out the common qualities of the statues as a whole are (i.e. are they weak, strong or aggressive).

The exercise can be continued by asking the A's to make a sculpture entitled **STRONG** and B's to make a sculpture entitled **WEAK**.

Other categories that can be used as titles are:

Emotions – Colours-Qualities-Essence of Person- Roles

Throughout the exercise the opinions of the participants will vary on any one question. They should be made to feel that this is an opportunity to enter into a lively discussion, not that they are trying to find the right answer.

The EU BULLY quiz app

This multiple choice quiz challenges myths about bullying, raises awareness of tips to stay safe online, and asks the question: what should I do in a bullying situation? This game is an interactive and fun exercise to complement workshops and lessons on bullying, or can be set as a homework. Teachers have the ability to register their students and follow their progress on a number of topics.



Access the game and register your school for free at: www.zammer.co

The EU BULLY quiz questions have been devised by the project partners in consultation with young people under 18 and are appropriate for ages 10 and above.

The EU BULLY research survey

Students can become part of the solution by adding their bullying stats to the EU BULLY research survey app, completely anonymously. This research app is collecting information on the nature and spread of bullying across Europe and beyond to inform the EU and national policy researchers. You can download the app which includes a simple yet fun game to grab your students' attention and start up the conversation about bullying.



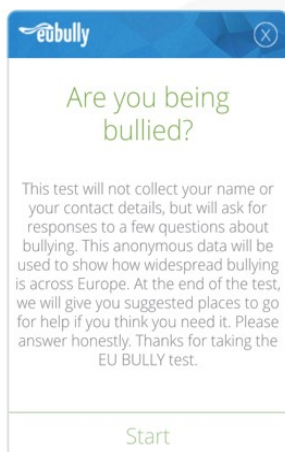
Swipe the characters to the correct colour of the side that matches their clothes. The speed at which the characters appear increases the longer the player continues, increasing the difficulty of the game. The player will be asked to 'take the test' at the bottom of screen which will start the research survey.

The research survey will simply ask how often, if at all, the user has ever experienced different forms of cyberbullying. No personal details are taken from the user and their responses are anonymously stored in a protected database linked to the EU BULLY website. The research app will be translated and disseminated across Europe so that the responses received will offer an insight in to the nature and scope of cyberbullying across a large number of young people.

The research survey can be accessed via the EU BULLY website www.eubully.eu

or downloaded as an app on to mobile devices from iTunes: search 'EU BULLY'

The EU BULLY quiz questions have been devised by the project partners in consultation with young people under 18 and are appropriate for ages 10 and above.





Titan Partnership Ltd

contact: John Bridgman | e-mail: jpb@titan.org.uk | tel: 00 44 121 212 4567
St. George's Community Hub | Great Hampton Row | Birmingham B19 3JG
West Midlands, England



Action Synergy S.A

contact: Natassa Balasca | e-mail: euprograms@action.gr | tel: 00302106822606
Patroklou 1 & Paradeisou | 15125 Maroussi, Athens | Attiki | Greece



Centrul Pentru Promovarea Invatarii Permanente - CPIP

contact: Daiana Huber | e-mail: daiana.huber@cpip.ro | tel: +40 721 362 036
Vasile Carlova street | 300315 | TIMISOARA | Romania



Spectacle Theatre Ltd

contact: Steve Davies | e-mail: steve.davis@spectacletheatre.co.uk
tel: 01443 430704
Coleg Y Cymoedd | Llwynypia | Tonypandy | CF40 2TQ | Wales



Bully 4u Ltd

contact: Jim Harding | e-mail: jim@bully4u.ie | tel: 353 085 8460600
28 Shanowen Road | Santry | Dublin 9 | Ireland

