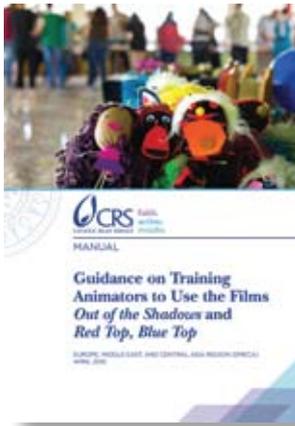




MANUAL

Guidance on Training Animators to Use the Films *Out of the Shadows* and *Red Top, Blue Top*

EUROPE, MIDDLE EAST, AND CENTRAL ASIA REGION (EMECA)
APRIL 2015



Cover

This publication is intended to provide guidance to individuals and organizations wishing to train animators on the use of the films *Out of the Shadows* and *Red Top, Blue Top*, which were created in partnership between No Strings International and Catholic Relief Services. Photo by Karim Nabil for CRS

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Project team

Authors

EMECA No Strings Core Team

Editors

Erin Atwell

Nell Bolton

Robin Contino

with additional contributions from Hana el-Fekky

Technical and production editor

Solveig Bang

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Catholic Relief Services

228 West Lexington Street

Baltimore, Maryland 21201-3443

1.888.277.7575

www.crs.org

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Introduction

This publication is intended to provide guidance to individuals and organizations wishing to train animators on the use of the films *Out of the Shadows* and *Red Top, Blue Top*, which were created in partnership between No Strings International and Catholic Relief Services. The films aim to support emotional and social resilience of children affected by conflict in the Middle East. Since the creation of the films in 2013, a cohort of implementers have trained animators in Egypt, Syria, Lebanon, Turkey, and Jordan on their use. The *Guidance on Training* is an attempt to synthesize and systematize the way trainings are conducted throughout the region. It focuses on puppets (manipulating puppets, showing children how to make puppets), working with children, key messages of the films, and session planning.

The *Guidance on Training* includes the components needed for a successful training on the use of these films. It is not, however, prescriptive, and should be adapted as appropriate to each individual context. The *Guidance* includes both a 3-day agenda, suitable for training on one of the films, and a 5-day agenda, suitable for training on both films. The *Guidance* is organized as follows:

- ◆ **Preparation:** A brief outline to help the trainer prepare to conduct the training of animators.
- ◆ **Agenda:** Two sample agendas (3-day and 5-day) that can be adapted as necessary based on context.
- ◆ **Modules 1-5:** The modules as included in the guidance are meant for the 5-day training. Guidance is provided in the agenda on what to cut out for a shorter training.
- ◆ **Module 6:** Additional sessions not directly related to the films that may be useful to include during training sessions. These include child protection, and self-care and relaxation.

The *Guidance on Training* builds on existing resources, namely the comprehensive *Facilitator's Guide and Training Manual* published by No Strings International and CRS, and *Standards and Guidance for the Use of the Films 'Out of the Shadows' and 'Red Top, Blue Top'*, published by CRS. Trainers should make these publications available to animators during and after the training. *Guidance on Training* is complemented by *Refresher Training Guidance for the Use of the Films 'Out of the Shadows' and 'Red Top, Blue Top'*.

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Preparation

Who should train?

- ◆ Trainers are individuals who have been previously trained on the methodology and who feel comfortable using the guidance to train others.

How many participants should there be?

- ◆ If there are 1 to 2 trainers, the maximum number of participants is 25. If there are 3+ trainers available, the maximum number of participants is 50. For a profile of participants (animators) to be trained, refer to *Standards and Guidance for the Use of the Films 'Out of the Shadows' and 'Red Top, Blue Top'*.

What should be covered?

- ◆ Before preparing for a training of animators, the trainers must decide if they will train on one or both of the films *Out of the Shadows* and *Red Top, Blue Top*.
- ◆ In some sections of this guidance, instructions in *blue italics* are to be adapted based on whether the training is covering one or two films. Trainers should pay special attention to these instructions.

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Trainers must decide if they will train on one or both of the films *Out of the Shadows* and *Red Top, Blue Top*.
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How long should the training be?

- ◆ Trainers should plan on 3 days for a training on 1 film and 5 days for a training on 2. These suggestions can be telescoped based on time available and prior training the animators may have received. For example, Module 6 includes side sessions on topics such as child protection and self-care; based on animators' prior exposure to these topics or their learning needs, trainers can contextualize the agenda.

What materials are needed?

- ◆ DVD with films *Out of the Shadows* and *Red Top, Blue Top* for each participant, or enough so each organization being trained has access to one
- ◆ Big-mouth puppet for each participant
- ◆ Copy of *Facilitator's Guide and Training Manual* for each participant, or enough so each organization being trained has access to one
- ◆ Copy of *Standards and Guidance for the Use of the Films 'Out of the Shadows' and 'Red Top, Blue Top'* for each participant, or enough so each organization being trained has access to one.
- ◆ Flipchart paper and markers (and PowerPoint if available)
- ◆ DVD player to show films (double check it is working ahead of training)
- ◆ Sample of each type of puppet (stick, sock, tabletop, shadow) as well as flashlight and shadow puppet screen
- ◆ Enough puppet-making materials for each type of puppet (stick, sock, tabletop, shadow) so that each participant can make one of each kind: coloring markers; construction paper; scissors; retractable craft knife; bendy straws (or wire, or a stick, or a lightly rolled piece of paper); newspaper; rubber bands; glue or hot-glue gun; paint; rags or fiberfill; buttons; socks; cardboard; needle and thread; fabric; sticks or wooden dowels; string
- ◆ Extra paper (A4 or A3), coloring markers, and tape for activities; for some activities, photocopies will need to be prepared; a very few require small candies or balloons

Tips for Trainers

- ◆ Be prepared! Based on the modules you will cover in your training, be sure that you have **read, understood, and adapted** the session plans for your needs; **prepared** any materials, including flipcharts that need to be written in advance; and **practiced** your sessions.
- ◆ Reinforce learning by **writing the Learning Objective(s)** for each session on a flipchart, and referring to it at the start of the session.
- ◆ **Engage your audience.** For example, ask participants to help out with energizers (short, fun activities to boost the group's energy), and to share their ideas to strengthen activities or adapt them for different ages (the debriefs built into each session provide time for this).
- ◆ **Use your resources.** For example, the *Facilitator's Guide and Training Manual* contains many ideas for games to energize or calm the group.
- ◆ Remember to **model the facilitation style** that we want animators to use with children. This means:
 - Stay positive and energetic; maintain a supportive learning environment. This means not arguing with participants, not singling someone out for criticism, and using inclusive language.
 - Facilitate, don't teach. Let participants learn from themselves and one another. Ask questions rather than telling the group what they should think or know.
 - Be comfortable talking about emotions.
 - Use the films as your reference point when the discussion gets difficult.
 - More tips are included throughout this guidance, as well as in the *Facilitator's Guide* to the films.
- ◆ Demonstrate a variety of techniques to **divide participants into smaller groups**. Some options include:
 - *Cat, Cow, Duck*: This game is described in greater detail in the *Facilitator's Guide*, can be used with an endless variety of animals, and is great for younger children.
 - *Birthdays*: Ask the group to line up by birth date (for a challenge, older children can be asked to do this without talking), then group them according to birthday month, based on the number of groups needed.
 - *Count Off*: Have the group count off based on the number of groups needed (1, 2, 3, 4 1, 2, 3, 4).
 - *Got your Back*: Trainers select the same number of categories as the number of groups they need, then prepare slips of paper with the names or images of items that fit in that category. Participants stand in a tight circle while trainers tape the slips of paper to participants' backs, then participants move around to find others in their same category, and form a group. For added fun, have groups perform a role play expressing their category, for the others to guess what it is.
 - *Spectrum*: This exercise is best used to split the group in half. Choose two opposites, and ask people to go to either end of the room based on which word they most identify with.

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.....

For example: Introverts or Extroverts; Chocolate or Vanilla; Sweet or Salty; etc. Some participants may place themselves somewhere in the middle; if this happens, either assign them to a group, or create a third group.

- ◆ Be prepared to deal with **difficult personalities** in the training. Specific types and ways to handle them include:
 - **The Complainer & The Skeptic:** *Their complaints and questions may or may not relate to the training itself. Set clear goals, objectives, and expectations for the training, and communicate these in detail; once this has been done, if the person still complains, offer to discuss further during a break.*
 - **The Silent Type:** *Does not participate or engage much, particularly in large groups. Find indirect ways to engage this person, such as giving him/her a role in presentations, asking him/her to assist in distributing materials or setting up activities, etc.*
 - **The Disturber:** *Always disrupts activities by coming in late or engaging in side talk. Include in the training norms/ expectations a penalty for participants who arrive late, talk on their phones, etc. Examples: put money in a box, perform a song or dance in front of the group, etc.*
 - **The Entertainer:** *Keeps the group laughing, but sometimes prevents the agenda from moving forward. Assign this person specific responsibilities, or leading roles to satisfy his/her need for attention.*
 - **The Monopolizer:** *Interrupts and embarks on long monologues; is authoritative; dominates the group's time. Ask this person for his/her opinion on specific questions, to validate him or her; assign tasks to keep him/or occupied.*
 - **The Emotional One:** *Struggles with the films' emotional impact; cries during discussions. Give him or her space to express feelings.*

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Suggested Training Agendas

THREE-DAY TRAINING PLAN (1 FILM)

Day 1		Day 2		Day 3	
8:30 – 10:30	Module 1: Introduction to the Methodology <ul style="list-style-type: none"> Introduction to <i>Training on the use of the Films 'Red Top, Blue Top' and 'Out of the Shadows'</i> Icebreaker, expectations, and norms 	Module 4: Key Messages <ul style="list-style-type: none"> (RTBT) Brainstorm: What does the Wise Man see? Hats and Shoes: Symbolism OR <ul style="list-style-type: none"> (OOS) Small group drawing and brainstorming emotions with stick puppets 	Module 2: Puppets (cont'd) <ul style="list-style-type: none"> Making shadow puppets 	Module 4: <ul style="list-style-type: none"> (RTBT) Tabletop puppetry communication and teamwork and conflict and fire analogy OR <ul style="list-style-type: none"> (OOS) Shadow puppetry for expression and linking emotions to behaviors 	
Break (10:30-10:45am)					
10:45 – 12:30	Module 1: Introduction to the Methodology (cont'd) <ul style="list-style-type: none"> Film(s) viewing followed by a big mouth puppet debrief Key messages and puppets introduction 	Module 2: Puppets (cont'd) <ul style="list-style-type: none"> Making tabletop puppets 	Module 5: Session Planning and Monitoring <ul style="list-style-type: none"> Session planning Registration forms and monitoring tools 		
Lunch (12:30 – 1:30)					
1:30 – 3:15	Module 2: Puppets <ul style="list-style-type: none"> Bringing big mouth puppets to life 	Module 3: Working with Children (cont'd) <ul style="list-style-type: none"> Techniques for working with children: how to engage children Techniques for working with children: managing group dynamics 		Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Site visit/practice session implementation 	
Tea Break (3:15 – 3:30)					
3:30 – 5:00	Module 3: Working with Children <ul style="list-style-type: none"> Key tenets of working with children Creating a supportive environment 	Module 3: Working with Children (cont'd) <ul style="list-style-type: none"> How to handle difficult reactions 		Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Site visit/practice session debrief 	

FIVE DAY TRAINING PLAN (2 FILMS)

Day 1	Day 2	Day 3	Day 4	Day 5
Module 1: Introduction to the Methodology <ul style="list-style-type: none"> Introduction to <i>Training on the Use of the Films 'Red Top, Blue Top' and 'Out of the Shadows'</i> Icebreaker, expectations, and norms 	Module 4: Key Messages (RTBT) <ul style="list-style-type: none"> Brainstorm: What does the Wise Man see? Hats and Shoes: Symbolism 	Module 2: Puppets (cont'd) <ul style="list-style-type: none"> Making shadow puppets 	Module 4: Key Messages (OOS) <ul style="list-style-type: none"> Brainstorming emotions with stick puppets Linking emotions to behaviors 	Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Site visit / practice session implementation
Break (10:30-10:45am)				
Module 1: Introduction to the Methodology (cont'd) <ul style="list-style-type: none"> <i>RTBT</i> film viewing followed by a big mouth puppet debrief Key messages and puppet introduction 	Module 2: Puppets (cont'd) <ul style="list-style-type: none"> Making tabletop puppets 	Module 4: Key Messages (RTBT) <ul style="list-style-type: none"> Tabletop puppetry: Communication and teamwork The Two Boys: What happens next? 	Module 6: Side Sessions	Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Site visit/practice session implementation
Lunch (12:30 – 1:30)				
Module 2: Puppets <ul style="list-style-type: none"> Bringing big mouth puppets to life 	Module 3: Working with Children (cont'd) <ul style="list-style-type: none"> Techniques for working with children: How to engage children Techniques for working with children: managing group dynamics 	Module 4: Key Messages (OOS) <ul style="list-style-type: none"> OOS film viewing followed by big mouth puppet debrief Small group drawing Shadow puppetry for expression 	Module 5: Session Planning and Monitoring <ul style="list-style-type: none"> Session planning 	Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Site visit / practice session implementation debrief
Tea Break (3:15 – 3:30)				
Module 3: Working with Children <ul style="list-style-type: none"> Key tenets of working with children Creating a supportive environment 	Module 3: Working with Children (cont'd) <ul style="list-style-type: none"> How to handle difficult reactions 	Module 2: Puppets (cont'd) <ul style="list-style-type: none"> Making stick and sock puppets 	Module 5: Session Planning and Monitoring (cont'd) <ul style="list-style-type: none"> Registration forms and monitoring tools 	Module 6: Side Sessions

MODULE 1

Introduction to the Methodology

Activity 1	Introduction to <i>Training on the Use of the Films ‘Red Top, Blue Top’ and ‘Out of the Shadows’</i>	
Materials	Agenda and overall training objectives on flipchart paper or projected using a PowerPoint presentation	
Learning Objectives	<ul style="list-style-type: none"> • Participants understand the objectives of the training. • Participants are familiar with the core components of the methodology (group gathering, puppets, films as a starting point to discuss key issues affecting communities). • Participants are familiar with the intended outcomes of using the methodology with children. 	
Tips for the Trainer	<p>Make this introduction as interactive as possible. Trainers can use puppets to make the introduction more engaging. The introduction should be high-energy, fun and interactive, setting the tone for the training. Trainers should demonstrate by example that the methodology is most effective when animators are full of energy, using puppetry and humor. As with all components of the training, trainers should practice ahead of time to ensure they are prepared.</p> <p>References: <i>Facilitator’s Guide</i> Section 1.1</p>	
Activity 1 Steps	Description	Time
	<p>Introduction to puppetry methodology: Welcome the group to the training.</p> <p>Say: <i>We are very excited to share this new and innovative methodology for working with children with you. What have you heard so far about the methodology?</i></p> <p>Give time for participants to respond. They may mention the films, the puppets, the key messages.</p> <p>Say: <i>The purpose of the methodology is to work with children who have been affected by conflict through film, puppetry, games, and other activities.</i></p> <p>If <i>Red Top Blue Top</i> only, explain that throughout the week they will learn about a number of tools they can use in their ongoing work with children to help them understand similarities and differences, diversity, and the importance of communication.</p> <p>If <i>Out of the Shadows</i> only, explain that throughout the week they will learn how to use these tools to explore and validate the feelings of children affected by extreme stress.</p> <p>Say: <i>The tools we learn this week are meant to be adapted to your individual contexts, as you know the children you work with best. This is not a prescriptive methodology, but one that can be adapted based on needs. The program has been developed in a partnership between CRS and No Strings International, with the messages of the films provided by people like you who work directly with children, teenagers and adults whose lives have been affected by conflict.</i></p> <p><i>The film(s) have been produced by some of the world’s leading creators of entertaining and educational puppet shows, and work by speaking to children on a level they are inherently familiar with: the world of stories, imagination and possibilities.</i></p>	10 min

Activity 1 Steps	<p>Review of the training objectives: Review with the group the objectives of the training, which should be written on flipchart paper:</p> <ul style="list-style-type: none"> • Participants are familiar with a variety of tools they can use to work with children affected by conflict, including film, puppetry, games, and other activities. • Participants have access to necessary materials to implement these tools in their ongoing work. • Participants are supported to develop a plan for how to use these tools with children in their contexts. <p>Ask: <i>Do you have any questions about the training objectives?</i></p> <p>Give participants some time to ask questions before moving to a review of the training agenda.</p>	5 min
	<p>Review of the training agenda: Review the agenda with the group.</p> <p>Explain: <i>The training is divided into different modules, each focusing on a different tool you can use with children. We will spend time familiarizing ourselves with the film(s), learning how to conduct activities with children that bring out the key messages of the films, and how to use puppetry in the process. The facilitation methodology is such that you should be able to replicate many of these activities in your own work with children. When an activity is one that you will do with children, we will let you know.</i></p>	10 min
Activity 1 Debrief	Encourage any clarifying questions before moving to the next activity.	
Activity 2	Icebreaker, expectations, and norms	
Materials	<p>Flipchart and markers</p> <p>Prepare the following flipcharts:</p> <ul style="list-style-type: none"> • Flipchart with interview questions as outlined below • 2 flipcharts representing the sky • 2 flipcharts representing the sea • 1 flipchart representing a flying balloon 	
Learning Objectives	<ul style="list-style-type: none"> • Participants are comfortable with the training group. • Participants share their expectations for the training week. • Participants have established ground rules for the training space. 	
Tips for the Trainer	<p>Name Game icebreaker is great for groups of 25 or fewer.</p> <p>Brief Interviews are a good way for participants to get to know one another when the group is larger. For smaller groups, allow time for sharing after finishing the three interviews. For larger groups, end the exercise after the interviews are complete.</p> <p>References: <i>Facilitator’s Guide</i> Chapter 3; “Brief Interviews” is adapted from <i>Peacebuilding: A Caritas Training Manual</i> and “Flying Balloon” is adapted from the Egyptian organization Misriyati.</p>	
Activity 2 Steps	Description	Time
	<p>Name Game icebreaker: Have the participants stand in a big circle in an area of the room they are able to move in.</p> <p>Say: <i>We are going to start with a fun game that you can use with children. I am going to introduce my first name and then perform an action. It might be as simple as a wave or a little more elaborate. The rest of the group must then repeat my name and copy the action. We will go in a circle so that everyone has the opportunity to introduce him or herself.</i></p> <p>Say your name and perform an action. Lead the group in repeating your name and the action. Move around the circle having each person say his/her name and performing an action with the group repeating.</p> <p>After everyone has been introduced, say names at random and have the group try to recall the action of that person.</p>	10 min

<p>Activity 2 Steps</p>	<p>Brief Interviews: The next exercise will focus on getting to know participants a bit better.</p> <p>Say: <i>In order to get to know one another better, we will take the next few minutes to conduct interviews of other participants in the room. You will have 3 minutes to interview each person, and you will interview a total of 3 people. I will keep time and let you know when the interviews are up. During each interview, you will ask and respond to the following questions:</i></p> <ul style="list-style-type: none"> • <i>What is your name?</i> • <i>Tell me about your work (where, with children of what ages and profiles?)</i> • <i>What is one thing you left behind in order to participate in the training?</i> • <i>What is one thing that could happen during the training that would make it seem worthwhile?</i> <p>Encourage the group to start by interviewing someone they don't know. After 3 minutes, stop the group and ask them to find someone else they don't know (or don't know well), asking the same interview questions.</p> <p>Repeat with a third round of interviews and ask everyone to come back together. In groups of 25 or fewer, walk around the room, stopping behind each participant.</p> <p>Ask: <i>What did we learn about ____ [name]?</i></p> <p>Ask those in the group who interviewed that person to share 1 thing they learned about him/her. Do this for all participants. In groups of more than 25, end the exercise after the third round of interviews.</p>	<p>40 min</p>
	<p>Flying Balloon: Prepare sky (2), sea (2), and balloon (1) flipcharts in advance, as outlined in the materials section above. Post the sky and sea flipcharts on different walls in the room, and place markers next to each chart. Place the flying balloon in the front of the room.</p> <p>Explain: <i>This activity creates a space for our group to communicate their hopes, expectations and concerns regarding the training. Through expressing these, we will agree on certain principles and rules of conduct within the setting to make the training both fruitful and enjoyable.</i></p> <p><i>Take a few minutes to think about:</i></p> <ol style="list-style-type: none"> 1. Your expectations for the training; what you hope to learn or achieve during the training. 2. Your fears or concerns, what you are worried about or would like to make sure doesn't happen during the training. <p>Give participants a couple of minutes to reflect, then:</p> <p>Say: <i>Now we will document these expectations and concerns on flip charts. Expectations go on the "sky" charts and fears go on the "sea" charts. Take some time now to both write your own ideas and move around the charts to read what others have written as well.</i></p> <p>After a few minutes, invite everyone back to the center.</p> <p>Ask:</p> <ol style="list-style-type: none"> 1. What are the most common expectations you noticed from the charts? 2. What are the most common fears/concerns? <p>Give some time for questions or discussion of the expectations and concerns that were raised.</p> <p>Introduce the concept of a safe space.</p> <p>Say: <i>Draw an imaginary circle in your mind, around our group in this room. In order for the training to be a valuable learning experience, it is important that everyone inside the circle feels the common shared space is safe and trustworthy. Only then will each person be able to express him/herself openly. Our behaviors, attitudes and speech will make the training a safe space. A safe space includes maintaining confidentiality and not judging.</i></p>	<p>45 min</p>

Activity 2 Steps	<p><i>Creating this safe space will be very important in our work with children, so children feel safe sharing with us as animators.</i></p> <p><i>What are some principles or rules of conduct that can help achieve the mentioned expectations, avoid the realization of the fears, and maintain a safe space for all?</i></p> <p>Give some time for responses. After each suggestion, get a sense if the group agrees. If the group agrees with a principle or rule, document this on the “flying balloon” flipchart. Repeat until all ideas are expressed.</p> <p>Say: <i>The flying balloon will be used as a reference for the group and should guide individual choices and action within the common space. The success of the training is the common responsibility of everyone. Suggestions for improvement either on the side of the trainers or the whole group are always welcome.</i></p> <p>Put the flying balloon in a visible place; do not forget to refer to it whenever necessary.</p>	
Activity 2 Debrief	<p>Explain that these initial icebreaker activities are aimed at this training group and may not be appropriate for children. Explain that there are a number of recommended energizers and activities for children in the <i>Facilitator’s Guide</i> that will be introduced throughout the training.</p>	
Activity 3	Film viewing followed by a big mouth puppet debrief	
Materials	<p>Projector; curtains or other materials to darken the room; copy of the films; big mouth puppet</p>	
Learning Objectives	<ul style="list-style-type: none"> • Participants are familiar with the film <i>Red Top, Blue Top</i> (or <i>Out of the Shadows</i>), and understand the story line, who the characters are, and key themes from the film. • Participants are introduced to how big mouth puppets can be used to give a debriefing of the film. 	
Tips for the Trainer	<p><i>If focusing the training on only one film, only show that film during this session. If focusing the training on both films, show Red Top, Blue Top now and Out of the Shadows on Day 3 before beginning Module 4: Key Messages (OOS).</i></p> <p>Prepare ahead of time in order to avoid technical difficulties with the projector and screen. Set up the projector before beginning the training and test the sound and DVD.</p> <p>It always helps to have questions drafted beforehand to help the trainer use the big mouth puppet.</p> <p>It can be fun and useful to name the big mouth puppet. Some implementers have chosen the name Hassan; be creative and choose a name appropriate to your context. You will have the opportunity to use the big mouth puppet again during the week. Consider using the same character you develop now throughout the training week.</p> <p>References: <i>Facilitator’s Guide</i> Chapter 6.1 and 6.4</p>	
Activity 3 Steps	Description	Time
	<p>Film viewing: When participants are seated and the room is set up to view the film, introduce the film.</p> <p>Say: <i>Now we are going to watch the film, followed by a number of activities that you can do with children in your work.</i></p> <p><i>If Out of the Shadows, explain that the group is going to watch a story about children who have experienced the effects of conflict. Explain that it has been made especially for children like the ones the participants work with to help them make sense of their feelings and think of things they can do to feel better. Explain that it is a puppet film, and that afterwards the group will take part in some fun puppetry activities themselves.</i></p> <p><i>If Red Top, Blue Top, explain that the group is going to watch a story about a village where two families are in conflict with one another. Explain that it has been made especially for children like the ones the participants work with to help them understand the importance of diversity, communication, and understanding others’ perspectives. Explain that it is a puppet film, and that afterwards the group will take part in some fun puppetry activities themselves.</i></p> <p>Show the film. Do not discuss the film after it ends. Instead, go directly into the next exercise.</p>	<p>30 min (if one film)</p>

	<p>Big mouth puppet debrief: One trainer puppeteers the big mouth puppet, and the second trainer asks participants questions to help the big mouth puppet understand the film better. The second trainer should encourage participants to talk to the big mouth puppet, not the trainer.</p> <p>Explain: <i>There is one person in the room who didn't quite understand the film we just watched. Can you help him understand the film?</i></p> <p>The puppeteer comes out with the big mouth puppet, greeting the participants, and acts in a very friendly way. She/he can pretend to be shy, or outgoing.</p> <p>Ask: <i>Can you retell the story of the film(s) to the big mouth puppet?</i></p> <p>Go around the room listening to participants' responses. Ensure that different participants share different parts of the story. Engage both with the participants and the puppet to make the conversation feel more alive. When a participant or the puppet brings up an important point, the puppet should repeat and ask for more detail. Do this until the story line has been retold.</p> <p>Ask: <i>What about the characters? Who were the different characters and how were they feeling during the film?</i></p> <p>Repeat as above, with the big mouth puppet moving around the room to hear from different people. The puppet should be friendly with the participants, making them feel comfortable, laughing with them, kissing them or embracing them as appropriate.</p> <p>If the mood of the group is positive, discussion can continue.</p> <p>Ask: <i>How did the film made you feel?</i></p> <p>Allow some time for a deeper discussion. At the end of the discussion, when participants have retold the story line, explained the different characters and talked about their feelings as appropriate, the puppet should say goodbye to the group and thank them for helping him/her.</p>	30 min
<p>Activity 3 Debrief</p>	<p>Take some time after the activity to debrief with participants. Discuss the following:</p> <ul style="list-style-type: none"> • Why do you think we debriefed the participants on the film this way? • How do you think that would work with children? • How does the film and debrief relate to children's actual experiences? <p>Explain: <i>The big mouth puppet should focus on the story line. If children start discussing the key messages of the film, that is OK, but should not be forced. Whereas the activity may have moved quickly with the training group, animators might find that children tend to repeat what was already said. Animators will need to help children move along the story line. Having two animators helps with this as the second animator can ask questions like "What about the two girls? What happened next?"</i></p> <p>Animators may wish to use the same puppet character throughout their work with the children. This way children will feel excited and connected to the puppet every time it appears.</p>	

Activity 4	Key messages and puppet introduction	
Materials	A sample of each type of puppet that will be introduced during the training (big mouth, shadow, sock, stick, tabletop)	
Learning Objectives	<ul style="list-style-type: none"> Participants understand the importance of using puppets in the methodology. Participants understand the importance of focusing on the key messages of the films. 	
Tips for the Trainer	Have trainers set up and practice their puppetry demonstrations ahead of the session. References: <i>Facilitator's Guide</i> Chapter 10 and Chapters 4.4 and 7.4	
Activity 4 Steps	Description	Time
	<p>Importance of puppetry: The following activity is meant for the animators themselves, and will not be done with children. The demonstrations are instead a way to ensure animators have a strong understanding of the films' key messages in order to work effectively with children. A good discussion may ensue; allow this to happen as it is the animators' chance to express their own feelings about the films.</p> <p>Ask: <i>What did you like about the previous activity where the big mouth puppet was used to debrief the participants on the film?</i></p> <p>Answers may include: it was fun, the puppet made us laugh, it made the discussion interesting and not boring.</p> <p>Say: <i>Puppetry is a good way to work with children, especially those affected by conflict, for a number of reasons:</i></p> <ul style="list-style-type: none"> <i>Puppets are fun! Children all over the world enjoy puppets because of their magical and imaginative characteristics.</i> <i>They make children feel safe. While a child might not want to talk to an adult about their feelings, they often feel comfortable talking to the puppet. Similarly, puppets allow children to voice their feelings without referring to themselves directly. For example, a child may speak about how the puppet feels instead of how they feel.</i> <i>When children make puppets they feel a sense of accomplishment and have an opportunity to express themselves.</i> <p><i>Throughout the training, participants will learn how to make different kinds of puppets they can in turn make with the children they work with using very simple supplies.</i></p>	5 min
	<p>Demonstration of each type of puppetry:</p> <p>Say: <i>We will now demonstrate the different types of puppetry you will learn throughout the training. Sit back and enjoy!</i></p> <p>Do a 2- to 3-minute demonstration of each type of puppetry that will be used during the week. These should be practiced in advance to give them a "magical" feel. Types of puppetry can include shadow puppetry, tabletop puppetry, stick puppets, and sock puppets. Participants were introduced to big mouth puppets in the previous exercise.</p>	15 min
	<p>Key messages:</p> <p>Say: <i>In addition to puppetry and puppet making, another important component of the training will be the key messages of the film. Take a few minutes with others at your table to brainstorm different key messages of the film based on the viewing and the big mouth puppet debrief.</i></p> <p>Give the group a few minutes to brainstorm. When they have finished, go from group to group having each group share one key message. Document these on a flipchart and continue the sharing until all key messages have been shared. Discussion may arise during the process. This is OK. Allow participants to share their thoughts on the different key messages. Ensure that the following key messages are covered:</p>	40 min

Red Top Blue Top

- We can come up with good solutions to our problems when we consider them from a new perspective.
- Conflict is normal, though violent conflict can lead to more violence. There are always opportunities, however, to stop the cycle of violence.
- People will always have differences, but this isn't necessarily a bad thing or a cause for conflict. It is important that we understand and accept differences.
- Group identity is a positive thing, providing a common bond that we can celebrate.
- We can live side by side with people from another group and not know anything about them. Making an effort to get to know them can help prevent us from making assumptions about them.
- Seeing another's point of view is not the same as forgiveness, and is not a sign of weakness.
- Good communication is important but can only take place when both sides are willing to see the other's point of view.

Out of the Shadows

- It is normal and OK to have painful emotions when bad things happen to us, and these emotions can affect all of us differently.
- Children are not responsible for bad things that happen in conflict.
- The need to connect with others.
- Hopefulness and empowerment.

Say: *These messages will be used throughout the training in a variety of activities. Why do you think it matters to be clear about the key messages? How or when do you think you will use them in your work with children?*

Take some time to get responses from participants. Ensure the following points are covered:

- Each activity, film viewing, and game should focus on one or more of these key messages. This will ensure children have the opportunity to express themselves and are led to understand what the methodology is all about.
- We don't tell children what the key messages are, we let them discover these themselves. However, it is still important for the animator to know the key messages in order to ensure that each activity connects to a message.
- When working with children, different age groups may grasp and understand different key messages. This is OK. Follow the children's lead.

Finally, give animators a chance to discuss any concerns they have around the key messages. If, in using the messages, a child says that she/he tries to accept others but children are still intolerant and violent, we can focus on violence being a circle that someone needs to break. If one person hits the child and you hit him back, the circle continues. If you stop the violence, it is a step closer to stopping the circle. Yes, the person may come back and hit you again, but eventually they will stop. Refer back to the film, and how a new beginning was possible for Red Tops and Blue Tops despite their long history of conflict.

Another approach is to tell children that it never feels good when someone hits us or is mean to us. Just as we don't like the feeling, neither do others.

Some messages of the films are heavy and hard to understand, so it is OK to sometimes focus on the lighter messages, especially with younger children. If only meeting with the children once, it is also good practice to keep the messages light.

Activity 4 Debrief

No additional debrief is needed.

MODULE 2

Puppetry

Activity 1	Bringing big mouth puppets (BMP) to life	
Materials	<ul style="list-style-type: none"> • Big mouth puppet for each participant • Flipchart prepared with tips for bringing big mouth puppets to life 	
Learning Objective	<ul style="list-style-type: none"> • Participants learn techniques for bringing big mouth puppets to life. • Participants understand the importance of keeping the puppet alive with the children they work with. • Participants practice bringing their big mouth puppet to life. 	
Tips for Trainers	<p>If energy is getting low, try a fun energizer from Chapter 3 of the <i>Facilitator's Guide</i>, such as "Who is the Leader."</p> <p>References: <i>Facilitator's Guide</i> Chapter 10</p>	
Activity 1 Steps	Description	Time
	<p>Big mouth puppet techniques: The following activity is for animators only. Children will not be asked to manipulate big mouth puppets. Subsequent activities (stick puppets, shadow puppets, tabletop puppets, sock puppets) will be done with children.</p> <p>Say: <i>Big mouth puppets require a versatile puppetry technique. They are a great way to establish a bond with your class, can help to gauge to what extent children understand the key messages of the films, or they can simply be used to comfort a child and create an environment that feels safe and unthreatening. When a child is given a BMP, he/she can express his/her own stories or feelings.</i></p> <p><i>We will spend some time learning BMP techniques. Anyone can put one of these puppets on and have fun, but for the magic to really work you need to practice a few tricks. Professional puppeteers dedicate years of their lives to getting them right, but unless you're thinking of making it a career, you can get a lot out of your puppet by following a few simple few rules (display these on a flipchart):</i></p> <ul style="list-style-type: none"> • Hold the puppet correctly • Practice making gestures • Establish eye contact (the most important thing) • Move its mouth in time with its words, what we call lip synch • Establish the illusion of movement, so it can walk around and gesture • Make it believable • Make it friendly, not scary! <p><i>Most of all, you should just have fun with your puppet. If what you do comes from the heart, and isn't forced or uncomfortable, you'll be doing a great job. After introducing each of the following 7 techniques, demonstrate the technique, and have the group practice it for a few minutes.</i></p> <p>1. Hold the puppet correctly When standing, hold the puppet high with your arm stretched straight out to the side, your elbow bent, and the puppet standing up at a 90-degree angle on your forearm. Move it forwards a little so it's always between yourself and the child or the audience it's talking to. If you're sitting down, you can be more relaxed with the puppet, so long as its eyes are focused on what it's supposed to be looking at.</p> <p>2. Practice making gestures Because the puppet has a rod attached to one arm, it's tempting to want to move the arm all the time, or hold it in front of the puppet. Don't. The arm should rest at the puppet's side until the puppet needs to use it. It might want to scratch its head, or put its hand over its mouth to yawn or laugh. It might want to give someone a hug. Resist the temptation to move the arm unless it's actually necessary.</p>	45 min

3. Establish eye contact (the most important thing)

Eye contact is what really brings a puppet alive. If a puppet is looking at you, you will usually believe in it. Perfecting a puppet's eye contact is the single most important thing you can do towards making your puppet believable, but it does take a bit of practice. The puppet's eyes should focus on what you would focus on, if you were the puppet. If you were talking to me and your eyes were looking up at the sky, or bouncing all over the place, you would look very strange! So try not to do that with your puppet. If it's listening to a child, then it should be looking in the child's eyes. If it's interacting with another puppet character, then that's what it should be looking at. If it's talking to me, the puppeteer, then it should look at me. It might be looking at an object it's thinking about. If it's sad, or shy, it might want to look down. It's no different from you!

4. Move its mouth in time with its words. This is what we call lip synchronization, or lip synch.

Lip synch is about getting the puppet's mouth to open and close at the same pace as your own, imitating natural human speech. This is the one many people find tricky. Lip synch links closely to eye contact – the most important thing to remember is to concentrate on where the eyes are looking. If the eyes are looking in the right place, and you can open and close the mouth in a way that doesn't disturb their focus, everything else will come together. That means it's about moving the thumb, rather than the fingers. If you move your fingers, the eyes will bob about all over the place, mostly facing the sky or the ceiling, and destroy the illusion that the puppet is alive. People are often tense when they first try to make their puppet talk. Relax! Our hand needs to be loose. Talking is not a case of snapping the thumb and fingers open and closed again and again. It's more about tossing each syllable out – the movement should come from the wrist. Again, try to keep the wrist loose. Good lip synch is like any feat of coordination, it takes practice. Practice with your puppet – or even without it, just moving your wrist and hand. But don't worry if you're not perfect. See Point 6 below.

5. Establish the illusion of movement, so it can walk around

If you want the puppet to walk, then gently bounce it from side to side as you move from A to B, keeping it held high as you do so. If you want it to run, do the same, but faster!

6. Make it believable

Above all, remember that a believable puppet doesn't actually have to do much. Maybe it's just there with you. If the child responds to it, then maybe it can say a few things. Or maybe all it has to do is nod its head once in a while. Just by doing that, it's alive and listening. And then it can give a little hug. Remember that some of the best puppeteers in the world aren't perfect at lip synch. Their characters endure because they're endearing and people believe in them. Remember too that a puppet is not always a magic charm, and not all children respond straight away. It's just a little tool in your box of things you can use.

7. Make it friendly, not scary!

It's not uncommon for children to be scared of puppets, and it's best to be prepared for that. Sometimes, the best thing to do is to walk away from a frightened child altogether and play with other children. The child can watch how the others respond. They can then think about and perhaps reconsider their reaction. Mirroring is another useful technique. If a child appears to be scared, then make the puppet a bit afraid of them. This can be fun for the child, and disarm the situation. Playing peek-a-boo can also work. Wherever you go in the world, young children always seem to want to put their fingers in the puppet's mouth. If you make the puppet pretend to eat their fingers, they usually find that very funny.

Making it burp usually gets a laugh too!

	<p>Importance of keeping the BMP alive:</p> <p>Say: <i>It isn't important that children learn BMP technique, but it is critical that animators learn and are comfortable with it. The more you practice and are comfortable, the more confident you will be using the BMP.</i></p> <p>With a second trainer, do a number of demonstrations of how not to use a BMP. After each one, ask the participants what mistake was made in the use of the puppet.</p> <ol style="list-style-type: none"> 1. The two trainers are talking, one of whom through a BMP. After a minute, the trainer who has the BMP stops manipulating the puppet and keeps talking. 2. The trainer with the puppet talks to the group using the puppet. After a minute, he puts the stick in the puppet's mouth and starts talking at the group with the puppet unnoticed off to the side. 3. The trainer with the puppet asks a question of the other trainer using the puppet. The other replies, and the trainer with the puppet begins his/her response using large arm gestures, having forgotten to use the puppet. <p>Say: <i>Using puppets is something new for most of us but, with a little practice, we will be ready to use them confidently with children.</i></p>	15 min
	<p>Practice keeping the BMP alive: The following activity will focus on bringing BMPs to life.</p> <p>Say: <i>Now you will have an opportunity to practice bringing your BMP to life. Stand in two long lines facing one another. Make sure you have someone directly across from you.</i></p> <p>Start off by showing how to position your arm and hand so that when you put the puppet on, you know what the "guts" look like.</p> <p>Say: <i>Your arm should reach straight out at a 90-degree angle. Now bend the elbow and perform a 'windscreen wiper' movement with large sweeps from side to side to stress the importance of keeping the arm out straight from the shoulder, and holding the puppet at the correct height. The part of your arm from your elbow to your fingertips is the puppet. Stop the 'windscreen wiper' movement with your fingers pointing straight upwards.</i></p> <p><i>Now you have to give the puppet a head. Push your hand down from the wrist, so that it, too, is at a 90-degree angle. To create the mouth, position your thumb below your forefinger, and move it up and down. Keep the rest of the hand still. Everyone should position the eyes so they're looking at the person opposite. This is important for eye contact.</i></p> <p><i>When we talk, it's the lower jaw that moves up and down, not the top of our head. It's the same for puppets if they're to be believable. To practice lip synch, try to push the words out from the back of the hand with a relaxed, springy action, rather than snap the thumb up and down.</i></p> <p>Remember to allow the group regular pauses to shake out their arms, as it's hard to maintain this position for long.</p> <p>Have one line sing a common song (<i>Happy Birthday</i> or something else culturally known) using the BMP techniques they learned. Their partner, standing across from them, will watch and provide feedback. Repeat with the other line.</p> <p>If time allows, have pairs break off and go to different parts of the room to practice conversing with one another using BMPs.</p>	45 min
<p>Activity 1 Debrief</p>	<p>When the group is back together, ask:</p> <ul style="list-style-type: none"> • <i>What is challenging about bringing big mouth puppets to life?</i> • <i>What tips do you have for one another for bringing big mouth puppets to life?</i> 	

Activity 2	Making shadow puppets	
Materials	Markers; construction paper; scissors; retractable craft knife; bendy straws (or wire, or a stick, or a lightly rolled piece of paper)	
Learning Objectives	<ul style="list-style-type: none"> • Participants are familiar with how to make shadow puppets. • Participants are comfortable manipulating shadow puppets. 	
Tips for the Trainer	<p>When practicing making and manipulating shadow puppets, ensure that the necessary supplies are laid out and ready for participants. This includes puppet-making materials, a light source (flashlight), shadow screen, and a source of music if desired.</p> <p>If energy is getting low, try an energizer from the <i>Facilitator's Guide</i> Chapter 3, such as a best-of-three series of "Prince, Princess, Monster."</p> <p>References: <i>Facilitator's Guide</i> Chapter 12</p>	
Activity 2 Steps	Description	Time
	<p>Making shadow puppets: Give a quick introduction to shadow puppetry.</p> <p>Say: <i>Shadow puppets use a silhouette and light to create a moving shadow image on a screen that the puppeteer brings to life with combinations of movement, storytelling, and song. The art form is thought to have originated in Asia and spread westwards from there. Even very simple interpretations of shadow puppetry can look quite beautiful, so it can be a great choice both for younger and older children, and adults! All you need for shadow puppetry is a set of shadow puppets, a shadow screen and table (or a sheet or even a blank wall) and a flashlight or other light source. You will have a chance to make shadow puppets, then practice bringing them to life. Shadow puppets are especially useful in letting children express their emotions and share how they feel.</i></p> <p>Guide participants through the process of making shadow puppets:</p> <ol style="list-style-type: none"> 1. Draw your image (for example, a child's favorite animal). 2. Cut out the outline of your image. Cut out any detail (like eyes) with a retractable craft knife. Watch your fingers! 3. Add your rod. Take a bendy straw, bend it, and tape its neck to the back of your shadow puppet. If bendy straws aren't available, take some wire, bend it into an L shape, and tape to the back of your puppet. If wire is not available, then simply take a stick and tape it to the back of your shadow puppet, or tightly roll a piece of paper or newspaper, and attach. 4. Your shadow puppet is now ready to perform. 5. Get creative! A whole range of other items can be used as shadows and shadow effects. Examples might be water in a water bottle, pipe cleaners or wire twisted into shapes, your own hands, mirrors, trash items, children's toys. Indeed, you can use your imagination to create shadows out of pretty much any object you can think of. <p>Say: <i>What we've covered is the simplest way to make shadow puppets but you can refer to the Facilitator's Guide to learn more about making screens, etc.</i></p> <p>Check to see if there are any questions thus far.</p>	30 min
	<p>Bringing shadow puppets to life:</p> <p>Say: <i>Shadow puppets are very simple to manipulate. In front of a shadow screen, you can make your puppets bigger or smaller by moving the puppet toward or away from the screen. You can create a similar effect by moving the light source closer to or away from the screen.</i></p> <p>Have the group practice manipulating their shadow puppets by doing a simple story exercise. Divide the group into smaller groups of 3 to 4. Have each group use their shadow puppets to come up with a simple story within these parameters "Once Upon a Time, Something Happened, The End." Give the group 15 minutes to practice their stories and have each group present to the rest of the participants.</p>	1 hour
Activity 2 Debrief	<p>Explain that shadow puppetry is a great activity to do with children, as it does not require a lot of technique. Explain that unlike big mouth puppets, shadow puppets do not require either animators or children to be particularly skilled. The emphasis should be on creating something of their own, and expressing themselves through manipulating the shadow puppet.</p>	

Activity 3	Making tabletop puppets	
Materials	Newspaper and rubber bands (4 double newspaper pages and 11 rubber bands per puppet)	
Learning Objectives	<ul style="list-style-type: none"> • Participants are familiar with how to make tabletop puppets. • Participants are comfortable manipulating tabletop puppets. 	
Tips for the Trainer	<p>As tabletop puppets can be the most challenging to make, trainers should practice ahead of the training in order to feel confident training others.</p> <p>It always helps to have one ready-made tabletop puppet to show training participants as a sample. It is also best to be making one with them step by step as you go so as to avoid confusion.</p> <p>References: <i>Facilitator's Guide</i> Chapter 11</p>	
Activity 3 Steps	Description	Time
	<p>Making tabletop puppets:</p> <p>Say: <i>Tabletop puppetry is similar to the other types of puppetry that we have learned but, with tabletop puppets, the puppet is manipulated by multiple people on a table. The type of tabletop puppetry we will learn uses a puppet made with newspaper and rubber bands that takes a team of 3 people to manipulate. Tabletop puppetry is especially useful for getting children to learn to work together for a common objective. First we will learn to make the tabletop puppets, and then we'll learn how to manipulate them. While this type of puppetry may seem more challenging than other types, it just takes practice. You can refer to Facilitator's Guide Chapter 11 to practice making these puppets.</i></p> <ol style="list-style-type: none"> 1. Legs: Take one piece of newspaper, and roll it lengthwise, then flatten it, then fold it in half and flatten the center to create the leg shape. 2. Torso: Take one sheet of newspaper, roll it lengthwise, then flatten it. Fold the piece in half. 3. Putting the legs and torso together: Take the Leg piece and the Torso piece, and put the Torso piece in the center of the Leg piece. Take the combined pieces and wrap a rubber band around the Torso piece. Fold the upper third of the Torso piece, then wrap a rubber band at the fold. 4. Arms: Take a sheet of newspaper, roll it lengthwise, then flatten it. Fold it in half and flatten the center to create the Arm piece shape. 5. Combining the arms and torso: Take the Torso part of the Body piece and the Arm piece. Put the Arm piece in the folded portion of the Torso piece, then wrap a rubber band above the Arm piece. 6. Creating the joints: Take the arms and legs and fold each in half. Then take the forearms and fold them in half. Take two rubber bands and wrap one around each of the wrists. Take the lower legs and fold them in half. Take two rubber bands and wrap one around each of the ankles. 7. Head: Take a piece of newspaper and crumple it into a ball shape. Take the crumpled ball of newspaper, the Body piece, and four rubber bands. Put the Head piece into the folded Torso piece, use rubber bands to wrap around the neck and hold the head in place. 8. Decorate your tabletop puppet: Place all the paint and paint brushes on one table and give the participants time to paint their tabletop puppet collaboratively. 	30 min
	<p>Bringing tabletop puppets to life:</p> <p>Say: <i>Now that everyone has their tabletop puppet, we will work on bringing them to life through a number of exercises. It takes 3 people to manipulate the tabletop puppet, one operating his head, one his feet, and one his arms.</i></p> <p><i>Here's how the different roles work:</i></p> <p><i>The head puppeteer controls the head with one hand, and the torso with the other hand. They are the lead puppeteer, and among other things, are responsible for giving the puppet focus, thought, and initiation of movement.</i></p>	1 hour

The **foot puppeteer** controls the feet and legs. They follow the head puppeteer's initiations. The foot puppeteer also keeps the puppet balanced by making sure the base of the puppet is under its center of gravity.

The **arm puppeteer** controls the arms and hands. Just like the foot puppeteer, the arm puppeteer follows the leader and coordinates arm movement based on the thought, emotions, and movements initiated by the head puppeteer.

All three puppeteers must be aware that no matter what they're doing, the most important person in the room is the audience member. So, just as a flesh-and-blood actor would, keep the puppet open to the audience. Try not to cross the puppet with your hands or body. The puppet is who they want to see.

Have the group split up into smaller groups of 3. Have each group assign one of the 3 roles to each member and begin manipulating the tabletop puppets to start getting comfortable.

Say: Each group will now be assigned a task. The goal of the task is to be able to give their puppet emotion and character.

1. Ask participants to show emotion with their own bodies: What do they do when they are happy? Sad? Frightened? Angry? See example list of emotions below.
2. Now break the participants into their teams of 3 again, and have them get their puppets.
3. Have the head puppeteers (this is a good time to switch head puppeteers) talk to their team about the emotion they're thinking of, and demonstrate it with their own body. What action is required to make it real? (For instance, head in hands for frustration).
4. Now have the teams translate that emotion into the puppet's body.
5. Switch roles: let each person on the team pick an 'emotional action' and lead it with the puppet.

Here is an example list of emotions you might work with: Love, affection, longing, adoration, sympathy, joy, cheerfulness, zest, contentment, pride, enthrallment, amusement, enjoyment, surprise, shock, anger, irritability, exasperation, rage, frustration, envy, jealousy, disgust, hatred, sadness, suffering, disappointment, shame, fear, horror, nervousness.

If time allows, do a final manipulation activity with group. Ask each group of 3 to find another group of 3. Then:

- Two tabletop puppets face each other
- Try having the puppets breathe with each other and tune into each other's vital rhythms
- Then choose a leader puppet and a follower puppet
- Leader: start doing a movement with a rhythm to it. Follower, mirror that movement and rhythm
- Leader, break that movement and rhythm and establish a new movement and rhythm. Follower, follow
- Switch leader puppets and follower puppets. Repeat above instructions
- Switch head, arms, and leg puppeteers

Activity 3 Debrief

Explain that tabletop puppetry is a great activity to do with children to help them focus on coordination and teamwork. The emphasis of activities with children using tabletop puppets should be working together for a shared vision.

Activity 4	Making stick and sock puppets	
Materials	<p>Sock puppets: Glue or hot-glue gun; paint; newspaper; rags or fiberfill; buttons for eyes; sock; scissors; cardboard; mouth pattern; needle and thread</p> <p>Stick puppets: Newspaper; rags or fiberfill; fabric (or you can use an old baby sock for the body); stick, wooden dowel, or rolled up piece of paper / newspaper; buttons for eyes, or pips, or stones; needle and thread, or glue or tape; paper; string; marker; scissors</p>	
Learning Objectives	<ul style="list-style-type: none"> Participants are familiar with how to make stick puppets and sock puppets. Participants are comfortable manipulating stick puppets and sock puppets. 	
Tips for the Trainer	<p>Prepare a large enough area ahead of the session for the participants to make their puppets.</p> <p>References: <i>Facilitator's Guide</i> Chapter 10</p>	
Activity 4 Steps	Description	Time
	<p>Sock puppets</p> <p>Say: <i>Sock puppets are maneuvered the same way as big mouth puppets, so you already have the right skills. This activity will focus on making sock puppets, which you will then have the opportunity to practice using. Sock puppets are an easy type for children to make as they require few resources. Sock puppets allow children to feel a sense of achievement about what they have created.</i></p> <p>Show the group the sock puppet-making materials. Give them the chance to use socks, and a few bits and pieces to give the puppet a face.</p> <p>Say: <i>An old sock will do, and you can use leaves, twigs, little stones, cut-up fabric, plastic, paper, buttons, string, lace, sequins, or anything else for hair and facial features. The easiest way to make sock puppets is with glue but if you don't have glue, you can sew on the features. You can even make an arm for the sock puppet using a piece of fabric or string and attach a rod like a big mouth puppet's.</i></p> <p>Give the group an opportunity to make their sock puppets:</p> <ol style="list-style-type: none"> Trace the mouth pattern onto the cardboard. Cut out the cardboard mouth. Apply glue to mouth. Turn sock inside out. Glue/sew cardboard mouth to sock, approximately in the middle of sock, and let dry. Invert sock again so mouth is on the inside. Inverted puppet (now the right way out). Stuff the top of the head with newspaper, rags or fiberfill. Paint inside of mouth, if desired. Glue or sew eyes onto the puppet head. Decorate. 	1 hour
	<p>Stick puppets</p> <p>Say: <i>Stick puppets are the simplest form of puppetry. Attach a little paper face to a pen, and it is a stick puppet! Or you can make a very elaborate creature and put a rod on it. Stick puppets are held, not manipulated, and are sometimes better for younger children because they require fewer motor skills. Stick puppets are a great way to visually portray abstract concepts, like peace, or emotions like happiness, anger, or sadness.</i></p> <p>Show the group the stick puppet-making materials.</p> <p>Say: <i>At the most basic level, you can create a two-sided face, and attach it to a stick or a rolled up piece of paper. On one side create a happy face, and on the other, a sad face. Children can express different emotions by showing you one side of the puppet or the other based on how they feel.</i></p> <p>Give the group an opportunity to make their stick puppets:</p> <ol style="list-style-type: none"> Create a ball of newspaper, rags or fiberfill around the tip of the stick. Wrap fabric, or baby sock, around the newspaper or filling. Secure fabric with needle and thread, or glue/tape. Tie string around the bottom of the head. Glue or stitch eyes into place. Draw mouth, teeth or other features on a piece of paper and cut out. Finish decorating the puppet. 	1 hour
Activity 4 Debrief	<p>Explain that sock and stick puppets are great puppets to make with children since they are easy to make and do not require a lot of resources. We will be doing activities throughout the week using both these types of puppets.</p>	

Working with Children

Activity 1	Key tenets of working with children	
Materials	Flipchart with Key Tenets outlined on flip chart paper for emphasis and visual learning.	
Learning Objectives	<ul style="list-style-type: none"> To understand how children express themselves. To understand how to best engage/appeal to children using the film methodology. 	
Tips for Trainers	<p>Be as concise as possible to keep the group’s attention.</p> <p>Invite participants to share examples from their experience to further emphasize the value of the tenet.</p> <p>If energy levels are low, try the energizer “Beach Ball” from the <i>Facilitation Guide</i> Chapter 3.</p>	
Activity 1 Steps	Description	Time
	<p>The first part of this activity is outlining the key tenets of working with children within the context of using the puppet films. After sharing each tenet, the trainer should ask participants to share their own perspective and experience on the tenet. The trainer should fill in any key points the participants missed.</p> <p>Say: <i>The following session seeks to prepare us to understand how children express themselves and how to engage children when using the film methodology. These are activities meant for you, as future animators, and will not be conducted with children. We will start by outlining some key tenets of working with children. After each tenet, I will ask you to share your own perspective and experience on the tenet.</i></p>	10-15 min
	<p>Explain each of the following tenets as outlined below. After introducing each one, lead a discussion on the participants’ perspectives.</p> <p>Say: <i>What is your perspective on the tenet? Can you share an experience from your own work with children?</i></p> <p>Leave a few minutes for discussion after each tenet, encouraging participants to share their perspectives.</p> <p><u>Children express themselves through play/action/behavior vs. talk</u></p> <ul style="list-style-type: none"> Adults learn that it is OK and most appropriate to express their feelings, emotions and concerns through words. Unless under extreme circumstances of stress, adults are generally able to control their actions/feelings/emotions and use words to express or process the same. Children often do not even think to use words and if asked may not be able to find the words or comfort to do so (shame, fear, lack of insight or understanding, trauma, shyness). Children may recreate experiences or reactions to experiences through play or in their interactions with others. Children may withdraw, be aggressive, cry, have mood swings or act erratically, have no reaction or display actions that are not appropriate to the situation. Creating activities that use play or physical action allows children opportunities to express themselves in ways that are more natural, less intimidating, and appropriate to their developmental level. The use of puppets/toys/characters in stories/films allows children to be able to talk about sensitive subjects through the eyes/voice of the puppet/character. This takes the spotlight off them and mitigates or reduces feelings of shame that can at times be associated with expressing one’s own difficult emotions/experiences. 	

	<p><u>Communicate with children at their level</u></p> <ul style="list-style-type: none"> • Be at the physical level of the child. Coming to your knees or sitting next to the children can help them to feel more at ease. It shifts the dynamic from authoritarian/hierarchical to comforting. • Use a tone that is comforting and inviting. • Use words that are clear and developmentally appropriate for children. • Use examples to emphasize points that appeal to the interest and developmental level of children (from cartoons, experiences with children vs. adults, etc.). 	
	<p><u>Be goal-oriented</u></p> <ul style="list-style-type: none"> • Give clear directions so children understand the end goal. • Abstract concepts can be difficult for children to understand. • Following the activities, recap the key points so children understand they have achieved the end goal. • Emphasize that we are all individuals and may have different end goals or ways to achieve goals. There is no best way or right or wrong as long as you try your best and reflect yourself. 	
	<p><u>Always bring the focus back to the film and key messages</u></p> <ul style="list-style-type: none"> • When conflict arises, ask “What do you think the wise man would do in this situation?” • If the discussion or activity takes a more personal shift, you can take it back to the film. • This approach works in almost any situation where you feel stuck, in doubt, etc. 	
Activity 1 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> • <i>How will you apply these tenets in your future work with children?</i> • <i>Are there any tenets that are missing from our discussion that you would like to add?</i> <p>Conclude by emphasizing the following points: It is important to not underestimate the child’s ability to understand the film, discuss the main points, or to be able to make a puppet. Children will always surprise you with their abilities. It is important to give them their space to be creative. There is no right or wrong.</p>	
Activity 2	Creating a supportive environment [optional]	
Materials	<p>Flipchart paper; small pieces of paper; markers; tape</p> <p>The trainer creates 3 stations. Each station should be at a different place in the room. There should be a sign labeling the stations Tolerance, Empathy and Comfort. There is a pre-written definition of the word at each station with relevance in the local language. If the word does not exist in the local dialect then it can be replaced with the relevant word expressing a similar meaning.</p>	
Learning Objectives	<ul style="list-style-type: none"> • To understand the meaning and importance of Tolerance, Empathy and Comfort. • To identify how we can create an environment reflective of these values. 	
Tips for Trainers	<p>This is an optional activity to expand on important ideas to keep in mind when working with children. It can be done toward the end of the week after Module 4 (key messages) is completed.</p> <p>Recognize that it is not always easy to reflect these values when one is living within a complex and insecure conflict environment.</p> <p>Capture key points to create a final definition for each word and actions that can be taken to apply and teach these values in your work.</p> <p>Use a stopwatch to mind your time in the group work.</p>	

Activity 2 Steps	Description	Time
	Use a creative method of breaking into 3 small groups.	5 min
	<p>Assign each group one of the three words and its definition.</p> <p>Say: <i>As a group, discuss whether you agree or disagree with the definition for your assigned word. If your group feels that the definition is wrong or incomplete, use pieces of paper to add to the definition.</i></p> <p>Give the small groups a few minutes to discuss the definition.</p> <p>Ask: <i>Now we will delve a bit deeper into discussing these values. In your groups, discuss the following and record your answers on flipchart:</i></p> <ul style="list-style-type: none"> • <i>Is this value/concept important in the lives of the children we serve? Why or why not?</i> • <i>How can I apply this value/concept to my work?</i> • <i>What actions/activities can I do to teach these concepts?</i> 	15-20 min
	Discuss definitions and flip charts in plenary, allowing each group to present their definition and main discussion points.	10 min
Activity 2 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> • <i>How does this activity allow us to be better in our work with children?</i> 	
Activity 3	Techniques for working with children: How to engage children	
Materials	<p>Depending on group size, about 5 copies of each of the following; do not collate, as each small group will only work with one excerpt:</p> <ul style="list-style-type: none"> • <i>Standards and Guidance</i> sections on “Engaging Children” (Pages 3, 9, 15) • <i>Facilitator’s Guide</i> Sections 2.1 and 2.2 	
Learning Objectives	<ul style="list-style-type: none"> • Participants learn tips for how to engage children. • Participants learn group facilitation techniques. • Participants learn how to create a supportive environment. 	
Tips for Trainers	<p>Be confident. And have fun!</p> <p>Model the behavior you expect children to display.</p> <p>Encourage participation and recollection of activities or techniques they have used while facilitating activities with children.</p> <p>References: <i>Terre des Hommes’ Laugh, Run, and Move to Develop Together: Games with a psychosocial aim</i> manual and <i>The Learning Gym: Fun-to-do activities for success at school</i> by Erich Ballinger</p>	
Activity 3 Steps	Description	Time
	<p>Explain the following tips for engagement of children:</p> <p>Say: <i>Evidence shows that children learn, process experiences and connect with multi-sensory approaches/activities. Specifically, children respond well to activities that appeal to some combination of the head (intellect), heart (emotions) and body (physical). The head shows if people understand, the heart symbolizes how people feel and the body symbolizes physical movement.</i></p> <p><i>Some children learn through seeing, others through listening and still others through experience, so be prepared to adapt your instructions in these 3 ways to ensure understanding.</i></p> <p><i>It is common to see children get tired, distracted or restless. Trainers can engage children by activating the motor and sensory parts of their brain. This is done through cross-stimulation of the right and left hemispheres of the brain (each of which controls one side of the body). For example, you can ask children to stand up and swing their arms across their body; engage in the Macarena dance which involves movement that crosses both sides of the body; sing and act out the Head, Shoulders, Knees, and Toes or I’m a Little Teapot song.</i></p>	5 min

	<p>Head, Heart, Body energizer</p> <p>Say: <i>The following activity is a simple, calming activity that you can use with children in your work. It wakes up neurological pathways related to eye teaming (the ability of the eyes to work together) and activates the two sides of the brain to work together.</i></p> <ul style="list-style-type: none"> • <i>Rub your brain buttons with the thumb and first finger of one hand. You'll find these buttons at the soft spots under your collarbone.</i> • <i>As you rub them, move your eyes slowly back and forth from left to right and right to left.</i> • <i>While you rub your brain buttons, place the first finger and middle finger of your other hand over your belly button.</i> • <i>While holding your brain buttons and belly button, rest your tongue against the roof of your mouth and think of something nice.</i> • <i>After a minute you'll be refreshed and ready to go.</i> 	5 min
	<p>Ask: <i>Do you have any activities or games you can share with the group that appeal to some combination of the head, heart and body?</i></p> <p>You can return to this point later with the group if there is enthusiasm but no time.</p>	10 min
	<p>Break into 5 small groups. Feel free to use a creative technique to do this.</p> <p>Say: <i>Each group has 10 minutes to review the handout I will pass out and find an innovative way to share or instruct the group on its contents. You will then have 5 minutes to present to the larger group.</i></p> <p>Provide each group with copies of <u>one</u> of the following handouts: <i>Standards and Guidance Page 3, 9, or 15; Facilitator's Guide Section 2.1 or 2.2.</i></p> <p>After each group presents, provide appreciation to groups and highlight any key points before moving to debrief.</p>	30 min
<p>Activity 3 Debrief</p>	<p>Ask:</p> <ul style="list-style-type: none"> • <i>What did you like or dislike about this activity?</i> • <i>Is there anything you learned that you can use in your work with children?</i> 	

Activity 4	Techniques for working with children: Managing group dynamics	
Materials	Flipchart with key points written down; pre-written scenarios for role plays	
Learning Objective	<ul style="list-style-type: none"> Participants learn how to manage group dynamics. 	
Tips for Trainers	<p>Be confident. And have fun!</p> <p>Model the behavior you expect children to display.</p> <p>Encourage participation and recollection of activities or techniques participants have used while facilitating activities with children.</p> <p>If energy is low, do the “Hula Hoop” activity from <i>Facilitator’s Guide</i> Chapter 3.</p> <p>References: <i>Standards and Guidance</i> Sections E and F; <i>Facilitator’s Guide</i> Chapter 2; www.turning-the-tide.org and www.uua.org</p>	
Activity 4 Steps	Description	Time
	<p>Outline the following key tips in proactively managing group dynamics.</p> <p>Say:</p> <ul style="list-style-type: none"> <i>Involve children in defining rules, expectations and consequences for the film sessions. This defines the group’s Code of Conduct. Have all of the participants sign the Code. Explain that animators can create a Code of Conduct with the children they work with and have them sign it. Core Team members have found this to be an effective tool to manage groups as it serves as an accountability mechanism. Animators can go back to the Code should there be a breach and use it as a learning opportunity.</i> <i>When managing a group it is essential NOT to pick favorites; rather, treat everyone the same. Listen and observe carefully as behavioral problems are often problems of communication.</i> <i>Develop a connection with each member of the group.</i> <i>Give compliments and words of support.</i> 	10 min
	<p>Outline the following typical roles that often emerge within groups. Highlight that some roles can help or hinder groups in accomplishing tasks/goals/activities. If time is limited or as an option, the trainer does not have to explain the typical roles, but can instead move straight to the role play and allow it to illuminate the roles without pre-explanation to the group. In this way the audience can guess the roles. The pre-written scenarios should include explanations of each type of role participants should play (as defined below). The groups then have the flexibility to create their own scene and animator/facilitator response to the scenario.</p> <p>Explain: <i>The more aware you are of roles, and how they help or hinder the group, the more aptly you can promote or minimize their effects. Common roles include:</i></p> <ul style="list-style-type: none"> The Contributor: <i>Contributes ideas and suggestions; proposes solutions and decisions; proposes new ideas or states old ideas in a novel fashion.</i> The Monopolizer: <i>Interrupts and embarks on long monologues; is authoritative; tries to monopolize the group’s time.</i> The Silent Member: <i>Appears shy and may not be inclined to share their view for concern of judgment; may not make eye contact, which may be misunderstood as lack of interest.</i> The Harmonizer/Supporter: <i>Praises, agrees with, and accepts the contributions of others; offers warmth, solidarity and recognition; reconciles disagreements; mediates differences; reduces tensions by giving group members a chance to explore their differences.</i> The Side Conversationalist: <i>Easily distracted and can pull others into their distraction by engaging in whispering or side talking.</i> The Entertainer: <i>Likes to be the center of attention and generally uses humor and play in their actions and words; often has good timing to relieve tension when topics of discussion become intense.</i> 	5-10 min

	<p>Role plays are essential for animators as they can see what they are good at and where they will need to improve. Debriefing and constructive criticism from the group is beneficial to improve skills and learn new ways to manage/respond to typical group dynamics.</p> <p>Break into groups of 3 to 4.</p> <p>Assign roles to each group, ensuring that each group includes the roles of at least 2 children and 2 facilitators; this is to reinforce the standard of having 2 facilitators working with groups of children at all times.</p> <p>Say: <i>Each group will pick a sheet of paper out of a hat/bowl. The pre-written scenarios include explanations of the role participants in your group should play (i.e., monopolize, harmonizer, etc.). You then have the flexibility to create your own scene and animator/facilitator response to the scenario.</i></p> <p><i>Take 10 minutes to create a role play depicting ways the facilitator can promote or minimize the effects of the group dynamic they selected. You will have 3 minutes to present followed by 5 minutes plenary to discuss reactions and suggestions.</i></p> <p>Encourage groups to consider assigning roles, verbal responses, seat assignments, etc.</p>	40 min
Activity 4 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> • <i>What did you like or dislike about this activity?</i> • <i>Is there anything you learned that you may incorporate into your work with children?</i> 	
Activity 5	How to handle difficult reactions	
Materials	<p>Pre-identified vignettes/scenarios written/typed on pieces of paper; bowl or hat; enough copies of the “Handling difficult situations” and “When to make referrals” handouts for all participants</p> <p>References: <i>Standards and Guidance</i> Pages 3 and 12; <i>Facilitator’s Guide</i> Chapters 4 to 6</p>	
Learning Objectives	<ul style="list-style-type: none"> • Raise awareness of behavioral and emotional issues with children. • Identify appropriate ways of dealing these situations/issues. 	
Tips for Trainers	<p>Encourage creativity and participation. Also acknowledge the creative ideas and solutions portrayed in the role plays.</p> <p>Refer to, and be consistent with, key messages in the <i>Standards and Guidance</i> and <i>Facilitator’s Guide</i>.</p> <p>One option is to combine Activities 4 and 5. The role plays in Activity 4 can illuminate the typical roles that emerge in group dynamics as well as contextualize those roles in common scenarios as provided below.</p> <p>Trainers can also adjust the time allotment if time is limited. Or, ask the group if they want to make time during a break, etc. to complete the activity.</p>	
Activity 5 Steps	<p>Description</p>	Time
	<p>Select a participant to divide the participants into groups using a methodology they use with children, dividing into 4 to 5 small groups.</p>	5 min
	<p>Say: <i>Now we are going to practice ways to handle a variety of reactions children may have to the films. I will distribute a scenario to each small group. Groups have 7 minutes to create their role play. You will need to determine who will play the role of children and who will play the role of animators, including at least 2 animators in the role play. The goal of the role play is for the animator to demonstrate how to respond to the challenge in the scenario.</i></p> <p>Distribute scenarios or have groups pick from a bowl or hat.</p>	15 min

	<p><u>Possible scenarios:</u></p> <ul style="list-style-type: none"> • A child refuses to participate in any activity—and his refusal is aggressive and disruptive to the group. • A child cries during an art activity. • A child cries in an activity and other children poke fun at that child. • During an energizer activity children get aggressive and agitated with one another. • A child is disrespectful to animators. • A child is extremely withdrawn, refusing to talk or interact with animators or children. • Children make negative comments about the way another child looks or behaves. • A child has difficulty staying focused in activities and causes disruptions to others (talking to friends, wandering off, trying to color when the group activity is physical). • A child over the age of 6 wets his/her pants (does not make it to the potty). • A child intentionally excludes other children. • A child uses bad language. • A child politely and quietly refuses to participate multiple times. (If you serve food at your sessions you can consider a role play where the child politely refuses to eat) • A child is displaying physical symptoms of being extremely tired, unable to make decisions, or hopeless. • A child shares with you that they are thinking of suicide or that a loved one talks about killing themselves. • Children do not connect with, or respond well to, the use of big mouth puppets in the activity. • A child does not attend the session for two consecutive sessions and there is no note or call from the parents/caregiver. • A child runs away from the center after an animator reprimands him or her for behavior. • A child accuses an animator of being biased towards one ethnic group or political party. • A child begins chanting the slogan of a particular faction/party. • A child makes religious or ethnic slurs against other children. 	
	<p>Provide each group with 3 minutes to role play.</p> <p>Following each role play invite participants in the audience to discuss observations and alternative solutions (3 minutes).</p>	45+ min
<p>Activity 5 Debrief</p>	<p>Ask:</p> <ul style="list-style-type: none"> • <i>What did you like or dislike about this activity?</i> • <i>Is there anything you learned from this activity that you will incorporate into your work with children?</i> <p>Distribute the “Handling difficult reactions” and “When to make referrals” handouts at the conclusion of the session. Also remind participants to consult the relevant sections of <i>Standards and Guidance</i>.</p>	

HANDOUT: Handling difficult situations

- ◆ **One child is speaking more than the rest.**
Try to engage others by giving them roles and kindly ask that the child listen to the others.
- ◆ **A child uses violent forms of communication.**
Refer back to the Code of Conduct and remind everyone that they have agreed to commit to it. Refer to *Standards and Guidance* Topic G. “Handling Emotional Reactions” for additional ideas.
- ◆ **The group’s engagement and interaction is very minimal.**
This could indicate that the children don’t understand the objectives very clearly, so try explaining the objectives and purpose again. Make sure that you express yourself in a way that is suitable to the age group in question. Some children may be too shy to interact or ask questions. Discuss the objectives generally then move on to more specific topics.
- ◆ **Children engage in side talk.**
Refer back to the Code of Conduct and remind children of the importance of listening to and communicating with others.
- ◆ **The facilitator feels that the children are getting tired.**
Change the direction of the discussion and perhaps carry out an energizer to help the children regain their energy and focus. In this case, it is important to revise your session plan to ensure that you have enough time and that the activities are carried out in an order that balances the children’s energy levels.
- ◆ **The children express that they would like an energizer.**
It is important to be responsive to the group’s needs. Be innovative in coming up with and carrying out an energizer that complements the discussions that have already taken place in the session.
- ◆ **There are digressions from the subject being discussed.**
Try to redirect the discussion back to the point in question but be sure to intervene at the right time, while giving everyone a chance to express themselves. Bringing the discussion back to the film is usually a good strategy.
- ◆ **A child keeps repeating the same ideas.**
Summarize the ideas that the child has been repeating and move on to ask other children in the session if they have any additional comments.
- ◆ **A child is being the monopolizer.**
Suggest that others in the session may have different opinions, and allow those with different opinions to express themselves to the group.
- ◆ **A child expresses him- or herself inappropriately.**
Remind all children in the session to express themselves in a different, more appropriate manner. If it continues, kindly ask the child not to repeat this expression.
- ◆ **A child starts speaking about a sensitive subject, and then changes his or her mind.**
Encourage self-expression by listening to the child and validating his or her emotions and experience. Try to redirect the discussion from general to specific, so as to encourage that child to express his or her specific experience. Remember to also reiterate the importance of confidentiality within the session so as to make it a safe space for all. See *Standards and Guidance* Topic G. “Handling Emotional Reactions” for additional ideas.
- ◆ **A child has too much energy.**
It is important to try to be understanding and consider reasons why the child is over-energetic. Have energizers prepared that you can carry out with the full group.

For additional guidance on how to handle difficult situations—including crying, aggression, withdrawal, sharing of traumatic experiences, debates, and sensitive topics—consult Standards and Guidance Section G. “Handling Emotional Reactions” and Section H. “Handling Sensitive Topics.”

HANDOUT: When to make referrals

For additional tips on how animators can respond to strong emotional reactions and difficult situations, refer also to the “Challenging Topics” section of the Standards and Guidance for Use of the Films ‘Out of the Shadows’ and ‘Red Top, Blue Top’ and to Chapter 5 of the Facilitator’s Guide and Training Manual.

Referrals for additional care should be made when signs or symptoms of distress are extreme. Resources are limited, or in some cases may not exist locally. Many of the symptoms below, when mild, are common and will be supported simply through interaction with others, structure and time.

All referrals should be made in accordance with the project’s existing referral mechanisms. They should also be made in communication with, or with the consent of, the child’s caregivers unless the child is at risk of further harm.

The following is not an exhaustive list but provides guidance. Use your best judgment and if you feel a child would benefit from specialized assessment or support, then make the referral.

Signs and symptoms that suggest a referral is needed:

1. Attempts suicide or self-harm.
2. Harms or expresses intention to harm others.
3. Extreme sadness (easily tears up or cries often).
4. Extreme anxiety (child appears to shake, startle easy, show visible fear).
5. Extreme aggression.
6. Extreme sleep disturbance (looks exhausted, difficulty falling or staying asleep due to fear, anxiety or intrusive thoughts).
7. Extreme withdrawal which may include being unable/unwilling to engage in daily activities of living (brush teeth, comb hair, eat, participate in school/Child Friendly Space, etc).
8. Extreme disturbance in eating patterns (refuses to eat and begins to lose weight; eats all the time and begins to rapidly gain weight).
9. Runs away from home.
10. Persistent thoughts and images about traumatic event(s) either during the day or in the form of nightmares.
11. Inability to communicate with others in a functional manner.

MODULE 4

Key Messages of the Films

KEY MESSAGES: *RED TOP, BLUE TOP*

Activity 1	Brainstorm - What does the Wise Man see?	
Materials	Flipchart paper (or board) and markers	
Learning Objective	<ul style="list-style-type: none"> Participants are prepared to help children identify and discuss key themes and messages of the film. 	
Tips for Trainers	<p>It is best to have two trainers conducting this activity together – one to facilitate discussion and record ideas from the group, and the second to animate the big mouth puppet. Taking notes on a flipchart/board of participants’ ideas gives them a greater sense of being listened to and is likely to make them engage more in the discussion.</p> <p>Have participants sit or stand in a semi-circle, with the flipchart or board at the front of the room.</p> <p>If the animators being trained will primarily be working with older children (ages 9 and up), follow instructions below for an interactive discussion. If the animators being trained will primarily be working with younger children (ages 6 to 9), it is suggested that the refresher discussion at the beginning of the activity be conducted as a short game:</p> <p>Explain: <i>Let’s see if we can all try to remember what we saw in the Red Top, Blue Top film! Let’s pretend we are explaining this movie to our family. But, the family is getting ready to leave the house, so we have to tell them about the movie very quickly! We can only say a few words about what is most important. I am going to ask each person a question, and then you will turn to the person on your right, and explain your answer to them as if it is your brother or sister. But be quick!</i></p> <ul style="list-style-type: none"> Ask the first question in the list below, and have the first participant give his/her answer to the next participant. If the answer begins to be too long (more than 20 seconds or so), thank the participant and explain that it is time to move to the next person. Then encourage the next participant to add to the first person’s answer, rather than simply repeating what has already been said. Depending on the total number of participants in the group, allow several participants to answer the first question before moving on to the second question (e.g., if there are 25 participants, up to 5 participants could respond to the same question). Continue going around the circle until all participants have had a chance to answer, and all of the 5 questions below have been asked. <p>References: <i>Facilitator’s Guide</i> Chapter 9.9</p>	
Activity 1 Steps	Description	Time
	<p>Begin the activity with a short refresher discussion on the <i>Red Top, Blue Top</i> film, about which the participants will already have been fully debriefed on the first day of the training. Take just a few responses to each of the following questions; it is not necessary to get in-depth answers to each question. See “Tips for trainers” for suggestions of how to modify this step for use with younger children.</p> <p>Ask:</p> <ul style="list-style-type: none"> <i>What do you remember about the film Red Top, Blue Top?</i> <i>What was the main problem in the village?</i> <i>What do you remember about the hats in the village?</i> <i>What about the shoes? What happened with the shoes in the film?</i> <i>What did the Wise Man do?</i> 	10 min

	<p>Trainer 1 sets the scenario for the group, with Trainer 2 and the BMP out of view.</p> <p>Trainer 1 says: <i>Guess what? Our friend _____ [name given to BMP] just told me that the Wise Man wants our help! The Wise Man is going home to his family, and he wants us to help him explain to the family what was happening when he arrived in the Red Top, Blue Top village. Let's think for a minute about what we want to tell him. What words should he use to describe what he saw? Let's think to ourselves for a moment about how the villagers acted, and what their attitudes were, and what they seemed to care about.</i></p> <p>Give participants a few minutes to think about this scenario.</p>	2-3 min
	<p>Trainer 2 and the BMP enter the scene. The puppet should be very animated, waving and smiling at participants as though he recognizes or remembers them. Trainer 1 should stand near the flipchart/board, while Trainer 2 and the BMP should move around the circle, calling on specific people to respond to the questions.</p> <p>Trainer 1 says: <i>Ok, let's tell _____ [BMP] what he should say to the Wise Man. What kinds of words would you use to describe the villagers' attitudes?</i></p> <p>As participants call out answers, Trainer 1 notes these on the flipchart/board. The BMP shows appreciation for responses and moves around the circle to listen to different participants. After about a third of the participants have responded, Trainer 1 can offer some follow-up questions:</p> <p>Trainer 1 asks: <i>What words would you use to describe how the villagers acted?</i></p> <p>Repeat as above; then if necessary, Trainer 1 can follow up with another question:</p> <p>Trainer 1 asks: <i>What kinds of values do you think the villagers had?</i></p> <p>Repeat as above, noting responses on the flipchart.</p>	10 min
	<p>After all participants have had a chance to speak and/or all ideas are recorded, review the board with the group.</p> <p>Trainer 1 says: <i>Wow, _____, look, we have a lot of great ideas here! [BMP nods appreciatively, offering a round of applause back to the group.] Let's see, are there any words that we need to explain more for the Wise Man?</i></p> <p>The puppet can then point to words that Trainer 1 should ask for more clarification on, using the following questions; these should be used for any words that seem unclear or that seem especially important:</p> <ul style="list-style-type: none"> • <i>Why do you think the Wise Man should describe the village using this word?</i> • <i>What happened in the film to make you think of this word?</i> <p>The person who suggested the word being discussed does not need to be the only one who can respond to these questions; keep the discussion open and welcome all contributions.</p>	10 min
	<p>Wrap up the discussion by asking participants to highlight the main themes or messages the Wise Man should communicate to his family.</p> <p>Trainer 1 asks: <i>Which of these do you think are the most important points that the Wise Man should emphasize when describing the village to his family? Why?</i></p> <p>Take a number of responses from the group, and as necessary steer the discussion back to the key messages of the film, namely:</p>	10 min

	<ul style="list-style-type: none"> We can come up with good solutions to our problems when we consider them from a new perspective. Conflict is normal, though violent conflict can lead to more violence. There are always opportunities, however, to stop the cycle of violence. People will always have differences, but this isn't necessarily a bad thing or a cause for conflict. It is important that we understand and accept differences. Group identity is a positive thing, providing a common bond that we can celebrate. We can live side by side with people from another group and not know anything about them. Making an effort to get to know them can help prevent us from making assumptions about them. Seeing another's point of view is not the same as forgiveness, and is not a sign of weakness. Good communication is important but can only take place when both sides are willing to see the other's point of view. 	
Activity 1 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> <i>How well do you think this activity would work with children?</i> <i>Do you foresee any challenges, or is there anything you would do differently?</i> <i>Are there modifications you would make for different age groups?</i> <p>Explain that the scenario is intended to help children feel both empowered and engaged by the fact that they are 'supporting the Wise Man.'</p> <p>Be sure to emphasize the importance of the second facilitator (here, "Trainer 2") remaining in character (BMP) when conducting the activity with children.</p>	
Activity 2	Hats and Shoes: Symbolism	
Materials	Flipchart or board; extra flipchart paper (enough for each small group); coloring markers; A4 or A3 paper	
Learning Objective	<ul style="list-style-type: none"> Participants understand the symbols in the film and their link to concepts of difference, similarity, and understanding. 	
Tips for Trainers	<p>If the introductory activity ("Shoe Stand") is not culturally appropriate, select another fun interactive game in order to divide participants into groups of 4.</p> <p>Have the necessary materials prepared beforehand.</p> <p>References: <i>Facilitator's Guide</i> Chapter 9.5</p>	
Activity 2 Steps	Description	Time
	<p>Start the activity with a fun game to divide into groups of 3 to 5 people each; one option is the game "Shoe Stand":</p> <ul style="list-style-type: none"> If culturally appropriate (see "Tips for Trainers," above), ask participants to take off one of their shoes and put them in a pile in the center of the room. Ask participants to take out a different shoe from the pile and find the matching partner. Once a pair has been formed, the owner of the shoe and the person who found the shoe should ask one another: <i>Where in the world would you like to stand in these shoes one day?</i> Each person will talk with 2 others (the person who found their shoe, and the person whose shoes they found). After all shoes have been reunited with their owners, trainers can ask participants to call out the names of the places they heard during the game (the places people would like to stand one day). Trainers can then divide participants based on the types of locations they would like to visit. Trainers will need to be a bit creative based on the answers received. For example, they may end up asking participants to divide by continent ("Everyone who wanted to go to Europe here; Asia here"; etc.), by type of activity ("Everyone who wanted to go shopping, here; to an outdoor activity, here"; etc.), etc. 	10 min

	<p>Once participants are settled in their small groups, ask one participant to come to the front of the room and draw a hat on the flipchart/board. Lead a short discussion to get participants thinking about the symbols in the film without explicitly telling them the meaning.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>What hats are in the film? How are the hats similar, and how are they different?</i> • <i>What does it mean to wear a blue hat or a red hat?</i> • <i>What were the relationships between red tops and blue tops like at the beginning of the film?</i> <p>Ensure that the discussion concludes with participants realizing that the hats represent <i>differences</i>.</p>	5 min
	<p>Ask a second participant to come forward and draw a shoe. Lead a similar discussion as above.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>What happened in the scene with the shoes?</i> • <i>What happened after that?</i> • <i>How did the shoes affect the Red Tops and the Blue Tops? How were their relationships different at the end of the film?</i> <p>Ensure that the discussion concludes with participants realizing that the shoes represent similarities / empathy / understanding / accepting differences.</p>	5 min
	<p>Give each small group flipchart paper and markers.</p> <p>Explain: <i>We are now going to try to draw more about the meaning of the hats and the shoes. In your small groups, talk about some other things that mean the same things as the hats or the shoes. In real life, what are some things that represent difference? What are some things that represent understanding and acceptance? Then as a group, work together to draw what you talked about. This is a group project, so everyone should participate in the drawing! You have about 10 minutes.</i></p> <p>Trainers should move around the room checking in with small groups; if a group is stuck, help them to think of just one thing to represent the meaning of the hats, and one to represent the meaning of the shoes. If only one group member is drawing, encourage full participation: distribute markers to the others and encourage the group to use as many colors as possible. Or give two people the assignment to color in the drawings made by others. Or ask one of the non-drawing participants to be prepared to present, etc.</p>	10 min
	<p>Ask group members to post their drawings on the wall. One person from each group should come forward and present the group's drawing. Trainers should engage the rest of the group in showing appreciation for each presentation: applause, cheer, wave, etc.</p>	10 min
	<p>Debrief the participants on the drawings as each group presents, or after all drawings have been presented.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>What similarities do you see among the group drawings?</i> • <i>What unique differences do you see?</i> • <i>Did anything surprise you?</i> 	10 min
Activity 2 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> • <i>What do you think would be most important about doing this activity with children?</i> • <i>What strategies did we use, or would you use, to ensure that all children participate in the group drawing activity?</i> • <i>Are there any other ideas you have about doing the debrief with children?</i> 	

Activity 3	Tabletop puppetry to support communication and teamwork	
Materials	Tabletop puppets	
Learning Objective	<ul style="list-style-type: none"> Participants are prepared to work with children to understand the importance of working together regardless of differences. 	
Tips for Trainers	<p>This activity is very interactive and the participants will be working at the same time, so it is best to have 2 to 3 trainers available to supervise and support participants.</p> <p>This activity covers two themes in one – understanding the other and good communication skills, so it will take time. Make sure you have an hour ahead of you to spare before beginning this activity.</p> <p>The activity can also be done using shadow puppets, especially for younger children or if time is short.</p> <p>References: <i>Facilitator’s Guide</i>, Chapter 11</p>	
Activity 3 Steps	Description	Time
	<p>Begin the activity with a short discussion about one of the film’s themes: the importance of understanding the other.</p> <p>Ask:</p> <ul style="list-style-type: none"> <i>What was the main problem in the film?</i> <i>How did the characters in the film resolve the conflict?</i> <i>What characteristics did they need to exhibit to resolve the conflict?</i> <p>The conversation should steer towards the importance of good communication skills.</p> <p>Explain: <i>One of the best ways to understand the other is by working together, which is what we are about to do.</i></p>	7 min
	<p>Divide all training participants into groups of 3.</p>	5 min
	<p>Explain that each group needs to choose one tabletop puppet to work with, and to choose a character for the puppet (can be real or make-believe but the group needs to agree). Give groups 30 minutes to discuss and then prepare a sketch.</p> <p>Each group will choose a theme from the film and discuss the questions below. If necessary, give an example of a theme, such as perspective, the nature of conflict, difference and similarity (hats), the need to belong, understanding the other (shoes), acceptance, or good communication.</p> <p>Ask groups to discuss:</p> <ul style="list-style-type: none"> <i>Which scenes in the film deal with this theme most powerfully?</i> <i>How is it relevant in real life?</i> <i>How important is this message in your view?</i> <p>After discussing, each group should put together a 2- to 3-minute sketch that illustrates this theme, using tabletop puppets. It can be a reenactment of a scene from <i>Red Top</i>, <i>Blue Top</i>, or a sketch they make up on their own.</p>	35 min
	<p>After groups have finished, ask them to present their sketch to the other groups. Let the others guess what the theme is.</p>	15 min
	<p>Debrief by engaging participants in a discussion about what they learned working together in groups.</p> <p>Ask:</p> <ul style="list-style-type: none"> <i>What did you learn working together?</i> <i>What challenges did you face?</i> <i>Did any disagreements take place? How did you overcome them?</i> <i>How do you think this relates to the characters in the film Red Top, Blue Top?</i> 	7 min
Activity 3 Debrief	<p>Ask:</p> <ul style="list-style-type: none"> <i>Are there any changes you would make to this activity in working with children?</i> <i>If so, what would you do differently?</i> <i>How well do you think this would work with different age groups?</i> 	

Activity 4	The Two Boys: What happens next?	
Materials	One puppet for each participant (shadow, stick or sock puppets work well)	
Learning Objectives	<ul style="list-style-type: none"> Participants understand how people on different sides of the conflict can be affected in the same way. Participants practice good communication skills. 	
Tips for Trainers	<p>This activity is divided into two parts. The first is done without words and focuses on feelings and empathy. It encourages participants to think about the similarities between the two boys, rather than the differences. The second part adds dialogue.</p> <p>References: <i>Facilitator's Guide</i> Chapter 9.4</p>	
Activity 4 Steps	Description	Time
	<p>Ask: <i>Imagine the two boys are sitting down together for the first time in their lives. Their fathers have stated that they must now be friends. Maybe they still have the black eyes they got when they fought the day before. How are they feeling?</i></p> <p>Jot down the responses on a flipchart paper. Examples may be: angry, frustrated, confused, shocked, disgusted, sorry, apologetic, sad, regretful, happy, relaxed, curious, excited, relieved.</p> <p>Split participants into two groups: As and Bs. Each person chooses an emotion from the list on the board, and takes a few minutes to practice how they will use a puppet to express this emotion. Trainers can make any combination of stick, tabletop, sock, or shadow puppets available for this purpose. If puppet supplies are limited, divide participants into groups of 3 (with half of the groups in the A set and half in the B set), with one puppet for the group to share.</p> <p>Each A should now pair up with a B. (Or, if small groups have been used due to lack of supplies, pair each A group with a B group). The As will now perform their emotion for the Bs, using puppets. The Bs should observe for a few moments, then with their puppet, try to copy exactly what Group A does. Allow a few minutes before stopping the activity for discussion.</p> <p>Ask in plenary:</p> <ul style="list-style-type: none"> <i>Bs, tell the As which emotion you thought you were copying. As, were the Bs correct?</i> <i>As, how did it feel to see your emotion mirrored back to you?</i> <i>Bs, how hard or easy was it to follow along?</i> <i>How easy or hard was it for you to guess which emotion the As were demonstrating?</i> <p>Now have Bs and As swap roles, Bs performing and As watching and mirroring the movements and the emotion.</p> <p>After both groups have performed their emotions, wrap up by asking:</p> <ul style="list-style-type: none"> <i>What was the purpose of the activity?</i> <i>What did it help you to think more about?</i> 	20 min
	<p>Keep participants in their A-B pairs. Assign half of the pairs to think about the next activity through the eyes of children aged 6 to 9, while the other half will imagine that they are children 10 and older.</p> <p>Explain: <i>Now each pair is going to develop some dialogue for the two boys. In the last activity, we thought about the different and complex emotions that people experience when they feel wronged by another side, but are open to the idea of building more positive relationships. The boys have been told by their fathers to forget past wrongs and think of each other as friends. What will they say when they have their first conversation? How will they show they are listening?</i></p> <p>Ask participants to work in their pairs to create a dialogue. They can use puppets for this activity, but do not have to.</p> <p>Say: <i>Remember, the boys have never been allowed to talk to each other before. They will be very curious now that they have that opportunity especially after all the lies they have been told about each other.</i></p>	30 min

	<p>Trainers should demonstrate an example of dialogue that will help younger children understand the task.</p> <p>Remind participants: <i>Also consider what communication skills you can use. What body language, tone of voice, etc. will the two boys use when they have this dialogue?</i></p> <p>Give pairs 5 or so minutes to think about what they will say, then give them 10 minutes to play their dialogue out together. Trainers should circulate throughout this time to ensure that people understand the task and their roles.</p>	
	<p>Ask:</p> <ul style="list-style-type: none"> • <i>What went well?</i> • <i>What communication skills did you use?</i> • <i>What might you add to the dialogue?</i> • <i>What could go wrong between the boys and how can they prevent this?</i> • <i>When might participants use these skills in their own lives?</i> 	
Activity 4 Debrief	<p>Debrief by asking participants how they think this activity might work (or need to be modified) for young children (6 to 9), versus how it might work with older children.</p>	



KEY MESSAGES: *OUT OF THE SHADOWS*

Activity 1	Small group drawing activity	
Materials	A3 or A4 paper; colors (markers/crayons/watercolors – depending on age group) <i>Optional:</i> Also prepare strips of paper with film key messages on them (see below)	
Learning Objective	<ul style="list-style-type: none"> Participants will be able to help children express the main message they understood from the film and gain enhanced communication skills. 	
Tips for Trainers	<p>Before the activity starts, have the film’s key messages written on the flipchart/board in the front of the room, or have them written on strips of paper stuck on the board/wall/flipchart paper. Once you know the number of small groups, ensure there is one key message for each small group.</p> <p>Key messages include: it’s OK to have painful emotions; painful emotions can affect all of us differently; children are not responsible for bad things that happen in a conflict; the need to connect with others; hopefulness and empowerment.</p> <p>References: <i>Facilitator’s Guide</i> Chapter 6.2</p>	
Activity 1 Steps	Description	Time
	Before the activity starts, use an interactive game to divide participants into groups of three.	2-5 min
	<p>Explain that the purpose of this activity is to draw what they understood from the film. Ask each group to select, from the list on the flipchart/board/wall, one main message or theme from the film that they understand and agree with.</p> <p>Groups should engage in effective communication to agree on a single theme from the film. If animators will be working primarily with older children, tell groups that they are welcome to develop their own themes in addition to those listed.</p>	5 min
	<p>Ask the groups to work together to illustrate their selected theme. Explain that drawings should illustrate the theme more than the film’s plot.</p> <p>Ensure that each group has enough colors and spare paper with them.</p> <p>Trainers should circulate around the room, engaging participants in ongoing discussions about their drawings, and ensuring that groups are working collaboratively.</p>	15 min
	Groups present their drawings, explain what theme they illustrated, how it is demonstrated in the film, and how they chose to represent it.	10 min
	<p>To conclude the activity, ask participants to reflect on the themes covered in all the drawings, and then ask them to think of the themes in relation to their lives.</p> <p>Ask:</p> <ul style="list-style-type: none"> <i>Do you ever feel the way Sara or Samir/Wesam felt? If so, what do you do to help yourself?</i> <i>How would you have helped Sara if you were in Samir/Wesam’s place?</i> <i>What does the Wise man symbolize to you?</i> <p>Explain that the themes indicated in the film are not only specific to Sara and Wesam/Samir’s situation, but to all of us at certain points in our lives.</p>	

Activity 2	Shadow puppetry for expression	
Materials	Shadow puppet-making supplies (paper; markers or pencils; straws; tape); shadow puppet screen (or wax paper and cardboard); flashlight	
Learning Objective	<ul style="list-style-type: none"> Participants engage in creative group work together to demonstrate a key message they understood from the film. 	
Tips for Trainers	Have sample shadow puppets prepared before the activity. Conduct a sample 1- to 2-minute shadow puppet show before the activity.	
Activity 2 Steps	Description	Time
	<p>To ensure that this activity is tied to the film as closely as possible, ask participants how Samir/Wesam helped Sara in the movie. They might not know the name of the activity that Samir/Wesam was doing, at which point the trainer jumps in and explains that it was shadow puppetry.</p> <p>Explain: <i>We are going to practice the shadow puppet-making skills you have learned, to help us better understand a key message of the film Out of the Shadows. Just like the last activity, you will be selecting a theme, but this time you'll be developing a story based on that theme.</i></p>	
	Divide the class in groups, using an age-appropriate activity.	2-5 min (acc. to technique used)
	<p>Ask each group to select a theme from the film that they are comfortable working with. Give groups 7 to 8 minutes to think of a main theme that they understood from the film, then have one person from each group announce what the selected theme is. Different groups may have the same theme (but will have to develop different stories to demonstrate this theme). <i>Alternative:</i> If animators will be primarily working with younger children, who will need more help identifying and choosing a theme, consider distributing the themes printed on slips of paper, and give the groups a few minutes to talk about what their theme means.</p> <p>Sample themes can include: it's OK to have painful emotions; painful emotions can affect all of us differently; children are not responsible for bad things that happen in a conflict; the need to connect with others; hopefulness and empowerment.</p>	10 min
	Have each group come up with a story demonstrating their selected theme. Groups do not have to share their story yet, as they will present it using shadow puppets. Trainers should circulate around the room, asking questions of the groups to help tie their story to their selected theme.	10 min
	<p>Explain to participants that they will turn their story into a short shadow puppet story to be presented to the entire group.</p> <p>Pass around the necessary shadow puppet-making supplies and give time for participants to make their shadow puppets.</p> <p>If time allows, participants may also rehearse their show before presenting it to the rest of the group.</p>	20 min
	<p>Have each group present their shadow puppet show. After each show, engage participants in a brief discussion about the theme covered in each show.</p> <p>Ask:</p> <ul style="list-style-type: none"> <i>Which theme is this story most closely linked to?</i> <i>Where did we see this theme demonstrated in the film?</i> <i>Does anyone ever feel like they see this idea in their own lives? If so, how?</i> 	20 min
Activity 2 Debrief	<p>Engage participants in a brief discussion about the feasibility and purpose of making shadow puppet shows.</p> <p>Feasibility Simple materials, screens could be wax paper or white blanket (not necessary to have cardboard paper), fun for children.</p> <p>Purpose Enables children to demonstrate their understanding of the film in a creative manner, allows children to work together and agree on a certain show to present to their peers, and allows children to express themselves.</p>	

Activity 3	Exploring emotions with stick puppets	
Materials	<p>Stick puppets showing different emotions (happy, sad, angry, confused) If the stick puppets are not ready yet, you will need different colored cardboard paper, small wooden sticks, scissors, glue, and markers to make the stick puppets.</p> <p>Sets of cards with the name of one emotion written on each card; there should be one set for each 2 participants.</p> <p>Flipchart paper and flipchart marker for brainstorming.</p>	
Learning Objective	<ul style="list-style-type: none"> Participants are able to help children understand emotions better and link different emotions to the plot line of the film. 	
Tips for Trainers	<p>Have stick puppets showing different emotions prepared before conducting the activity.</p> <p>It is best to have two trainers conducting this activity: one responsible for facilitating the discussion with participants, and one responsible for taking notes of the participants' points on the flipchart paper.</p> <p>Refer to the "Emotion Brainstorm" (<i>Facilitator's Guide</i> Page 35) to familiarize yourself with the different positive and challenging emotions in the film and their explanations.</p> <p>References: <i>Facilitator's Guide</i> Chapter 6.5</p>	
Activity 3 Steps	Description	Time
	<p>Begin with the game, "Heads Up." Divide participants into pairs.</p> <p>Distribute a stack of emotion cards, face down (see materials, above) to each pair, and instruct participants <u>not</u> to look at the cards.</p> <p>One member of the pair selects a card (without looking) and holds it above his or her head so that the partner can see the emotion written on the card. The partner must portray the emotion through actions and facial expressions, while the person holding the card should try to guess. When the guess is correct, the person can draw a new card. After 2 minutes, the trainer asks pairs to switch roles, and they repeat the activity, trying to get through as many cards as possible.</p> <p><i>Optional:</i> As an alternative or additional activity, engage participants in the game, "Do You Have a Watch?" If the group is small, have participants stand in a circle and explain that each person should choose an emotion, and say "Do you have a watch?" in a manner that expresses this emotion. Go around the room until each person has had a turn. If the group is large, trainers can split participants into pairs, and have partners take turns saying "Do you have a watch?" in ways that correspond to the emotions being called out by the trainers. For example, the trainer may call, "Sad," and Person A in the pair says the phrase with the appropriate tone of voice, speed, and body language; then the trainer may call "Angry," and Person B in the pair says the phrase accordingly. Continue for 4 to 8 repetitions.</p> <p>Either game can be concluded with a very brief discussion:</p> <p>Ask: <i>Which emotions were most challenging to express/guess? Why do you think that is?</i></p>	6-7 min
	<p>Reconvene the group in plenary. Show participants one of the stick puppets showing one emotion and ask them to identify the emotion.</p> <p>Ask participants how this emotion is demonstrated in the film and allow time for discussion.</p> <p>Make sure one of the trainers is taking notes of the participants' ideas.</p>	5 min
	Repeat with all the different stick puppets, giving enough time for discussion regarding each emotion.	15 min
	Distribute materials among all participants and have each of them make one stick puppet showing one particular emotion. Make sure participants make references to the film.	20 min
	Have each participant present their puppet, explaining the emotion and the reason behind that emotion. Make sure participants make references to the film.	10 min

Activity 3 Debrief	Engage participants in a discussion regarding the importance of normalizing our emotions. Like the puppets, human beings experience all sorts of emotions for different reasons; regardless of the emotion, it is important to acknowledge it. Also engage participants in a discussion about the importance of making stick puppets. They are a simple form of expression for children, and when children make the puppet themselves, they are more likely to develop a connection to their puppet. This makes it more likely that the child will understand the emotion their puppet is exhibiting, if not relate to it personally.	
Activity 4	Linking emotion to behavior	
Materials	Flipchart and markers For “Express Your Feelings”: Trainers should prepare a flipchart with different faces showing different emotions, as well as cut-outs of paper arrows with tape or Blu-tack on the back of each arrow. If doing the optional emotion box activity at the end of this section, prepare the question on slips of paper and put them in a box or bag.	
Learning Objectives	<ul style="list-style-type: none"> • Participants understand the link between emotions and behaviors. • Participants understand that the same event in two peoples’ lives can make them feel and behave very differently but both ways are valid. 	
Tips for Trainers	The following activity is good to do with children who can read. If participants will be working with children who cannot read, animators can use pictures or drawings instead of words. References: <i>Facilitator’s Guide</i> , Chapters 3 and 6.4; Guided imagery information adapted from http://stress.about.com and http://www.academyforguidedimagery.com	
Activity 4 Steps	Description	Time
	Begin the activity with a warm-up called “Express Your Feelings”: Trainer posts the flipchart with different faces showing different emotions. Give each participant one of the paper arrows, and ask them to write their names on the arrow, then post the arrow next to the face that best represents how they are feeling that day. Explain: <i>This is an activity you can do with children. Each day that they come to a session, they can move their arrow to express how they are feeling that day.</i> <i>We are next going to look at the many different ways people express their emotions.</i>	2-3 min
	Write the names Wesam (or Samir) and Sara on the board, leaving enough space to list some behaviors below each of them. Explain that you want participants to call out all the different things that Wesam and Sara do before the arrival of the Wise Man in the film <i>Out of the Shadows</i> . Try not to focus on emotion words like angry or sad, but on behaviors (actions).	5 min
	Have participants shout out suggestions for a few minutes. Some examples will be: <i>Wesam:</i> Shouts, accuses his cousins, feeds Sara, picks fights with other children, frowns a lot, protects his sister all the time, doesn’t play. <i>Sara:</i> Doesn’t talk, eats very little, never smiles, screams at shadows, cowers and hides, clings to Wesam, carries toy donkey everywhere.	10 min
	Ask: <ul style="list-style-type: none"> • <i>Why do you think the two children behaved very differently?</i> • <i>What might be some of the emotions each of them were experiencing when behaving that way?</i> • <i>Can we have different emotions in reaction to the same experiences?</i> • <i>Can we have different behaviors in response to the same emotions?</i> <p>The idea is to encourage a discussion about how emotions can affect us all very differently, and make us behave in different ways. One boy might become very anxious and another boy might get angry. All of these behaviors are normal after a difficult or traumatic experience.</p>	10 min

If time permits, consider introducing the notion of a “Safe Place”, and guided imagery as a tool to achieve this, as follows:

Optional;
30 min

Explain: *We are now going to do a calming, soothing activity using guided imagery.*

- *Research has proven that guided imagery can reduce stress, anxiety, depression, pain and multiple other medical conditions.*
- *Guided imagery for relaxation and stress reduction is easy to teach, easy to learn, and almost universally helpful to those who practice it.*
- *Guided imagery can be done on one’s own or can be facilitated by someone else. It can be done one-on-one or in groups. It takes practice and effort to be present to the guided imagery and the benefit is reaching a deep state of relaxation, insight and wisdom.*
- *When facilitating guided imagery, it is best to involve the recipient in creating the vision, if possible, so they can own the vision, insight and most likely reach higher levels of relaxation.*

We are now going to use guided imagery to find a Safe Place.

Ask: *What does the expression a “Safe Place” mean to you?*

Take a few responses.

Then explain: *Sometimes when we are feeling upset, we don’t have the ability to go to our favorite place, or be with our favorite person, or start a new activity. So we also have to carry some of our support system inside ourselves. We are going to do an activity that you can do anywhere, anytime, as long as you can find just a few minutes to close your eyes and go in your mind to your Safe Place.*

Explain: *What is a Safe Place? A Safe Place is the mental image of any person, place, thing or even sound that makes a person feel good. It should make him or her feel safe and calm.*

Give some examples of a Safe Place and/or ask for some examples from the group. Examples may include: a beautiful place in nature, a special family member or friend, a good memory, a scene from a favorite movie, a future hope/goal, or even a favorite song that triggers a good feeling.

Explain: *While each person can find his or her own Safe Place, this can be too abstract for some children. Instead, we are now going to visualize a Safe Place image that they can use.*

Calmly, slowly, and in a soothing voice walk the group through the exercise.

Say:

- *Get comfortable in your chair, or on the floor if you prefer.*
- *Close your eyes if you are comfortable doing so. If you keep them open, try to relax your eyes and let them get soft.*
- *Relax your body; allow your arms and legs to drop naturally towards the floor.*
- *Breathe. Take a nice deep breath. Now breathe out slowly. Keep your breaths in and out even. Breathe in. Breathe out. Breathe in. Breathe out.*
- *Maybe you have thoughts coming into your mind. That’s OK. Just let them go, and focus on your breath.*
- *Imagine that you are in a field of sunflowers as far as the eye can see. In the middle of the field is a golden staircase leading into the clouds. As you climb the stairs you feel the warmth of the sun. As you reach the top of the staircase you see an golden door. On the other side of that door awaits a place of comfort and amazement. Open the door and explore what you see.*
- *What does this place look like? What colors do you see? Is it daytime or nighttime? Do you hear any sounds? Maybe rivers flowing, waves lapping or waterfalls running; or birds singing, crickets chirping?*
- *What do you smell?*
- *What does it feel like to touch things in this place?*
- *Enjoy this place. Pay close attention to what it looks like, feels like, sounds like, smells like and tastes like. This is a special place you can go to anytime you like—all you have to do is imagine it.*

	<ul style="list-style-type: none"> • <i>Relax and begin to focus on your breath as we leave this special place for now. Imagine finding the big golden door that leads to the staircase in the clouds. Open the door and begin to go down the stairs leading to the field of sunflowers. As you reach the field begin to focus on your breathing.</i> • <i>Breathe in. Breathe out. [Repeat 5 to 10 times.] Now wiggle your toes and fingers. Return your attention to this room and your friends. Open your eyes.</i> • <i>Thank you for this amazing effort. Stay relaxed until you feel like getting up and moving around.</i> <p>[Consider allowing time for a bathroom break after this activity, so that participants can move around a bit before discussing it.]</p> <p>Invite participants to share their experiences if they like; however, this is not necessary.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>Were you able to relax? If not, why not? If yes, what did it feel like to be relaxed in this special place?</i> • <i>Would you like to try this activity again?</i> • <i>Do you think you could find this special room yourself one day?</i> • <i>In what kinds of situations or times of day might you imagine your special place?</i> <p>Encourage the group to 'go' to this Safe Place whenever they are feeling a little bit down, if they are having difficulty sleeping or concentrating, or if they are feeling overwhelmed by their problems or by difficult emotions. Going to the Safe Place, even though only in the mind, will generate positive feelings and shift their current emotional state.</p> <p>Explain, also, that this activity can be done with younger children by asking them to draw the Safe Place, rather than simply visualizing it in their minds.</p> <p>Debrief the participants by asking them to name some of the important things the trainer did in leading them through this exercise. Key points should include:</p> <ul style="list-style-type: none"> • Talking in a clear, soothing tone. • Allowing participants to get comfortable and fully relaxed before beginning the guided imagery. • Helping participants to visualize the scene by giving some details, but allowing them to use their imagination to fill in the details; these details help with relaxation. 	
	<p>In addition, or as an alternative to the Safe Place activity, consider engaging participants in an Emotion Box exercise to demonstrate what it feels like to ask children to share their emotions, as follows:</p> <p>Prepare slips of paper with questions on them, such as: When is the last time you felt sad? When did you last feel silly? What makes you smile? Tell us about a time when you felt lonely? Tell us about your life dream, etc. Place these slips of paper into a box or bag.</p> <p>Have participants stand in a circle, and circulate the box or bag. Each person should draw out a question and answer it.</p> <p>Debrief the participants by asking:</p> <ul style="list-style-type: none"> • <i>How did it feel for you to talk about your emotions?</i> • <i>How do you think it may feel for children when we ask them to share their emotions?</i> <p>Trainers should make the point that, just as it is challenging for adults, it can be hard for children to open up and talk about their emotions. We must remain sensitive to this, and empathetic. We should always check in with children about how they are feeling after activities. Identifying feelings is a first step in processing them.</p>	<p><i>Optional: 15 min</i></p>
<p>Activity 4 Debrief</p>	<p>Conclude by asking participants to pair up and discuss how they think children may react to these exercises on emotions. Allow 5 minutes for discussion, then ask for a few comments to be shared in the plenary.</p>	

MODULE 5

Session Planning and Monitoring

Activity 1	Session Planning	
Materials	Flipchart paper (minimum 7 sheets); markers (different colors for each small group of 4 participants); small candies or other reward for competition; copies of preparation checklist (for trainer reference +1 per small group)	
Learning Objectives	<ul style="list-style-type: none"> Participants understand the importance and components of thorough preparation for sessions with children. Participants have practiced developing a session plan. 	
Tips for Trainers	<p>Note that this activity will ideally be held the day prior to the site visit or practice session; this will allow trainees to prepare the supplies they will need to implement the session plan.</p> <p>In order to debrief participants on the group brainstorm, trainers will need to be thoroughly familiar with the session preparation checklist as well as the standards for preparation.</p> <p>The sample session planning activity should be adapted based on whether or not there will be an actual session held with children, or only practice sessions held with other trainees. See detailed instructions below.</p> <p>Ensure that participants from the same organizations participate in different small groups for session planning (and implementation).</p> <p>References: <i>Standards and Guidance</i>, Preparation Checklist (pp. 34-35), Section D: Implementation (pp. 7-8), and sample session plans (pp. 26-33)</p>	
Activity 1 Steps	Description	Time
	Preparation: Post 6 flipchart pages around the room, with the following titles: Venue, Security, Logistics, Targeting, Referrals	
	<p>Brainstorm Race: Use any method to divide participants into small groups of about 4 people each. Give each small group a couple of flipchart markers of the same color, ensuring that each group is given its own color.</p> <p>Say: <i>Imagine that you are preparing for your first session with children using one of the films and the puppet activities. What are some steps you will need to take to be prepared? Take 5 minutes to brainstorm everything you can think about for all of the topics posted on the walls. When I say “Go,” you will then race to write your ideas on the appropriate flipchart.</i></p> <p>When 5 minutes have passed, let the groups know that it is time to begin the race. Call “Go,” then let them know when time is up.</p>	10 min
	<p>Trainer walks around the room, stopping at each flipchart to review the content with the group. Trainers should note key items (as reflected on the preparation checklist) and ask small groups to elaborate on their answers as needed. If participants have missed important preparation tasks, trainers can discuss these with the group and add them to the list.</p> <p>To keep the competition fun, trainers should tally up the number of responses from each team (e.g., in the team’s color) as they conclude the review of each flipchart, and reward the team with candy or another small goodie (e.g., giving the team a candy for each idea written on the flipchart or awarding candies to the team with the most answers for that topic, etc.)</p>	12 min

	<p>If necessary, engage the full group in brainstorming for any ‘content’ preparations that may have been missed (e.g., have clear objectives for the session; decide who will play the role of the BMP, etc.).</p> <p>Ask the group: <i>What about the content and facilitation of the sessions? What would we need to do to prepare?</i></p> <p>If necessary, facilitate a discussion on why it is important to set learning objectives for each session (helps trainers to select activities that will contribute to that objective; helps to keep the session focused even when activities need to be modified, etc.).</p>	3 min
	<p>Review of preparation checklist: At the conclusion of the debrief, have participants form pairs. Distribute copies of the preparation checklist (or refer participants to the appropriate page in their copy of the <i>Standards and Guidance</i>) and ask pairs to review the checklist together, noting any questions or comments they have. Allow 5 to 7 minutes for this. Then have each pair report back <u>one</u> comment or question they have about the checklist.</p>	10 min
	<p>Sample session planning: Divide the room into two halves, assigning one half to think about OOS and the other half to think about <i>RTBT</i>. (<i>If only one film is being covered, do not split the group</i>). Then ask the group in plenary, “What do you think might be reasonable objectives for a <i>first</i> session with your film?” Take a few answers from each side of the room and discuss, helping the group to identify objectives that are feasible and appropriate. (5 minutes)</p> <p>Next, further sub-divide each half of the room into 2 groups, for a total of 4 small groups (more if the training group is larger than about 25 people). Ensure that participants from the same organization(s) are split among the groups.</p> <p><u>If there will be NO site visit to implement a session at a Child Friendly Space or school:</u> Assign each small group to focus on one of the following: OOS with children aged 6 to 9; OOS with children aged 10 to 12; <i>RTBT</i> aged 6 to 9; <i>RTBT</i> with children aged 10 to 12. (<i>If only one films is being covered, split into groups on this film only</i>).</p> <p><u>If there WILL be a site visit to practice implementation with children:</u> Assign all small groups to focus on <i>RTBT</i>, with age divisions based on expected ages of children at the site. Create as many small groups as there will be separate classrooms/breakout groups at the site.</p> <p>Ask each small group to identify their learning objective for the site visit or sample <i>first</i> session (based on the previous plenary discussion) and to complete the “Planning Each Session” section of the preparation checklist (top of Page 35). Trainers should circulate to ensure small groups are on track. As an alternative, have groups develop their session plans on flipchart paper so they can be posted at the end. (25 minutes)</p>	30 min
Activity 1 Debrief	<p>(<i>See above for debrief of brainstorm.</i>)</p> <p>Wrap up the session by asking: <i>How did you find the planning exercise?</i></p> <p>Take a few responses, then explain that teams should prepare materials to execute their session plans the following day. If there will be only practice sessions, and no site visit, ensure that small groups know their assigned ‘segment’ to demonstrate (see below) so that they do not waste materials preparing for their entire session plan.</p> <p>Tell participants that in the <i>Standards and Guidance</i> there are sample lesson plans that they can look at to help come up with future ideas of sessions.</p>	

Activity 2	Site visit / practice session implementation	
Materials	To be organized by trainees based on their session plans; trainers should make supplies, puppets, etc. available.	
Learning Objectives	<ul style="list-style-type: none"> Participants gain confidence in their ability to lead sessions with children. Participants receive feedback to strengthen their session facilitation skills. 	
Tips for Trainers	<p>If there will be a site visit to implement sessions with children at a CFS or school, ensure that all logistics have been organized in advance. This includes: meeting and receiving permission from the director or principal; agreeing on how many children will participate, and of which ages; identifying a suitable location to screen the film; identifying classroom space for breakout sessions with different sets of children; timing of site visit; transportation if needed; equipment set-up in advance of arrival; etc.</p> <p>In the case of practice sessions, if time is too short to allow all groups an opportunity to practice facilitation, consider the following options:</p> <ul style="list-style-type: none"> Draw lots to allow one or two teams to practice; Consider having the two <i>OOS</i> teams and the two <i>RTBT</i> teams demonstrate for one another simultaneously, in separate rooms, and give one another feedback. (e.g., for a total of 40 minutes). They can all reconvene to share highlights of their facilitation feedback with one another (10 minutes or so). <p>Consider conducting an icebreaker game prior to the start of the practice sessions to build enthusiasm and create a playful, energetic mood.</p> <p>For a site visit, be sure to give a pep talk to participants prior to departure for the site. Affirm their abilities to establish good rapport with the children, and encourage them to stay positive and have fun.</p> <p>References: <i>Standards and Guidance</i> Section E: Engaging Children and Section F: Session Management (pp. 9-11)</p>	
Activity 2 Steps	Description	Time
	[<i>Optional</i>] Site visit to Child Friendly Space or school. Trainers are responsible for screening the film, and then can circulate among classrooms/small groups to observe facilitation.	Varies
	<p>[<i>Alternative to site visit</i>] Explain to participants that each small group will now have the opportunity to practice a <i>portion</i> of their proposed session plan, with the rest of the participants acting the roles of children. Ask one or two small groups to demonstrate how they would <i>start</i> their session, and the remaining groups to demonstrate activities from the middle or end of their session.</p> <p>Allow 15 minutes for each small group’s demonstration. Pause after each demonstration for 7 to 10 minutes of feedback from fellow participants on facilitation. Trainers should prompt for comments on the following aspects of the demonstration:</p> <ul style="list-style-type: none"> <i>Were key messages clear?</i> <i>Did the facilitation team seem to have clear roles and responsibilities?</i> <i>Were key messages conveyed through the activities?</i> <i>For the teams demonstrating the start-up of a session, were there warm-up activities? For those demonstrating an activity towards the middle or end of a session, was their appropriate debriefing to call children’s attention back to the key message?</i> <i>Etc</i> 	1 hour 35 min (See “Tips for Trainers” for variation to save time)
Activity 2 Debrief	<p>For site visit debrief: Allow at least 30 minutes. Ask each team to share one thing that was most exciting to them about the day’s site visit. Then ask the group to share one thing they would do differently next time. Trainers share feedback from what they observed as well, using the opportunity to reinforce key points from the <i>Standards and Guidance</i>. Conclude by asking the group whether there are any other learnings from the day that they would like to share.</p> <p>For the practice sessions: Wrap up by thanking all participants and offering positive, encouraging feedback on their efforts.</p>	

Activity 3	Registration forms and monitoring tools	
Materials	Copies of registration forms and the following monitoring tools: film/activity session form; pre-test (do not collate Pages 1 and 2); post-test; analyzing pre/post test; resiliency survey.	
Learning Objective	<ul style="list-style-type: none"> Participants are equipped to contribute to NSI project monitoring. 	
Tips for Trainers	<p>This session can be completed in as little as 20 minutes if Option A is selected below.</p> <p>References: <i>Standards and Guidance</i> MEAL Tools Annex</p>	
Activity 3 Steps	Description	Time
	Distribute copies of the registration form and film/activity session form to all participants. Walk through the content of the forms and explain how and when they are to be completed, and to whom data should be submitted.	10 min
	<p>Step 2, Option A: Next, distribute copies of the pre-test and post-test to all participants. Explain how, when and why these are to be completed. Address any questions.</p>	10 min
	<p>Step 2, Option B: Ask participants to form pairs, and to designate one person in the pair as Person A, and the other as Person B. Introduce the pre-test by explaining the following:</p> <ul style="list-style-type: none"> <i>The pre-test is intended to be administered at the beginning of a series of sessions on one or both films;</i> <i>The pre-test should be administered at the start of the first session; however, some icebreakers or warm-up activities may be needed.</i> <i>The pre-test includes one scenario for each film, about which the children are asked one or two questions.</i> <p>Give the As in each pair a copy of pre-test Page 1. Ask them to administer pre-test Block B to Person B. Allow 5 minutes for this.</p> <p>Distribute pre-test Page 2 to the Bs, and have them administer it to the As. Allow 5 minutes.</p> <p>Ask for feedback from participants:</p> <ul style="list-style-type: none"> <i>How did it go?</i> <i>Do you have any questions or concerns about how you would administer these questions with children?</i> <p>Explain that the post-tests include the exact same questions, and are to be administered at the conclusion of the series.</p>	20 min
Activity 3 Debrief	<i>[Incorporated into Options A and B, above.]</i>	

Activity 4	Let It Go	
Materials	None.	
Learning Objective	<ul style="list-style-type: none"> • Participants have an opportunity to identify, express, and release their feelings, reactions, and questions related to trauma, stress, and loss. • Participants have an opportunity to identify their goals and hopes for the future. • A sense of trust and belonging with the group has been established. 	
Tips for Trainers	<p>This session is included here as an optional closing activity for trainings that end with Module 5; if a training will end with a session from Module 6, consider moving this activity to the end of the training.</p> <p>Be sure to keep the group on task. Also keep track of time, especially if time is limited, as you will want to complete the activity.</p> <p>It is OK if participants show emotion or cry. Let them be and continue with the activity unless they become distressed, begin to cry uncontrollably or have difficulty breathing. In that case, a co-trainer can attend to them while you continue the activity with the group. If multiple people become distressed you will need to determine whether to keep going or change the activity.</p> <p>Decide, based upon the nature of the group, whether to ask participants to share their hopes or keep them to themselves. It can be powerful either way. Do not ask the group to decide; this will break the flow of the exercise. Instead, trainers should make the decision and lead the group accordingly.</p> <p>Be prepared, at the end of the exercise, to lead the song or prayer if participants do not volunteer to do so. It can be good to use a prayer or song people relate to as they may join in.</p>	
Activity 4 Steps	Description	Time
	<p>Have the group sit or stand in a tight circle.</p> <p>Explain: <i>This final activity can be beneficial for us as adults, but can also be used with children. If used with children, instructions, tone, and language can be adapted based on age and developmental level. This activity may also bring up strong emotions; it is OK to comfort one another by holding hands or putting an arm around someone who is showing strong emotions, and it is also OK for that person to choose not to be touched.</i></p> <p>The trainer should set ground rules for the group session, to keep this a safe environment, e.g.:</p> <ul style="list-style-type: none"> • No laughing or teasing • Only one person talks at a time • What is said in the group stays here and is not shared outside or after this activity to protect each other's confidentiality <p>Then engage the group in a brief song (or share a story) to focus attention and unite the group.</p>	Variable
	<p>Explain: <i>In this activity, we are coming together to Let Go all of our emotions/feelings, anger, fear, questions and physical sensations that we have about loss(es) we may have experienced. For example, leaving home, or loss of a loved one, or having to abandon a dream we had.</i></p> <p><i>We are going to do this by releasing any painful thoughts or feelings into the center of the circle. We will go around the circle turn by turn, and each person will have the opportunity to share something he or she would like to Let Go of. We will go around the circle as many times as needed [or set a fixed number of times if time is limited] for everyone to be able to let go fully. As we Let Go, we will use our hands and imaginations to place our hurts into a balloon and put this in the circle.</i></p>	

	<p>The trainer should go first, sharing something they would like to Let Go of. Use action/motion to place that loss into an imaginary balloon, and then place the balloon in the center of the circle. (For example: <i>"I would like to Let Go of the pain in my chest every time I close my eyes," "I would like to Let Go of the anger/pain I feel,"</i> etc.)</p> <p>Go around the circle at least once to give every person the opportunity to Let Go. As the circle comes back to the trainer, offer the participants the opportunity to go around the circle again. Repeat as many times as needed or as time allows.</p> <p>Praise the group for their participation, courage and strength. Lead their imaginations to the huge collection of balloons representing their feelings and thoughts in the center of our circle that the group will TOGETHER Let Go.</p> <p>Encourage everyone to identify in their minds what they hope for or would like as a result of Letting Go of their thought/feeling/question. Offer an example to the group (for example: <i>"I hope to gain strength," "I hope to no longer feel pain in my chest," "I hope to no longer feel guilty"</i>). Based on the trainer's decision about how to proceed, either ask participants to share their hopes aloud, or keep them in their own minds for themselves.</p> <p>Engage the group to again look at this large collection of balloons representing thoughts and feelings and lead them to lift it into the air together and Let Go. As they Let Go, they can close their eyes if they like. Encourage the group to breathe and focus on their hope. Allow time to relax and breathe.</p> <p>As participants begin to open their eyes, ask for someone to lead a song or prayer. Ask participants to join hands during the song or prayer if appropriate.</p> <p>Praise everyone for their participation, courage and strength.</p>	
<p>Activity 4 Debrief</p>	<p>Debriefing participants on this exercise is optional. It can be a good ending note for the training; however, if participants wish, a few minutes can be spent discussing how this would work with children.</p>	

MODULE 6

Side Sessions

CHILD PROTECTION AND REPORTING

Activity 1*	Balloon or color game	
Materials	<p>Materials depend on the variation of the game chosen:</p> <ul style="list-style-type: none"> Balloons (enough for a quarter of the participants) and string cut into half-meter pieces (same number as for balloons); or, 4 different colors of construction paper and tape. [Colors listed in the activity steps below are examples only, and can be changed.] <p>Optional: Big mouth puppet to debrief the activity.</p>	
Learning Objective	<ul style="list-style-type: none"> Introduce and illustrate concept of child protection. 	
Tips for Trainers	<p>If the colored-paper version is used, the trainers can pre-write statistics, myths and facts about protection risks and realities on the papers. The papers are to be folded in half and taped on participants' backs so that no one sees the notes.</p>	
Activity 1 Steps	Description	Time
	<p>Divide participants into 4 groups.</p> <p>Balloon version: This can be done simply by counting off, or to get participants moving: Name 4 desserts and assign each dessert to a corner of the room, then have participants choose their favorite of the 4 and stand in that corner. Trainers may need to even out the numbers a bit.</p> <p>Colored-paper version: Trainers tape a piece of colored paper to participants' backs, making 4 even or close-to-even groups.</p> <p>Say: <i>This activity is meant to introduce child protection concepts in an interactive and engaging way, rather than starting with abstract concepts.</i></p>	2 min
	<p>Trainers give instructions to each group separately, so that the other groups cannot hear what is being said. Instructions are:</p> <p>Balloon version</p> <ul style="list-style-type: none"> Group 1 or Purple: Each member of this group is given a balloon and told to blow it up, tie it with string around their ankle and remain quiet throughout the game. Group 2 or Yellow: This group must protect the balloons at all costs. They may not talk during the activity. Group 3 or Green: This group should stomp on all balloons in any way possible. This group can talk and strategize together to do so. Group 4 or Blue: This group should carefully observe what happens throughout the activity. They are provided no further information. <p>Colored paper version</p> <ul style="list-style-type: none"> Purple: Each member of this group is told to walk around the room and remain quiet. Yellow: Each member of this group is told to protect those people with the purple paper on their backs at all costs. They may not talk during the activity. Green: Each member of this group is told to remove the purple paper off the backs of the first group using any way possible. The group can talk and strategize together to do so. Blue: Each member of this group is told to carefully observe what happens throughout the activity. Provide no further information. 	5 min

	Give participants 5 to 7 minutes to act out their roles. If the activity becomes stalled or gets out of control, stop the game early.	5-7 min
	<p>Debrief and discussion: A BMP can be used to facilitate the debrief. The trainer should emphasize to the group that this methodology is a very effective way of debriefing participants on difficult subject matter especially with children.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>Can we recognize the 4 different groups represented during the game?</i> <p>If necessary, help the group identify the observers, the abusers, the children, and the protectors.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>Observers, what did you see?</i> <p>Give some time for observations, then ask each of the other groups what they felt and were thinking.</p> <p>If necessary, ask a member of each group to tell the others what their instructions were. The trainer can give examples or scenarios of the roles. Protectors can be parents/caregivers, teachers, neighbors, etc. Abusers can be parents/caregivers, bullies, teachers, police, strangers, etc. Lead a discussion around the following questions, leaving time for responses between each question.</p> <p>Ask:</p> <ul style="list-style-type: none"> • <i>How does this exercise relate to our role as animators of children's activities?</i> • <i>What made it easy for the bad group to get the children?</i> • <i>Ask the protector group what difficulties they had in protecting children.</i> • <i>Ask the children's group what they thought about their protectors</i> • <i>What could the protectors do in the future to better enable them to protect children?</i> • <i>What could the children group recommend to the protectors group to increase their protection?</i> <p>Trainer should encourage the group to come up with the following points or add them at the end of the brainstorm/discussion:</p> <ul style="list-style-type: none"> • Children are defenseless • Children may not be aware that the action/behavior is abuse or that something is being taken from them • Abusers may have been abused themselves in the past, and/or may not even realize they are being abusive 	20 min
	<p>Explain that we want to use this exercise to identify and address real-life challenges in protecting children.</p> <p>Ask: <i>What are some of the challenges you may face in trying to ensure the protection of children in your programming?</i></p> <p>Answers may include:</p> <ul style="list-style-type: none"> • Local practices encourage it • Weak legal and police system • Organized crime is powerful • Helpers also exploit and abuse children • Unsafe play areas • During conflicts and disasters, children are more vulnerable to exploitation and abuse 	15 min
Activity 1 Debrief	Conclude by noting that our next activity will help us to identify some mechanisms and systems to address these challenges.	

Activity 2	Protection risks and mechanisms	
Materials	Flipchart paper and markers	
Learning Objective	<ul style="list-style-type: none"> Participants have identified child protection risks and what might be done to protect children. 	
Activity 2 Steps	Description	Time
	<p>Divide into 2 groups; this is a good opportunity to use the “Spectrum” activity included in the Preparation section.</p> <p>Provide each group with a flipchart and markers.</p> <p>Say: <i>Each group will draw a picture of a child on a flipchart, with one person drawing one part of the child, and rotating until the child is complete.</i></p> <p>Give the groups some time to do this. Next, write on one of the flipcharts “Where does abuse take place?” and on the other “What form do child abuse or protection risks take?”</p> <p>Say: <i>In your groups, discuss your responses to these questions for the next 5 minutes.</i></p> <p>Have groups share out their responses to these questions “round-robin” style, with two people documenting responses to the two questions on the respective flipcharts with the child drawings.</p> <p>As participants respond, ask them to elaborate on what kinds of risks children face in that location. Be sure that the flipchart reflects both public and institutional settings, as well as private/family settings.</p> <p>If there is consensus on responses between the groups, mark these with a star.</p> <p>Say: <i>Children are more vulnerable to abuse and exploitation in times of crisis. Why do you think this is?</i></p> <p>Answers may include (if not, trainer can emphasize these points):</p> <ul style="list-style-type: none"> Breakdown in social structures that would usually protect children Families divided and/or parents absent or deceased More children living in unstable situations Large numbers of external actors, whether armed groups or international humanitarian workers. <p>In the discussion around types of protection risks / child abuse, be sure to highlight or capture the following:</p> <ul style="list-style-type: none"> Dangers and injuries Physical violence and other harmful practices Sexual violence and exploitation (including exchange of money or goods for sexual acts, threats of sexual abuse, or non-contact forms of abuse) Emotional abuse (including neglect, insults, isolation, intimidation, or threats) Psychosocial distress and mental disorders Children associated with armed groups Child labor Extra burden, e.g. of caring for siblings or earning an income Unaccompanied and separated children <p>Ask: <i>Are any of these types of risks greater in the local context than others? If so, place a star on the appropriate items listed on the flipchart.</i></p>	15 min

	<p>Protection mechanisms</p> <p>Explain: <i>Protection is about understanding and assessing the risks to children, but it is also about the layers of protection that exist to protect children from intentional and unintentional harm. These layers of protection come in the form of different people, policies, and programs.</i></p> <p><i>People working with children in emergencies should be aware of these protection issues. Even if they can't respond directly to them they should know which of these risks is present in the context, who is working on these issues, and how to refer children on to services to respond to them.</i></p> <p><i>Our task now is to identify some of the mechanisms that exist to protect children in our community or context.</i></p> <p>Divide participants into small groups (possibly the same 4 groups as in the balloon game). Each group is assigned 1 or 2 risk locations and/or 2 to 3 types of risks, and is asked to identify, for each, the mechanisms (people, policies, procedures, resources, etc.) that exist to protect children in that place or from that risk.</p> <p>Allow 15 minutes for group work.</p> <p>Groups report round-robin style, only naming protection mechanisms that have not yet been named by another group.</p> <p>[If time is limited, this exercise can be done in plenary for only the locations or risk types that were prioritized (marked with a star) in the previous exercise.]</p>	25 min
	<p>Reporting of child abuse</p> <p>Lead a discussion on the responsibilities of animators to report child abuse.</p> <p>Say:</p> <ul style="list-style-type: none"> • <i>When working with children be aware that as adults you have enormous power over them.</i> • <i>Understand that child abuse is more common than acknowledged. It is hugely underreported.</i> • <i>Recognize your role in identifying children at risk. Do not turn a blind eye to the signs. This is not a "private issue" for the family.</i> • <i>Recognize your role in responding to it - there is something you CAN and SHOULD do.</i> • <i>You are NOT a counselor and should NOT try to play that role. You can listen, show concern and link the child/family to specialized protection or mental health support according to the referral mechanism.</i> • <i>Understand HOW you should respond - both to the child and to the situation.</i> • <i>Reporting can and should link to both existing referral and feedback mechanisms.</i> 	15 min
<p>Activity 2 Debrief</p>	<p>Refer participants back to the "When to make referrals" handout at the end of Module 3.</p>	

Activity 3	Overview of child rights	
Materials	Small candies or other treat	
Learning Objective	<ul style="list-style-type: none"> Participants reflect on their work in light of child rights 	
Tips for Trainers	This activity orients participants to the Convention on the Rights of the Child as a starting point for working with children, and encourages them to put this Convention and its key principles into practice.	
Activity 3 Steps	Description	Time
	<p>Ask: <i>Can anyone explain what the Convention on the Rights of the Child is?</i></p> <p>As participants explain, ask further probing questions as needed, or if no one is familiar with the CRC, the trainer can share the following:</p> <ul style="list-style-type: none"> UN Convention adopted in 1989 A set of legally binding laws establishing the rights of children around the world Establishes 18 years as the age of adulthood 	5 min
	<p>Outline the 4 key principles of the CRC.</p> <p>Explain:</p> <ol style="list-style-type: none"> <i>Non-discrimination</i> <ul style="list-style-type: none"> <i>Rights apply to all children whatever their ethnic origin, religion, language, culture, or sex</i> <i>Whatever their background, they have the same right to reach their full potential</i> <i>Best interest of the child</i> <ul style="list-style-type: none"> <i>When adults make decisions they should think about how their decisions will affect the child</i> <i>Survival and development</i> <ul style="list-style-type: none"> <i>Children must receive the care necessary to ensure their physical, mental and emotional health</i> <i>Participation</i> <ul style="list-style-type: none"> <i>Children have the right to express themselves and to be heard</i> <i>A child's level of participation should be linked to their age and level of maturity and best interests</i> 	5 min
	<p>Ask participants to discuss the following question in pairs:</p> <ul style="list-style-type: none"> <i>What actions can you commit to, or do you already take, to advance child rights?</i> 	5 min
	Ask a few pairs to share what they discussed; after hearing from a few pairs, ask if anyone else has additional ideas to share.	10 min
Activity 3 Debrief	No additional debrief is needed.	

SELF-CARE AND RELAXATION

Activity 1	Yoga	
Materials	Towels or another comfortable way of enabling participants to sit or lie on the floor	
Learning Objective	<ul style="list-style-type: none"> Participants are familiar with ways that yoga and breathing can help them in their work. 	
Tips for Trainers	<ul style="list-style-type: none"> Speak calmly. Yoga is deliberate and you should set an intention before you practice. Appreciate the effort of the participants. Encourage and remind participants that it takes time and practice. It may not be possible to engage in yoga or structured breathing with a person who is in a state of panic or extreme anxiety. Activities must be practiced in order to swiftly be able to elicit the relaxation response when needed. A good multisensory approach is to combine breathing with guided imagery which stimulates the head, heart and body. Play relaxing music as appropriate. 	
	<p>Yoga poses</p> <p>Say: <i>The following poses facilitate transformation, empowerment and action. These poses will also result in relaxation and strength if practiced.</i></p> <p><i>Begin your practice with a simple move to energetically facilitate lightness. In a standing position with feet together raise both of your arms over your head as you take a deep breath in and shift your weight to the left while extending through your body and arms. Release your arms to your sides as you breathe out. Repeat on the other side. Raise both of your arms again and shift your weight to the right and release. Repeat 3 times on each side.</i></p> <p><i><u>Seated Cat:</u> This pose develops concentration and awareness and helps prevent repetitive thoughts. The pose opens us to vulnerability and then protects with comfort and confidence. It also provides a very nice stretch and release of your back. Sit on the edge of your chair with your feet planted firmly on the ground. Take a deep breath in and open your chest moving your arms towards the back of your chair. As you breathe out, bring your arms across your body into a hug with a rounded back. Repeat at least 3 to 6 times.</i></p> <p><i><u>Standing Forward Bend with Toe Lifts (chair modification):</u> This position facilitates relaxation. Stand about an arm's distance behind your chair. Place your hands on the back of your chair and breathe out as you begin to bend perpendicular to the floor. Draw your shoulders back to ensure they are not hunched. Breathe in and lift/flex your toes towards your face several times. While remaining bent forward, slowly begin to walk towards your chair lifting your chest and head slowly as you reach the back of your chair.</i></p> <p><i><u>Seated Chair Twist:</u> Allows the deliberate release of negative energy and the taking in of fresh new energy. Consider the metaphor of wringing out a washcloth. You twist the cloth to release the water and then untwist the cloth, fresh and ready for reuse. It also allows for a deep stretch from the base of the spine and up through the neck. Sit on the edge of your chair with your feet planted evenly on the ground. As you breathe out, begin to twist towards your right. Twist first from your navel then your diaphragm and then your chest, and then your neck and head. With each little outward breath twist a little further eventually bringing your right hand to the back of your chair for extra leverage and stability. As you maximize your twist hold the twist and your breath for a few moments before you slowly unwind and breathe in just as deliberately starting with your head, neck, chest, diaphragm and navel. Repeat on the left side. You can repeat this twist 3 times on both sides.</i></p> <p><i><u>Mountain:</u> Stand strongly with your feet planted firmly on the ground next to each other, take your arms over your head in a deep inward breath and bring your palms together at your heart on your outward breath. This pose encourages being grounded, safe and promoting a sense of inner security.</i></p> <p><i><u>Downward Dog (straight or bent leg):</u> This pose encourages action. It stretches and activates the back, hips, neck, backs of the thighs and calves, shoulders and arms. From this position we relax, plant our hands and feet firmly into the ground, engaging our core and lengthening our waist and spine to be free and strong as we intuitively prepare ourselves for that next step. In yoga, that next step is often a warrior pose.</i></p>	30 min

	<p><i>Warrior 2: This pose calls our body to attention and action with grace and strength. We have deliberate breath and focus on the horizon. We stand firmly planted into the ground with engaged legs and arms extended outwards in each direction. This is an 'I can do it' pose drawing on our root energy and cultivating our sense of meaning and purpose in life.</i></p> <p><i>Seated Shivasana: Sit comfortably in your chair and allow your body to come to complete relaxation while you breathe deeply and evenly through your breaths in and out. As you become more relaxed see if you can breathe out longer than you breathe in. Relax.</i></p>	
	<p>“Belly” breathing (calming)</p> <p>Say: <i>Slow yoga breathing creates a change in blood pressure and heart rate making you feel calm. We will practice three-part belly breathing:</i></p> <ul style="list-style-type: none"> • <i>As you breathe in, allow your belly to rise, creating space for more air. Place your hand on your belly and feel it grow bigger.</i> • <i>Bring that air into the area of the solar plexus (directly under your lower ribs).</i> • <i>And then into the chest.</i> • <i>As you breathe out release the air from your chest, solar plexus and belly. Keep your hand on your belly; on your outward breath you can feel your belly appear to deflate and flatten as you release air.</i> • <i>The goal is for your outward breath to be at least as long as your inward breath and over time to be longer than your inward breath.</i> • <i>You can actually see your belly “inflate” and “deflate” during this kind of breath.</i> • <i>Breathe in through your nose and out through your nose if possible. If it’s easier, you can breathe out through of your mouth.</i> • <i>Inward and outward breaths should be rhythmic: you can count in your mind as you breathe in and hold, then breathe out and hold.</i> • <i>For depression, your breathing should be the same count on the inward breath as on the outward breath (4:4:4:4).</i> • <i>For anxiety, your outward breath should be longer than your inward breath (4:6:4:6). Breathing out stimulates relaxation.</i> • <i>To help increase focus, which is calming, as well as for increased energy, try to make an ‘ocean sound’ with your breath by narrowing the throat passage.</i> 	5 min
Activity 1 Debrief	No additional debrief is needed.	

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Catholic Relief Services, 228 West Lexington Street, Baltimore, Maryland 21201-3443

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