

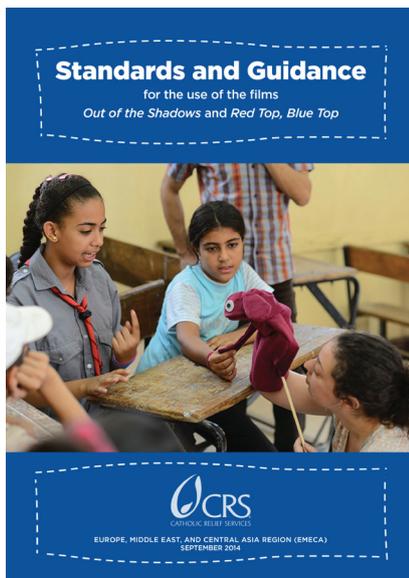
# Standards and Guidance

for the use of the films

*Out of the Shadows* and *Red Top, Blue Top*



EUROPE, MIDDLE EAST, AND CENTRAL ASIA REGION (EMECA)  
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A CRS staffer uses a puppet to discuss the themes of understanding and accepting differences in *Red Top, Blue Top*.  
Photo: Karim Nabil (CRS consultant)

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# Introduction

This publication is intended to provide a quick reference to organizations using the films *Out of the Shadows* and *Red Top, Blue Top* which were created in partnership between No Strings International (NSI) and Catholic Relief Services (CRS). The films aim to support emotional and social resilience of children affected by the Syrian crisis and intergroup conflict within Egypt. The guide is not a substitute for a complete training in the films and methodologies. Rather, it establishes basic minimum standards that have been identified by a Core Team of implementing organizations to ensure effective and appropriate use of the NSI tools, and offers guidance tips on how to put these standards into practice. These standards and guidance have been developed based on Core Team members' experiences to date using the films and puppet methods in Turkey, Lebanon, Jordan, Syria, and Egypt. This standards and guidance document gives current and potential implementers an idea of the conditions, inputs, and approaches needed for successful use of these films and methods. It is organized as follows:

- **Standards:** A two-page summary of the standards for staffing, implementation, and challenging topics is found at the front of the publication for quick reference.
- **Guidance:** Subsequent chapters provide detailed guidance for each of these standards.
- **Sample Session Plans:** Sample plans are provided for a four-session series for each film for two age groups: 6 to 9 years and 10 to 12 years. This section also includes general tips on getting started, as well as tips for working with teenage children.
- **Preparation Checklist:** The checklist is intended as a tool to help animators in their planning.
- **MEAL Plan and Forms:** An overview of the Monitoring, Evaluation, Accountability and Learning (MEAL) plan is provided, followed by monitoring and evaluation tools.

In many cases, additional how-to tips may be found in the comprehensive *Facilitator's Guide and Training Manual*, published by No Strings International and CRS. The *Manual* also contains step-by-step instructions for nearly all of the activities outlined in the sample session plans. References to this *Manual* are found throughout this document. For copies of the manual, please contact a local CRS office.

# Standards: Staffing



## A. ANIMATORS

- Animators are adults (age 18 or older) who are comfortable with and have some prior experience working with children.
- A minimum of two adults are present in each session with children.
- Animators have signed a Code of Conduct following Child Protection training.
- Animators fulfill the following primary roles:
  - Maintain a safe space for children
  - Promote key messages of films
  - Lead film-based activities using participatory methods
- Animators have knowledge of, and access to, referral services before showing films and leading activities.
- Animators commit to taking care of their own emotional wellbeing.

## B. SUPERVISION AND STAFF CARE

- Supervisors make at least one visit per series to each animator team and provide regular feedback.
- Supervisors encourage peer learning through regular debriefs.
- Supervisors regularly promote the use of coping and stress-management strategies among animators.
- Supervisors provide rewarding compensation—financial or non-financial—to keep animators motivated.

## C. TRAINING AND MENTORING

- Animators have fulfilled the following minimum training requirements prior to implementation:
  - Introductory training on film content, puppet techniques, supportive communication, and activity methods.
  - Child Protection training with Code of Conduct.
  - Referrals or services available in the area or the country, and how to refer.
- Animators receive a refresher training after six months of implementation or as needed.
- Animators are familiar with how to administer basic monitoring forms.

# Standards: Implementation

## D. PREPARATION

- Animators plan, when possible, a four-session series for each film: *Out of the Shadows* and *Red Top, Blue Top*.
- Animators follow the preparation checklist for each series, including the following steps:
  - Target groups
  - Set time and place
  - Prepare logistics including a security plan
  - Prepare a list of referral contacts
- Animators write a session plan for each session in the series, including:
  - Establish clear roles for each member of the animation team.
  - Identify clear objectives for each session and determine which key message(s) to focus on.
  - Plan activities corresponding to each key message(s).
  - Include icebreakers or warm-up activities as well as closing activities.
  - Always develop a Plan B.

- Animators prepare to conduct each session in the series by referring to the preparation checklist and the session plan:
  - Practice! Practice using puppets, leading activities, and dealing with a variety of situations or reactions.
  - Prepare session materials.
  - Be prepared to administer monitoring forms for the first and last sessions in the series.
- Animators have a plan for engaging any parents who may be present.
  - Especially for *Out of the Shadows*, parents and children are separated for discussions and activities.
  - A clear role is designated for parents if separate sessions are not possible for *Red Top*, *Blue Top*.

## E. ENGAGING CHILDREN

- Animators keep a positive attitude and use good communication skills while engaging with children. This includes using open questions: ask, rather than tell.
- Animators are attentive and responsive to children's needs and maintain a non-judgmental attitude.
- Animators use puppets properly.

## F. SESSION MANAGEMENT

- Animators present themselves appropriately to children and their families.
- Animators take time to establish a connection with children before starting the session(s).
- Animators include a brief overview or introduction to the session, so that children know the purpose and general direction for the session.
- Animators are mindful of time management during the session.
- Animators use participatory techniques to encourage self-expression and mutual learning among all children in each session.
- Animators ensure children have the opportunity to make their own puppets. In resource-scarce environments, animators focus on puppet types that can be made with simple materials.
- Animators consider whether or how to incorporate new children who arrive in the program after the first session.
- Animators take time to wrap up properly at the end of the session.
- Animators conduct a rapid debrief or after-action review following each session.



# Standards: Challenging topics

## G. HANDLING EMOTIONAL REACTIONS

- Animators create and maintain an environment where children are free to express their feelings, whether positive, negative, or indifferent. All of these reactions are normal and should be welcomed.
- When dealing one-on-one with a child who is particularly upset or is dealing with difficult issues, animators use discretion and avoid making the child feel embarrassed or abnormal.
- When children reject the puppets, animators are creative in responding; they do not force the puppets but rather find ways to engage the children.

## H. HANDLING SENSITIVE TOPICS

- Animators maintain neutrality at all times; this may require practice.
- Animators always bring the group back to the key messages of the film(s) rather than getting into debates.

# Guidance: Staffing

## A. ANIMATORS

### **STANDARD: ANIMATORS ARE ADULTS (AGE 18 OR OLDER) WHO ARE COMFORTABLE WITH AND HAVE SOME PRIOR EXPERIENCE WORKING WITH CHILDREN.**

- ✦ Animators do not necessarily need to be counselors, but should become familiar with how to make referrals as needed.
- ✦ Animators should be comfortable with children sharing a wide range of emotions and reactions.
- ✦ Some additional qualifications to seek in animators may include:
  - More extensive experience with children (e.g. at least one year of prior experience in child care, Scout leadership, teaching, etc.)
  - A background in social work, counseling, or early childhood development
  - Familiarity with participatory approaches to learning
  - Share a background with or similar experiences to the target group of children

### **STANDARD: A MINIMUM OF TWO ADULTS ARE PRESENT IN EACH SESSION WITH CHILDREN.**

- ✦ When animators work in teams, each can complement the others' skills.
- ✦ When there is insufficient staff to pair two trained animators, the second adult can simply be a trusted, empathetic adult with whom the children will feel comfortable.
- ✦ This second adult can provide one-on-one attention to any children who are having difficult reactions or behaviors.

### **STANDARD: ANIMATORS HAVE SIGNED A CODE OF CONDUCT FOLLOWING CHILD PROTECTION TRAINING.**

- ✦ This indicates that animators understand their responsibilities to protect children from abuse or exploitation.

### **STANDARD: ANIMATORS FULFILL THE FOLLOWING PRIMARY ROLES:**

- Maintain a safe space for children
- Promote key messages of films
- Lead film-based activities using participatory methods
- ✦ When in doubt, animators should be guided by these primary roles: keep the environment welcoming and safe for children; go back to the film; and engage children rather than 'teaching' or 'telling' them what to think.
- ✦ Animators are not expected to be counselors, and should not assume this role unless qualified to do so.

### **STANDARD: ANIMATORS HAVE KNOWLEDGE OF, AND ACCESS TO, REFERRAL SERVICES BEFORE SHOWING FILMS AND LEADING ACTIVITIES.**

- ✦ This is addressed further under the standards for Training and Mentoring. Ideally, animators should be linked to a trained support person who has a psychosocial background; this person can be called upon to advise on how to handle difficult or sensitive cases, or may also be willing to consult regularly with animators.

### **STANDARD: ANIMATORS COMMIT TO TAKING CARE OF THEIR OWN EMOTIONAL WELLBEING.**

- ✦ Animators should participate actively in debriefing sessions as well as staff care activities, as these will help them better respond to children's needs.
- ✦ Animators should strive to maintain a good work-life balance.

## B. SUPERVISION AND STAFF CARE

### **STANDARD: SUPERVISORS MAKE AT LEAST ONE VISIT PER SERIES TO EACH ANIMATOR TEAM AND PROVIDE REGULAR FEEDBACK.**

- ✦ Supervisors should review animators' session plans and preparations, especially prior to the start of a new series.
- ✦ Supervisors should attend at least one session per series for each animator team, and ideally two sessions over time.
- ✦ Supervisors should evaluate the quality of animators' preparations and facilitation, and provide constructive feedback through individual or group coaching sessions.
- ✦ Supervisors should be alert to signs of animators' need for refresher trainings or additional practice. These signs may include a lack of preparation or engagement with children, or practicing negative coping mechanisms.

### **STANDARD: SUPERVISORS ENCOURAGE PEER LEARNING THROUGH REGULAR DEBRIEFS.**

- ✦ Supervisors should convene team debriefing and peer coaching sessions at regular intervals, for example on a monthly or bi-monthly basis. These sessions may include exchange of positive and negative experiences among animators, reminding animators of standards and guidance, sharing of best practices, and role plays.
- ✦ Supervisors should encourage puppet practice between training and implementation, creating a safe environment where animators feel confident using their puppetry skills.

### **STANDARD: SUPERVISORS REGULARLY PROMOTE THE USE OF COPING AND STRESS-MANAGEMENT STRATEGIES<sup>1</sup> AMONG ANIMATORS.**

- ✦ Supervisors should arrange for animators to participate in regular stress management activities (e.g., once every two weeks as possible). This can be as simple as adding guided visualizations at the end of debriefing or coaching sessions, or introducing meditation and relaxation techniques. However, special time should be set aside for these activities so that they can be truly relaxing and not rushed.
- ✦ Supervisors should promote healthy work/life balance among staff teams. This may include organizing or approving social activities such as weekly group meals, periodic game nights, etc. It also includes encouraging animators to keep their work time within reasonable limits and to take time off as appropriate. Supervisors should respect vacation leave.
- ✦ Supervisors should encourage staff to organize and participate in peer support networks, linking staff with tools and resources as appropriate.
- ✦ Where possible, based on availability and funding, supervisors may make referrals for short-term individual or group counseling when needed. Alternatives include peer support or regular check-ins with the supervisor where the supervisor simply provides a supportive listening ear.

### **STANDARD: SUPERVISORS PROVIDE REWARDING COMPENSATION—FINANCIAL OR NON-FINANCIAL—TO KEEP ANIMATORS MOTIVATED.**

- ✦ In situations where financial compensation or bonuses are not appropriate, this can come in the form of recognition and appreciation for animators' efforts; access to new training opportunities; chances to assume new levels of responsibility; weekly meals; spot awards, etc.

1. A wealth of self-care resources can be found at <http://www.headington-institute.org/resource-index>.

## C. TRAINING AND MENTORING

### **STANDARD: ANIMATORS HAVE FULFILLED THE FOLLOWING MINIMUM TRAINING REQUIREMENTS PRIOR TO IMPLEMENTATION:**

- **Introductory training on films, puppet techniques, supportive communication, and activity methods.**
  - **Child Protection training with Code of Conduct.**
  - **Referrals or services available in the area or the country, and how to refer.**
- ✦ Refer to *Manual* Chapter 13, and forthcoming training guidance and standards. Keep training methodology highly participatory, with plenty of opportunities for practice, demonstrations, and facilitation feedback to participants.
  - ✦ At the conclusion of the initial training, animators' skills should be evaluated to confirm that they are ready to lead sessions. Skills to look for include the ability to talk with children at their level, demonstration of participatory training techniques, effective puppetry skills, and understanding of key messages. When possible, have animators conduct a trial or practice session with peers before working with children.
  - ✦ Animators will ideally be linked with a mentor who can help them to troubleshoot challenges. For example, this could be a trained psychosocial support person who could be contacted as needed and/or would attend monthly debriefing sessions.

### **STANDARD: ANIMATORS RECEIVE A REFRESHER TRAINING AFTER SIX MONTHS OF IMPLEMENTATION OR AS NEEDED.**

- ✦ If not covered in initial trainings, refreshers can include techniques to handle special cases or challenging situations.
- ✦ Animators should practice their puppet techniques frequently between trainings.
- ✦ Peer support meeting or team debrief and coaching sessions can also be opportunities for mini-refreshers on relevant topics.
- ✦ Advisors from outside referral organizations can be invited to attend monthly meetings or refresher trainings with the animation team, to review referral needs and keep open communication.

### **STANDARD: ANIMATORS ARE FAMILIAR WITH HOW TO ADMINISTER BASIC MONITORING FORMS.**

- ✦ Refer to the MEAL plan and tools for details.
- ✦ At least one person in each implementing organization should be familiar with how to organize and report data.

# Guidance: Implementation

## D. PREPARATION

### **STANDARD: ANIMATORS PLAN, WHEN POSSIBLE, A 4-SESSION SERIES FOR EACH FILM: *OUT OF THE SHADOWS* AND *RED TOP, BLUE TOP*.**

- ✦ Weekly sessions are recommended over a one-month period per film.
- ✦ Sessions should last between 1.5 and 2 hours; for the first and last sessions, factor in time for pre-/post-test.
- ✦ When it is not possible to plan a series, holding only one session on *Red Top, Blue Top* is acceptable.
- ✦ When it is not possible to plan a series, holding only one session on *Out of the Shadows* is not recommended unless there is an opportunity to follow up with children in the weeks following the initial screening.
- ✦ Working with *Red Top, Blue Top* first has been useful in many contexts to allow children to become more comfortable with the methodology and to build a relationship with children before working with *Out of the Shadows*.

### **STANDARD: ANIMATORS FOLLOW THE PREPARATION CHECKLIST FOR EACH SERIES (SEE ANNEX TO THIS DOCUMENT):**

#### **• Target groups:**

- ✦ Identify the characteristics of the targeted group (age(s), refugee status, nationality, etc.)
- ✦ Divide sessions by age when possible or prepare adapted activities for different ages; the films are appropriate for children of all ages; however, activities should differ for children aged 6-9, 10-12, and 13+.
- ✦ Limit overall group size to 25 to 30 children per session; this group may be further split into small groups of 4 to 5 children for activities.

#### **• Set time and place:**

- ✦ Secure permission to show the films and conduct activities; if necessary, prepare a formal letter explaining the work, to be given to the appropriate authority figure (e.g., Head of school, etc.). Designate one contact person to liaise with this authority figure.
- ✦ Visit the venue to determine what kinds of adaptations might be needed to make the best of the venue (*Manual* Chapter 12 Part 2 has useful tips on dimming a bright room to watch the films).

#### **• Prepare logistics including a security plan:**

- ✦ Ensure that a DVD player or computer and projector can be used at the venue (with sound system as needed based on group size) and will be available during sessions.
- ✦ Verify electricity supply and backup options (especially for the first session).
- ✦ Determine what kinds of materials can be made available for puppet-making. Think creatively! Materials can include old socks, newspapers, recycled items, ice cream sticks, and other simple resources.
- ✦ Make arrangements for transportation as needed.
- ✦ Make arrangements for snacks as needed.
- ✦ Ensure all animators are clear on the steps to be followed in case of emergency.
- ✦ Identify a lead person (security focal point) who will take charge of children's safety and will direct other staff in case of emergency.

#### **• Prepare a list of referral contacts:**

- ✦ Work with supervisor to determine whether any updates are needed to the referral list and process.
- ✦ Set a time to orient all animators on how to identify cases for referral and how to make referrals.

### **STANDARD: ANIMATORS WRITE A SESSION PLAN FOR EACH SESSION IN THE SERIES:**

#### **• Establish clear roles for each member of the animation team:**

- ✦ Identify who will be the lead animator for each activity.
- ✦ Identify who will be the puppeteer (in relevant activities) and how puppeteer and lead animator will work together.
- ✦ Identify who will care for children who need extra or individual attention.

- **Identify clear objectives for each session and determine which key message(s) to focus on, then plan activities corresponding to each key message:**

- ✦ Include energizers and fun activities, making sure children are active and engaged. See *Manual* Chapter 3.
- ✦ Allocate times to each activity.

- **Include icebreakers or warm-up activities as well as closing activities.**

- ✦ For initial sessions, include sufficient time for icebreakers so children will feel comfortable with animators and comfortable responding to pre-test questions.
- ✦ Include recaps or reviews at the beginning of sessions, and evaluations at the end.
- ✦ Include energizers as a way to help transition between activities.

- **Always develop a Plan B:**

- ✦ Plan extra activities and energizers in case there is extra time or an activity is not working well.
- ✦ Be prepared with extra snacks in case additional children show up.
- ✦ Decide what will be done if film cannot be shown due to technical problems (electricity or equipment failure).
- ✦ Prepare for how to involve parents if they are present.

**STANDARD: ANIMATORS PREPARE TO CONDUCT EACH SESSION IN THE SERIES BY REFERRING TO THE PREPARATION CHECKLIST AND THE SESSION PLAN:**

- **Practice! Practice using puppets, leading activities, and dealing with a variety of situations or reactions**

- ✦ If animators are new to the methodology, consider holding a practice or ‘test’ session with colleagues.
- ✦ Review guidance on handling difficult reactions and sensitive topics; imagine what else may come up in the session and how animators could respond.
- ✦ Animators should ensure that they understand the referral process.

- **Prepare session materials:**

- ✦ Refer to manual for supplies needed for each activity.
- ✦ Bring the animator’s big-mouth puppet.
- ✦ Ensure sufficient materials for children to make new puppets, as relevant.
- ✦ Prepare snacks.
- ✦ Test the equipment before the session begins.

- **Be prepared to administer MEAL forms for the first and last sessions in the series.**

- ✦ Have extra copies as needed, along with pens or pencils.
- ✦ As noted above, conduct icebreakers prior to administering pre-test so that children will be more comfortable answering questions.

**STANDARD: ANIMATORS HAVE A PLAN FOR ENGAGING ANY PARENTS WHO MAY BE PRESENT.**

- **Especially for *Out of the Shadows*, parents and children are separated for discussions and activities.**

- **A clear role is designated for parents if separate sessions are not possible for *Red Top, Blue Top*.**

- ✦ Animators may need extra training or skills to handle parents; supervisors should decide how to proceed and should advise animators accordingly.
- ✦ Plan for enough facilitators to take parents aside for their own discussion; this allows children more freedom to express themselves, and keeps parents from dominating discussions, but also provides a learning opportunity for parents. Animators can help parents better understand what their children (and parents themselves) are experiencing, and can equip them to support their children by emphasizing that whatever trauma has been experienced is not the children’s fault, and that children’s reactions and emotions are normal.
- ✦ If possible, be proactive and organize a separate session/viewing just for parents; they can learn and help to reinforce key messages.

## E. ENGAGING CHILDREN

### **STANDARD: ANIMATORS KEEP A POSITIVE ATTITUDE AND USE GOOD COMMUNICATION SKILLS WHILE ENGAGING WITH CHILDREN. THIS INCLUDES USING OPEN QUESTIONS: ASKING, RATHER THAN TELLING.**

- ✦ See also *Manual* Chapters 2.1 and 2.2.
- ✦ Be enthusiastic, encouraging, and friendly.
- ✦ Use age-appropriate language and examples.
- ✦ Keep facial expressions appropriate and responsive to activities and children's reactions. Be sincere.
- ✦ Seek to build children's confidence through respectful, supportive communication with them.
- ✦ Encourage children to speak by practicing active listening, paraphrasing and reflecting statements and using good body language.
- ✦ Ask questions like: *What happened? Who was involved? Where did it happen? Why do you think they acted that way? How did they start to feel better? What did they do? How did they find a solution?*
- ✦ Avoid closed or leading questions such as, "That wasn't very nice of Wassam, was it?" or "Aren't you able to act like the Wise Man?"
- ✦ Don't imply the answers; instead, allow sessions to be an opportunity for children to express themselves.
- ✦ Allow space for children to think before answering questions, and to give shy children time to answer. Solicit answers from different children, and invite quieter ones to respond as well.
- ✦ Simple questions can be equally effective with older or younger children; their answers will vary based on their levels of maturity and understanding. There is no need to make more complicated questions for older children.
- ✦ Always go back to the film; keep questions grounded in what occurred in the film. Use the film as a teaching tool to help children discover for themselves the meaning and key messages.

### **STANDARD: ANIMATORS ARE ATTENTIVE AND RESPONSIVE TO CHILDREN'S NEEDS AND MAINTAIN A NON-JUDGMENTAL ATTITUDE.**

- ✦ Include icebreakers and other methods to build relationships with children (especially before pre-test), understanding that they may need to know animators better before opening up.
- ✦ Make sure everyone respectfully listens to the child who is talking. Refer the group to the ground rules as needed. [See Session Management.]
- ✦ Do not judge what the child is saying or let other children judge.
- ✦ Maintain an environment where a wide range of reactions is normal and acceptable. Show understanding; do not shame children.
- ✦ Avoid screaming at, labeling, or making assumptions about children. They are living in extraordinary circumstances and need support and understanding.
- ✦ Do not oblige a child to do something he/she does not want to do. If some children are silent during larger group discussions, and do not respond to questions even when given the opportunity, find opportunities to have a quiet word with them individually during other activities.
- ✦ Keep an eye on children who refuse to participate. Go to Plan B activities if many children refuse to participate.
- ✦ Accept and validate children's emotions, positive or negative. Encourage them, but do not force false positivity.
- ✦ Engage disruptive children to help the animators; giving them a job often helps them to focus their energy and make them feel appreciated.
- ✦ Rely on the second adult or animator to take aside a child who need extra support or to be removed briefly from the group.
- ✦ See also Standards & Guidance for Handling Emotional Reactions, and *Manual* Chapter 5.

### **STANDARD: ANIMATORS USE PUPPETS PROPERLY.**

- ✦ Apply the techniques learned in previous trainings; refer to *Manual* Chapters 10 to 12.
- ✦ Leave space for children to express themselves through puppets, whether to the large group or with friends.
- ✦ Animators should practice puppetry skills regularly.

## F. SESSION MANAGEMENT

### **STANDARD: ANIMATORS PRESENT THEMSELVES APPROPRIATELY TO CHILDREN AND THEIR FAMILIES.**

- ✦ Dress appropriately, according to the context.
- ✦ Keep terminology simple when talking with children and their families.
- ✦ Adapt activities and approaches to be appropriate to the cultural context.

### **STANDARD: ANIMATORS TAKE TIME TO ESTABLISH A CONNECTION WITH CHILDREN BEFORE STARTING THE SESSION.**

- ✦ See also *Manual* Chapter 2.1.
- ✦ Rapport may already have been established with children if they have been participating in an ongoing program with animators prior to the film sessions.
- ✦ When meeting the children for the first time, take time to break the ice and play some get-to-know-you games so that the children will feel more comfortable. Animators should share something about themselves (e.g., I am a sister, I love flowers) in order to make a connection.
- ✦ Use children's names; use name tags as needed.

### **STANDARD: ANIMATORS INCLUDE A BRIEF OVERVIEW OR INTRODUCTION TO THE SESSION, SO THAT CHILDREN KNOW THE PURPOSE AND GENERAL DIRECTION FOR THE SESSION.**

- ✦ Following introductions, introduce the main topic(s) of the day, and give an overview of activities to follow. Do not explain the plot of the film to the children in detail or tell them what they will learn.
- ✦ Be excited and cheerful, to build excitement about the session.
- ✦ Work with the children to set group rules at the start of the series. These may include standards such as: raise hand before speaking; one person talks at a time; listen to what is being said; what is shared in the session is confidential and should not be repeated outside the group, etc.

### **STANDARD: ANIMATORS ARE MINDFUL OF TIME MANAGEMENT DURING THE SESSION.**

- ✦ Refer to the detailed agenda; however, remain flexible and ready to change items on the agenda.

### **STANDARD: ANIMATORS USE PARTICIPATORY TECHNIQUES.**

- ✦ See also *Manual* Chapter 2.2.
- ✦ Use creative, open questions to confirm understanding.
- ✦ Use energizers frequently. See *Manual* Chapter 3.
- ✦ Keep activities as interactive and hands-on as possible; limit discussion-only times, especially for younger children.
- ✦ Invite a few children to lead some activities, as appropriate.

### **STANDARD: ANIMATORS ENSURE CHILDREN HAVE THE OPPORTUNITY TO MAKE THEIR OWN PUPPETS. IN RESOURCE-SCARCE ENVIRONMENTS, FOCUS ON PUPPET TYPES THAT CAN BE MADE WITH SIMPLE MATERIALS.**

- ✦ Use alternative materials (e.g. falafel bags, ice cream sticks, plastic bottles or other recycled materials).
- ✦ Make simple sock puppets.
- ✦ Make finger puppets (with scraps of fabric).
- ✦ Consult *Manual* Chapter 11 for tips on how to make tabletop puppets from newspaper & rubber bands.

### **STANDARD: ANIMATORS CONSIDER WHETHER OR HOW TO INCORPORATE NEW CHILDREN WHO ARRIVE IN THE PROGRAM AFTER THE FIRST SESSION.**

- ✦ If it is more than three children who join late, consider starting a new group only for them.
- ✦ If it is only two or three children joining, ask the other children explain what the group has covered. Recaps at the start of each subsequent session are a great opportunity to review. Consider pairing up each newcomer with another child who can explain the film or activity, and recognize the children who do this. Also organize a time for the newcomers to watch the film(s). Animators should use their own judgment around integrating new children based on the size of the group and the depth of sharing that has occurred.

**STANDARD: ANIMATORS TAKE TIME TO WRAP UP PROPERLY.**

- ✦ End on a positive note.
- ✦ Conclude by referring back to key messages from the film.

**STANDARD: ANIMATORS CONDUCT A RAPID DEBRIEF OR AFTER-ACTION REVIEW FOLLOWING EACH SESSION.**

- ✦ If possible and relevant to ongoing follow-up, one animator can take notes discreetly during the session. These notes can be discussed with the animator team and/or supervisor after the session.
- ✦ Rapid debrief sessions can be used for animators to provide each other feedback on facilitation, the level of engagement of children, and practical suggestions for improving implementation.

# Guidance: Challenging topics

## G. HANDLING EMOTIONAL REACTIONS

**STANDARD: ANIMATORS CREATE AND MAINTAIN AN ENVIRONMENT WHERE CHILDREN ARE FREE TO EXPRESS THEIR FEELINGS, WHETHER POSITIVE, NEGATIVE, OR INDIFFERENT. ALL OF THESE REACTIONS ARE NORMAL AND SHOULD BE WELCOMED.**

- ✦ *Manual* Chapter 5 provides additional important guidance on this.
- ✦ Keep in mind the guidance to animators to listen actively and encourage children's self-expression, without judgment.

**STANDARD: WHEN DEALING ONE-ON-ONE WITH A CHILD WHO IS PARTICULARLY UPSET OR IS DEALING WITH DIFFICULT ISSUES, ANIMATORS USE DISCRETION AND AVOID MAKING THE CHILD FEEL EMBARRASSED OR ABNORMAL.**

- ✦ When asking to talk to a child individually after a session, be discreet. Do not make him or her feel singled out. This may require waiting for another time to talk to the child, or it may be as simple as casually asking him or her to stay for a moment while animators clean up.
- ✦ The first action in the moment is to calm the child if he/she is angry, crying, anxious, over-excited or agitated.

**STANDARD: WHEN CHILDREN REJECT THE PUPPETS, ANIMATORS ARE CREATIVE IN RESPONDING; THEY DO NOT FORCE THE PUPPETS BUT RATHER FIND WAYS TO ENGAGE THE CHILDREN.**

- ✦ If a large number of children do not like the puppet, put the puppet away and/or change the activity.
- ✦ If one or two children are scared of the puppet, keep some distance, while showing that the puppet is as scared or shy as they are. See *Manual* Chapter 10 on mirroring.
- ✦ If one or two children criticize the puppet, use humor to help them accept the puppet; give the child a chance to play with the puppet.

**To handle the following specific reactions:**

### **CRYING:**

- ✦ If one child is crying, the second adult/ animator can go to comfort the child, perhaps taking him or her aside to talk, perhaps also talking with the parent afterwards. Remember that the animator's role is not to 'fix' the child's problems, but rather to listen, to let the child know this is a safe space, and that these feelings are normal.
- ✦ If other children notice and are distracted by the crying child, bring the group's attention back to the film. Ask, "Who else was crying in the film? What happened to make him/her feel better?"
- ✦ If many children are upset, switch activities: for example, do an energizer to change the mood in the group. Afterwards, talk with the children who were upset. Ask whether they want to share why they were crying. Consider leading the group in the 'peaceful place' visualization, or lead them through a self-care exercise such as tapping if the animators are equipped to lead this. Let children know that animators are there to listen to them.
- ✦ Remember that it is OK if the child does not wish to share feelings. Simply try to relax and comfort the child. Help him or her to focus in the present place and moment, reminding them that they are safe right now.

### **NO REACTION (NUMBNESS, DISTANCE, WITHDRAWAL):**

- ✦ Ask the child to participate, but do not force him or her.
- ✦ Validate that having no reaction to a difficult situation is just as normal as having strong reactions.
- ✦ If many children are in this state, switch activities to something more playful; have the group play a game that gets them moving.
- ✦ If it is just one or two children in this state, give them a leadership role. For example, ask them to lead the others in a game.
- ✦ Follow up with this child after the session to see whether he or she wants to share more about what is going on.

### **CHILD LEAVES THE ROOM:**

- ✦ One adult/ animator should follow the child and talk with him or her in a quiet place that is not too secluded or private, eventually inviting the child to re-join the group.
- ✦ If he or she is still reluctant when returning to the room, give the child an alternative activity, or another way to express him or herself such as through drawing (drawing can also be an option in one-on-one interaction after the child first leaves the room) or physical activity.

### **AGGRESSION:**

- ✦ Stop the activity and explain to the children why the activity is being stopped.
- ✦ Remind children of the ground rules established at the beginning of the session.
- ✦ If child continues to be aggressive, one adult/ animator takes the child aside to cool down and allow the rest of the group to continue. Some kind of physical activity, such as tossing a ball, may help the child calm down.

### **CHILD SHARES PERSONAL TRAUMATIC EXPERIENCES DURING SESSION (E.G. THROUGH PUPPET PLAY; TOPICS SHARED MAY INCLUDE SEXUAL OR PHYSICAL ABUSE THE CHILD HAS EXPERIENCED, EARLY MARRIAGE, EXPOSURE TO DRUGS, WITNESSING TORTURE AND VIOLENCE, ETC.):**

- ✦ Let the child continue the story or activity. Thank him or her for sharing. Validate any emotions he or she shared about the situation.
- ✦ If the child gets visibly upset after sharing, the second adult/ animator can take him or her aside.
- ✦ For the rest of the group, keep the session focused on the key messages, but in closing, show appreciation to the children for sharing what is happening in their lives; recognize them for making the effort.
- ✦ After the session, debrief with the supervisor and/or a psychosocial support person to ensure the right action is taken in the best interest of the child.
- ✦ It may be advisable to follow up with the child individually (and discreetly) to learn more about the situation before telling parents what the child has shared; it is possible the abuse is happening at the hands of a family member, and the child could suffer consequences at home for having told about the abuse. Ask: *Who else have you talked to about this situation? Do you have a trusted adult you can talk with about this? Are you safe now?*
- ✦ Remember that animators can be available and listen as much as children want to talk, but should also recognize when a situation is above their level of expertise and beyond their role. In this case, referrals should be made to an appropriate care provider. If that is not possible, help the child to make a safety plan (see below).

### **CHILD REPORTS ABUSE, SEXUAL HARASSMENT, OR SIMILAR SITUATIONS PRIVATELY TO THE ANIMATOR:**

- ✦ When the child is speaking, give him or her full attention. Listen actively. Validate: “That is hard, painful, etc.” “This is important; I’m so glad you shared this with me.” Ask the child whether he or she would like a hug.
- ✦ Remind the child that whatever has happened is not his or her fault, and that he or she is not in trouble for telling.
- ✦ Based on information the child shares about the situation, talk with parents as appropriate (see above regarding risks of doing so); before doing so, inform the child of your intention to speak with the parents.
- ✦ Help the child protect him or herself. Especially in places with limited referral options, help the child to develop a safety plan:
  - If this is the only or last opportunity to work with this child, help to identify a person he or she can go to if there is trouble (a relative, a teacher, etc.).
  - If animators will be working with the child regularly or multiple times,
    - Let the child know: “I am not a counselor, but you can come to me if you want. I can listen.”
    - Ask: “Are you in danger right now?”
    - “What are the situations that create danger? How can you avoid danger?”
    - “Who else supports you? Who else can you talk to?”
- ✦ Refer child to an appropriate specialist if possible. If the child will not go to the specialist, animators can approach specialists for tips on what to say or do next.

## H. HANDLING SENSITIVE TOPICS

### **STANDARD: ANIMATORS MAINTAIN NEUTRALITY AT ALL TIMES; THIS MAY REQUIRE PRACTICE.**

- ✦ Specifically, animators can practice reflecting, active listening, and being non-defensive. When a child or parent makes a political or otherwise sensitive statement, the animator should thank him/her for her input and reinforce that the session is a neutral space.
- ✦ Animators should not reveal their own political affiliations or opinions on real-life conflicts, even when children are genuinely curious and pressing for this information. Animators can affirm children's interest while still declining to answer: "I understand why you might be interested in knowing what I think, but my purpose here today is to help us focus on what we can learn from what happened in the film."
- ✦ Consider how animators' comments may be interpreted by children and repeated to their parents at home.

### **STANDARD: ANIMATORS ALWAYS BRING THE GROUP BACK TO THE KEY MESSAGES OF THE FILM(S) RATHER THAN GETTING INTO DEBATES.**

- ✦ See also *Manual* Chapter 8.6 for scenarios that may arise, and possible responses.
- ✦ As part of session preparation, brainstorm other issues that may come up, based on animators' knowledge of the children's backgrounds, and think about options for responding to them.
- ✦ As a way to keep discussions calm and respectful, consider using a 'talking stick' or designated object to pass around the room; only the person holding the talking stick may speak, and the others must listen attentively. Time limits can be set for each speaker.

Specific topics that may arise, particularly when dealing with *Red Top*, *Blue Top*, include:

#### **POLITICS:**

- ✦ The key messages to emphasize are: we have the right not to like someone or to have a different opinion, but we have to accept that we see things differently; just because we have different views does not mean that we must be enemies.
- ✦ Review what happened in the film: Both sides suffered when they could not accept their differences; also, we see in the film that the little children (the daughters) were able to become friends even if their parents (or leaders, or families) fought one another.

#### **RELIGION, RACE, ETHNICITY, NATIONALITY, GENDER:**

- ✦ If these are cited as examples of differences (similar to the types of differences seen in *Red Top*, *Blue Top*), the animator should welcome them. The key message is that we must accept that we will have differences; we do not try to change the other.
- ✦ If these are cited by children in negative terms, especially if directed towards a particular group or student, keep the discussion calm by reminding children of the ground rules (e.g., raise hands before speaking, one person to speak at a time) and promote listening.
- ✦ But, do not be afraid of letting the conversation probe these differences a little more deeply. Go back to the film: What did the red tops and blue tops think of one another? Help the children to empathize with both the red tops' and blue-tops' situation. Give children a chance to imagine themselves in the same situation.
- ✦ Promote discussion of similarities.
- ✦ If animators are aware that the target group includes children from different, competing groups, plan to work with these groups separately.

#### **WEAPONS (E.G., CHILDREN MAKE PUPPETS INTO WEAPONS):**

- ✦ If children are using puppets as weapons in a role play or activity scene, let them continue. They are likely expressing what they have seen and experienced.
- ✦ At the end of the activity or session, discuss weapons with the group, and why we do not play with them.
- ✦ Animators keep the "weapon" at the end of the session; do not let the child take it with him or her out of the room.

# Sample Session Plans

What follows are *recommended* session plans to help new implementers get started. These are based on what has worked well to date with children in a variety of countries and settings. However, organizations should feel free to adapt the plans to suit their context, referring to the many additional activities described in the manual.

## GENERAL TIPS

- ✦ Use icebreaker games to make a connection with children and to build up the excitement: “We are here to play and have fun!” Chapter 3 of the *Manual* gives a number of icebreaker and energizer ideas.
- ✦ Be aware that younger children may have difficulty following the plot during the first screening of the films, particularly *Red Top, Blue Top*. To help avoid confusion, animators can introduce main characters prior to the start of the film using storyboards they have drawn (focusing on a few key features of each character, such as hair color, presence of a beard or moustache, etc.). An additional option is to stop the film at a few intervals (pausing at appropriate ‘breaks’ in the plot) to ask children to explain who is who and what is happening; the “Hassan” big-mouth puppet methodology can be used for this.
- ✦ In film debriefs with the big-mouth puppet, remember to ask open-ended questions (“Who’s who? What happened? How did [the characters] feel? Why?” etc.), so that the children explain the story to the puppet. Focus first on reviewing the plot lines. Then allow children to draw their own conclusions; do not tell them what they saw.
- ✦ Be open to showing the film a second time during later sessions, if children request it. Otherwise, refresh the group’s memory by starting subsequent sessions with a recap in which children explain what happened and what they learned. Animators can also select brief film clips to show as part of a recap or to focus on a specific theme. Other alternatives are to use hand-drawn storyboards that children can put into proper sequence while explaining what happened, or to ask children to act out particular scenes from the film.
- ✦ Plan sessions based mostly on engaging children actively in doing or making things; limit the amount of time dedicated solely to discussion, especially for younger children. Use energizers frequently between activities.
- ✦ Many organizations have found that starting with *Red Top, Blue Top* helps children to become familiar with the puppet methodology before delving into the more emotionally challenging topics raised by *Out of the Shadows*. If, however, the films are being shown as part of an ongoing program where the children are already comfortable with the animators, either film may work as a starting point.

## TIPS ON WORKING WITH OLDER CHILDREN (AGES 13-15)

- ✦ Teenagers may be less comfortable working in mixed-gender groups, especially in places where social norms dictate that young men and young women should be separated. It may work to keep boys and girls together for *Red Top, Blue Top* sessions, but separate them for *Out of the Shadows* to allow greater freedom of expression.
- ✦ Animators and supervisors should pay extra attention to dressing modestly and appropriately.
- ✦ Anticipate that discussions may go longer and be deeper than with younger children. Animators should be skilled facilitators and should make extra preparations to lead discussions.
- ✦ Animators should especially be prepared for more political topics to arise among older children. They are more likely to draw parallels between the themes in *Red Top, Blue Top*, and their own context (whether in terms of political differences, religion, class, race, etc.). Refer to Standards and Guidance for Handling Sensitive Issues.
- ✦ Other topics that can be addressed with this group include the conflict cycle (see *Manual* 9.7.I: The Film and the Fire Analogy) and diversity management (e.g., through a deeper exploration of *Manual* 9.5.I-II, The Hats and the Shoes).
- ✦ Consider bringing in guest speakers who can link their personal experiences to the key messages of the films.
- ✦ Even though they are older, children this age still need to have fun. Plan for plenty of fun activities. Specifically:
  - Drawing activities can work well with this age group, but watercolor paints are more appealing than markers or colored pencils.

- Role plays work very well.
  - Music and dancing can also work well, although this group will respond better to age-appropriate songs than the Little Ducky song in *Out of the Shadows*.
  - Consider asking teenagers to take notes on key plot points or key messages while watching the film, then have them use these notes to re-create the story using puppets they have made or to develop a new theatrical or puppet performance on the same themes. They can then perform their story for a younger audience; giving them this responsibility can help them take the film more seriously while also drawing on their own creativity.
- ✦ Introduce the films by explaining that they include puppets, but that “Some of the characters may look like us.”
  - ✦ Older children may reject puppets, especially if the animator changes his/her voice to talk through the puppet. Instead, animators should simply have puppets express themselves with gestures. Children are likely to interact more with puppets once they make their own.
  - ✦ Some children this age may not wish to make or use puppets at all; this is especially true of children who have lost parents and are caretakers of younger children. Do not push them. Instead, let them know they can make the puppets at home if they wish. Consider following up with the child individually after the session in case it would be helpful for the child to talk with someone about the pressures they face.
  - ✦ Older children may be aggressive with their puppets. If this happens, ask them to talk about why they did so.

## **RED TOP, BLUE TOP**

### **Overview of activities in the *Manual*:**

- ✦ See also *Manual* Chapter 7.3 and 7.4 for more assistance in selecting objectives, key messages, and themes.

Understanding the film’s storyline:	9.4.I: Whole Class Discussion with Hassan (big-mouth puppet)
Themes and symbols:	9.4.II: Brainstorm: What Does the Wise Man See/Hear/Feel?
	9.5.I: The Hats and the Shoes: Introductory Discussion
	9.5.II: Drawing the Hats and the Shoes
Communication skills:	9.8.I: Themes: Discussion Activity
	9.8.II: Good Cooperation Skills (discussion)
	9.6.I: Active Listening Role Play
	9.6.II: Pictionary (game)
	9.6.III: ‘Blind’ Pictionary (game)
Conflict concepts:	9.6.V: Rumour Has It (game)
Cooperative problem-solving skills:	9.7.I: The Film and the Fire Analogy
Applying film concepts to new situations:	9.10.I: Elbows and Wrists (game)
	9.6.IV: Red Top/Blue Top Role Play (communication skills)
	9.8.III: A New Film! (puppet performance)
	9.9.I-III: [The Sons:] What Happens Next? (puppet performance)
	9.10.II: Shadow Puppet Conflicts and Solutions (performance)

## Red Top, Blue Top For One Session Only: Ages 6-9

Note: A longer session (2 hours 10 min) is needed if there will be only one session, to allow for pre- and post-tests as well as film viewing.

<b>Learning Objective:</b>	Children will have greater understanding and acceptance of differences.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>We all have similarities and differences with one another.</li> <li>It is okay to be different from others.</li> <li>This is a safe place to recognize and talk about differences.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introductions and ice-breaker.</li> </ul>	15 min	Chapter 3
	<ul style="list-style-type: none"> <li>Administer pre-test.</li> </ul>	20 min	See MEAL tools
	<ul style="list-style-type: none"> <li>Introduce and view the movie: “We are going to watch a movie with puppets in it. This story is about trouble between different groups in town. Let’s see what solutions they come up with!” <ul style="list-style-type: none"> <li>Also consider introducing the main characters, and/or pausing the film at intervals to ensure children are following the plot.</li> </ul> </li> </ul>	20 min	
	<ul style="list-style-type: none"> <li>Whole group discussion with Hassan (big-mouth puppet); storyboards can be used in this exercise, as children re-tell the story to Hassan and explain the different characters.</li> </ul>	15 min	9.4.I
	<ul style="list-style-type: none"> <li>Imagination exercise: Ask the group to imagine a world where everything is one color (e.g., pink): pink houses, pink streets, pink faces, pink food, etc. Get the children to generate a few additional examples. Then ask: do you think you would like this world where everything is one color? Why or why not?</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Small groups draw examples of similarities and differences that they are familiar with.</li> </ul>	30 min	9.5.II
	<ul style="list-style-type: none"> <li>Wrap up: <ul style="list-style-type: none"> <li>Conduct a simple evaluation: Did you like what we did today? Children indicate their response using smiley faces: 😊 😐 😞</li> <li>Review the key messages.</li> </ul> </li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Administer post-test (do not give post-test if series will continue).</li> </ul>	15 min	See MEAL tools
	<ul style="list-style-type: none"> <li>Serve snack if appropriate.</li> </ul>		

## Red Top, Blue Top Subsequent Sessions: Ages 6-9

SESSION TWO			
<b>Learning Objective:</b>	Children will have enhanced communication skills.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>• Good communication can help us to find mutual solutions to our problems.</li> <li>• Good communication can only take place where both sides are willing to see the other's point of view.</li> <li>• Unless we communicate with people—even if they dislike us or we are different—and listen to each other's needs, situations or conflicts can get out of hand.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>• Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>• Recap: When did you see good or bad communication during the movie?                             <ul style="list-style-type: none"> <li>• Facilitator may need to give some examples.</li> </ul> </li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>• Game: Rumour Has It</li> </ul>	15 min	9.6.V
	<ul style="list-style-type: none"> <li>• Puppet-making: sock puppets (or similar style depending on available materials, e.g., falafel bags).</li> </ul>	30 min	Chapter 10, Part 2.3
	<ul style="list-style-type: none"> <li>• Puppet game: In a modified version of the Active Listening Role Play, children use puppets to practice introducing themselves to each other (hobbies, likes, dislikes, etc.) and demonstrating good listening skills.</li> </ul>	15 min	Chapter 10 9.6.I
	<ul style="list-style-type: none"> <li>• Rotating drawing activity: Divide children into four groups. Select four themes from the film to focus on that are relevant to communication and cooperation. Task each small group with discussing the theme and drawing a picture representing that theme. The groups have 10 minutes for the first task. Then, have groups rotate: look at the picture that the previous group drew. Guess which theme they might have been discussing, and add to the drawing if there are new ideas about the theme that your group has; rotate again. Debrief by talking about how communication happened within groups, and between groups through the pictures.</li> </ul>	30 min	Modified from 9.8.I
	<ul style="list-style-type: none"> <li>• Wrap up:                             <ul style="list-style-type: none"> <li>• Review key messages.</li> <li>• Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> <li>• Serve snack if appropriate.</li> </ul>	10 min	N/A

## Red Top, Blue Top Subsequent Sessions: Ages 6-9

SESSION THREE			
<b>Learning Objective:</b>	Children will have greater understanding of conflict and of strategies for problem-solving and cooperation.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Nature of conflict: It can trap us in a cycle for a long time, but does not leave either side happier. Violence often leads to more violence. See <i>Manual</i> 7.4.II for details.</li> <li>There are always opportunities to stop the cycle of conflict.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap: Consider showing a film clip, or ask children what they remember about the conflict(s) in the film: who was fighting? Why? How did that make them feel?</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Brainstorm: What Does the Wise Man See/Hear/Feel?</li> </ul>	15-20 min	9.4.II
	<ul style="list-style-type: none"> <li>Game: Have children hold hands in pairs. Tell them they cannot let go, or they will be disqualified. Ask partner A in each pair to bring the animator a specific item from the left side of the room, and partner B to bring an item from the other side of the room. The first pair to bring both items (without letting go of hands) wins. Discuss with the group what they learned from this.</li> </ul>	20 min	See also 9.10 on Win-Win Solutions
	<ul style="list-style-type: none"> <li>Role Play/Performance: Using puppets made in Session 2, small groups of children develop and perform a show demonstrating a problem/conflict and its solution. [Or have children make new stick or shadow puppets.]</li> </ul>	40 min to 1 hour	9.8.III or 9.10.II Chapters 10 or 11
	<ul style="list-style-type: none"> <li>[Time permitting] Group reflection on Good Cooperation Skills demonstrated in the previous small group activity.</li> </ul>	10-15 min	9.8.II
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> <li>Serve snack if appropriate.</li> </ul>	10 min	N/A

## Red Top, Blue Top Subsequent Sessions: Ages 6-9

SESSION FOUR			
<b>Learning Objective:</b>	Children gain a deeper understanding of how to show tolerance, acceptance, and respect to others.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>We all have similarities and differences with one another; this is not necessarily a bad thing nor a cause for conflict.</li> <li>We should respect those who are different from us.</li> <li>We can use our good communication and cooperation skills with the people in our lives (parents, friends).</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	• Introduction to the session.	5 min	N/A
	• Recap: Show the film or a clip again if needed.	10-20 min	N/A
	• Shadow puppets conflicts and solutions.	1 hour	9.10.II
	• Game: Elbows and Wrists OR Pictionary.	15 min	9.6.II or 9.10.I
	• Wrap up: <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Ask children to identify how they will apply what they've learned in their own families; have them identify how they would like to be treated, and how they might treat others</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul>	15 min	N/A
	• Administer Post-Test.	15 min	See MEAL tools
• Serve snack if appropriate.	Varies	N/A	

## Red Top, Blue Top For One Session Only: Ages 10-12

Note: A longer session (2 hours 10 min) is needed if there will be only one session, to allow for pre- and post-tests as well as film viewing.

<b>Learning Objective:</b>	Children will have greater understanding and acceptance of differences.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>We all have similarities and differences with one another.</li> <li>We should respect those who are different from us.</li> <li>This is a safe place to recognize and talk about differences.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introductions and ice-breaker.</li> </ul>	15 min	Chapter 3
	<ul style="list-style-type: none"> <li>Administer pre-test.</li> </ul>	15 min	See MEAL tools
	<ul style="list-style-type: none"> <li>Introduce and view the movie: “We are going to watch a movie with puppets in it. This story is about trouble between different groups in town. Let’s see what solutions they come up with!”</li> </ul>	20 min	
	<ul style="list-style-type: none"> <li>Whole group discussion with Hassan (big-mouth puppet), leading to introductory discussion on the hats and the shoes as symbols of differences and similarities.</li> </ul>	15 min	9.4.I 9.5.I
	<ul style="list-style-type: none"> <li>Small groups draw additional symbols of shoes and hats; present and discuss examples.</li> </ul>	30 min	9.5.II
	<ul style="list-style-type: none"> <li>Group game: find similarities between you and your friend.</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Wrap up:               <ul style="list-style-type: none"> <li>Review the key messages.</li> <li>Conduct a simple evaluation: Going in rounds, ask each child to share three words:                   <ul style="list-style-type: none"> <li>One emotion they have felt</li> <li>One new idea they had</li> <li>One action they will take</li> </ul> </li> <li>(Facilitators may need to give examples of emotion, idea, and action words, or ask children to give a few examples.)</li> </ul> </li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Administer post-test (do not give post-test if series will continue).</li> </ul>	15 min	See MEAL tools

## Red Top, Blue Top Subsequent Sessions: Ages 10-12

SESSION TWO			
<b>Learning Objective:</b>	Children will have enhanced communication skills.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>• Good communication can help us to find mutual solutions to our problems.</li> <li>• Good communication can only take place where both sides are willing to see the other's point of view.</li> <li>• Unless we communicate with people—even if they dislike us or we are different—and listen to each other's needs, situations or conflicts can get out of hand.</li> </ul>		
<b>Activities:</b>	<i>Description</i>	<i>Time</i>	<i>Manual reference</i>
	• Introduction to the session.	5 min	N/A
	• Recap: When did you see good or bad communication during the movie? What makes these examples good or bad?	10 min	N/A
	• Game: Rumour Has It	15 min	9.6.V
	• Puppet-making: sock puppets (or similar style depending on available materials, e.g., falafel bags).	30 min	Chapter 10, Part 2.3
	• Active Listening Role Play with puppets	20 min	9.6.I
	• Rotating drawing activity (see description in Session 2, Ages 6-9)	30 min	Modified from 9.8.I
	<ul style="list-style-type: none"> <li>• Wrap up: <ul style="list-style-type: none"> <li>• Review key messages.</li> <li>• Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> <li>• Serve snack if appropriate.</li> </ul>	10 min	N/A

## Red Top, Blue Top Subsequent Sessions: Ages 10-12

SESSION THREE			
<b>Learning Objective:</b>	Children will have greater understanding of conflict and of strategies for problem-solving and cooperation.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Nature of conflict: It can trap us in a cycle for a long time, but does not leave either side happier. Violence often leads to more violence. See <i>Manual</i> 7.4.II for details.</li> <li>There are always opportunities to stop the cycle of conflict.</li> </ul>		
<b>Activities:</b>	<i>Description</i>	<i>Time</i>	<i>Manual reference</i>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap: Consider showing a film clip, or ask children what they remember about the conflict(s) in the film: who was fighting? Why? How did that make them feel?</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Brainstorm: What Does the Wise Man See/Hear/Feel?                             <ul style="list-style-type: none"> <li>Discuss difference between magic in the movie, and what we must do in real life (“put yourself in someone else’s shoes).</li> <li>Prior to this session, it may be helpful to understand how children and their families view magic.</li> </ul> </li> </ul>	15 min	9.4.II
	<ul style="list-style-type: none"> <li>Discussion: The Film and The Fire Analogy. Involve children in drawing the stages of fire to keep them engaged.</li> </ul>	45 min	9.7.1
	<ul style="list-style-type: none"> <li><i>Red Top, Blue Top</i> Role Play</li> </ul>	20-30 min	9.6.IV
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator’s choice).</li> </ul> </li> <li>Serve snack if appropriate.</li> </ul>	10 min	N/A

## Red Top, Blue Top Subsequent Sessions: Ages 10-12

SESSION FOUR			
<b>Learning Objective:</b>	Children will have greater understanding of conflict and of strategies for problem-solving and cooperation.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Nature of conflict: It can trap us in a cycle for a long time, but does not leave either side happier. Violence often leads to more violence. See <i>Manual</i> 7.4.II for details.</li> <li>There are always opportunities to stop the cycle of conflict.</li> <li>Group identity is a positive thing, providing a common bond to celebrate. It does not mean that groups must be in conflict.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap: Show the film or a clip again if needed.</li> </ul>	10-20 min	N/A
	<ul style="list-style-type: none"> <li>Role Play/Performance: [The Sons:] What Happens Next?                             <ul style="list-style-type: none"> <li>Include some debriefing questions about how the boys can keep their unique identities (as red tops or blue tops) without being in conflict. Ask children for additional examples of how people with different identities can be friends.</li> </ul> </li> </ul>	1 hour	9.9.I-III
	<ul style="list-style-type: none"> <li>Time permitting, include a game such as Pictionary or Elbows &amp; Wrists</li> </ul>	15 min	9.6.II
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Administer Post-Test.</li> </ul>	15 min	See MEAL Tools
	<ul style="list-style-type: none"> <li>Serve snack if appropriate.</li> </ul>	Varies	N/A

## OUT OF THE SHADOWS

### Overview of Activities in the *Manual*:

✦ See also *Manual* Chapter 4. 3, 4.4, and 4.5 for more assistance in selecting objectives, key messages, and themes.

Understanding the film's storyline:	6.4.I: Hassan: Whole Class Discussion (big-mouth puppet)
Themes and Symbols:	6.4.II: Small Group Drawing Activity 6.8.I: Key Message Analysis 6.8.II-III: Key Message Charades with Table Top Puppets
Understanding and validating emotions:	6.5.I: Brainstorm on Emotions 6.5.II: What Do Emotions Look Like & Feel Like? (big-mouth puppet large group activity) 6.5.III: Puppet Emotion Role Play 6.5.IV: Why is it Important to Understand Emotions? (discussion) 6.5.V: Linking Emotions to Behavior (discussion) 6.5.VI: Table Top Puppetry (demonstrations; see Chapter 11)
Coping with difficult emotions:	6.6.I: Whole Class Discussion: Things to Do to Help Yourself 6.6.II: Puppet Making (see Chapters 10, 11, 12) 6.6.IV: Children's Yoga (see Chapter 3) 6.6.V: Peaceful Place Visualization (see Chapter 3) 6.7.I-III: Three Stick or Shadow Puppet Performances (Jokes; One Year Later; Village Children)
Empowerment:	6.9: Imaginative Shadow Scene Play 6.10: Little Ducky Song

## Out of the Shadows Session Series: Ages 6-9

SESSION ONE			
<b>Learning Objective:</b>	Children realize they aren't the only ones who experience strong—or indifferent—feelings in response to their experiences.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>• Strong feelings—of fear, sadness, anger, etc.—as well as indifferent feelings are normal reactions.</li> <li>• The situation children are living in is not their fault.</li> <li>• There are ways to cope with a variety of feelings.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>• Introductions and ice-breaker game.</li> </ul>	15 min	Chapter 3
	<ul style="list-style-type: none"> <li>• Administer pre-test.</li> </ul>	20 min	See MEAL tools
	<ul style="list-style-type: none"> <li>• Introduce and view the movie: “We are going to watch a movie with puppets in it. This story is about feelings.” Or: “Children coming from trouble are going to look for ways to feel better. Let’s see what solutions they come up with.”               <ul style="list-style-type: none"> <li>• Also consider introducing the main characters, and/or pausing the film at intervals to ensure children are following the plot.</li> </ul> </li> </ul>	20 min	
	<ul style="list-style-type: none"> <li>• Hassan: Whole group discussion (big-mouth puppet); storyboards can be used in this exercise, as children re-tell the story to Hassan and explain the different characters.</li> </ul>	15 min	6.4.l
	<ul style="list-style-type: none"> <li>• Small groups drawing activity:               <ul style="list-style-type: none"> <li>• Elicit examples from the group about what people might be afraid of, and what they might hope for.</li> <li>• Children then work in teams to draw one fear and one hope.</li> </ul> </li> </ul>	30 min	N/A
	<ul style="list-style-type: none"> <li>• Little Ducky: Song and dance</li> </ul>	10 min	6.10
	<ul style="list-style-type: none"> <li>• Wrap up:               <ul style="list-style-type: none"> <li>• Review with the children: How did Wassam help Sera overcome her fears?</li> <li>• Evaluation: Did you like what we did today? Children indicate their response using smiley faces: 😊 😐 😞</li> </ul> </li> <li>• Serve snack and juice if appropriate (or take a break in the middle of the session for snack if time permits).</li> </ul>	10 min	N/A

## Out of the Shadows Session Series: Ages 6-9

SESSION TWO			
<b>Learning Objective:</b>	Children are better able to recognize and understand different emotions, and understand the power of acknowledging and expressing them.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Emotions can be confusing, especially if we don't talk about them. Talking about our feelings helps us to make sense of them.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	
	<ul style="list-style-type: none"> <li>Recap.</li> </ul>	10 min	
	<ul style="list-style-type: none"> <li>Brainstorm on the emotions experienced by characters in the film (categorize as 'positive' or 'painful').                             <ul style="list-style-type: none"> <li>Parts of this activity could also be done in small groups.</li> <li>Use images to depict emotions if literacy is a challenge.</li> </ul> </li> </ul>	15 min	6.5.I
	<ul style="list-style-type: none"> <li>Big-mouth puppet activity: What do emotions look like and feel like?</li> </ul>	15 min	6.5.II
	<ul style="list-style-type: none"> <li>Small group drawing activity on themes:                             <ul style="list-style-type: none"> <li>Small groups should collaborate together to draw one image; everyone should participate.</li> <li>Use a fun activity to divide into small groups, such as animal sounds (see Chapter 3).</li> </ul> </li> </ul>	30 min	6.4.II
	<ul style="list-style-type: none"> <li>Play the Little Ducky song again; ask the children to explain what it means to them.</li> </ul>	10 min	
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> <li>Serve snack if appropriate.</li> </ul>	15 min	N/A

## Out of the Shadows Session Series: Ages 6-9

SESSION THREE			
<b>Learning Objective:</b>	Children are better able to recognize and understand different emotions, and understand the power of acknowledging and expressing them.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Expressing our feelings with people we trust can help us make sense of what we are going through, and start to feel better.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap.</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Linking Emotions to Behavior.</li> </ul>	30 min	6.5.V
	<ul style="list-style-type: none"> <li>Game or energizer.</li> </ul>	15 min	Chapter 3
	<ul style="list-style-type: none"> <li>Puppet Activity on Expressing Emotions; options include:                             <ul style="list-style-type: none"> <li>6.5.III: Puppet Role Play</li> <li>Chapter 10 Exercise 2: Character and Emotions.</li> <li>Referring to the list of 'positive' and 'painful' emotions developed in Session 2, have children use sock puppets to demonstrate the feelings listed.</li> </ul> </li> </ul>	30-45 min	6.5.III or Chapter 10, Ex. 2
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Play the song again if the children like it</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> </ul> </li> <li>Serve snack if appropriate.</li> </ul>	10 min	N/A

## Out of the Shadows Session Series: Ages 6-9

SESSION FOUR			
<b>Learning Objective:</b>	Children feel more empowered and positive about the future.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>• Helping others can make us feel a lot better, too.</li> <li>• We all have the ability in ourselves to move forward positively, even though this may seem hard to believe at times.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	• Introduction to the session.	5 min	N/A
	• Recap.	10 min	N/A
	• Energizer: sock puppet techniques.	15 min	Chapter 10
	• Stick puppet making: each child makes two stick puppets, one happy and one sad.	20-30 min	Chapter 10
	• Stick puppet presentations in a group circle: “This puppet is sad because...” and “This puppet is happy because...”	15-20 min	N/A
	• Whole group discussion: Things to Do to Help Yourself <ul style="list-style-type: none"> <li>• Discuss examples from the film of actions that help to transfer sad feelings to happy ones.</li> <li>• Allow children to share their own experiences.</li> </ul>	20 min	6.6.I
	• Wrap up: <ul style="list-style-type: none"> <li>• Review key messages.</li> <li>• Evaluation (using same method as in session one, or a method of the animator’s choice).</li> </ul>	10 min	N/A
	• Administer Post-Test.	15 min	See MEAL Tools
	• Serve snack if appropriate.	Varies	N/A

## Out of the Shadows Session Series: Ages 10-12

SESSION ONE			
<b>Learning Objective:</b>	<ul style="list-style-type: none"> <li>Children realize they aren't the only ones who experience strong—or indifferent—feelings in response to their experiences.</li> <li>Children learn their peaceful/safe place.</li> </ul>		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Strong feelings—of fear, sadness, anger, etc.—as well as indifferent feelings are normal reactions.</li> <li>The situation children are living in is not their fault.</li> <li>There are ways to cope with a variety of feelings.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	• Introductions and ice-breaker game.	15 min	Chapter 3
	• Administer pre-test.	20 min	See MEAL tools
	• Introduce and view the movie: “We are going to watch a movie with puppets in it. This story is about feelings.” Or: “Children coming from trouble are going to look for solutions to ways to feel better. Let’s see what solutions they come up with.”	20 min	
	• Hassan whole group discussion (big-mouth puppet) <ul style="list-style-type: none"> <li>Following regular debrief questions, ask: What was the role of the wise man? Who would you trust in real life to be your wise man?</li> </ul>	15 min	6.4.I
	• Peaceful place guided imagery: <ul style="list-style-type: none"> <li>Debrief by discussing with children how the peaceful place can help them transition from a ‘sad place’ to a ‘happy place.’</li> </ul>	20 min	6.6.V (also Chapter 3.2)
	• Individual or small group drawing activity: Children draw an image to represent their peaceful/safe place (remind children that there are no wrong answers).	20 min	N/A (or see 6.4.II)
	• Evaluation: <ul style="list-style-type: none"> <li>Do a quick review with the children.</li> <li>Going in rounds, ask each child to share three words: <ul style="list-style-type: none"> <li>One emotion they have felt</li> <li>One new idea they had</li> <li>One action they will take</li> </ul> </li> <li>(Facilitators may need to give examples of emotion, idea, and action words, or ask children to give a few examples).</li> </ul>	10 min	N/A

## Out of the Shadows Session Series: Ages 10-12

SESSION TWO			
<b>Learning Objective:</b>	Children are better able to recognize and understand different emotions, and understand the power of acknowledging and expressing them.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Emotions can be confusing, especially if we don't talk about them.</li> <li>Expressing our feelings with people we trust can help us make sense of what we are going through, and start to feel better.</li> </ul>		
<b>Activities:</b>	<b>Description</b>	<b>Time</b>	<b>Manual reference</b>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap.</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Stick puppet making.</li> </ul>	20-30 min	Chapter 10
	<ul style="list-style-type: none"> <li>Small groups prepare a small show, and each child introduces his/her puppet character:                             <ul style="list-style-type: none"> <li>Who is your puppet? (Describe it)</li> <li>What does it represent?</li> <li>How does the puppet feel?</li> </ul> </li> </ul>	30 min	N/A
	<ul style="list-style-type: none"> <li>Linking Emotions to Behavior</li> </ul>	30 min	6.5.V
	<ul style="list-style-type: none"> <li>Wrap up:                             <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator's choice).</li> <li>Serve snack if appropriate.</li> </ul> </li> </ul>	10 min	N/A

## Out of the Shadows Session Series: Ages 10-12

SESSION THREE			
<b>Learning Objective:</b>	Children understand how connecting with others brings strength and comfort, and allows them to move forward more positively.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>Connecting with others makes us feel a lot better over time.</li> </ul>		
<b>Activities:</b>	<i>Description</i>	<i>Time</i>	<i>Manual reference</i>
	<ul style="list-style-type: none"> <li>Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>Recap.</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>Little Ducky song: Teach children the song and have them sing along. Then discuss with the group:               <ul style="list-style-type: none"> <li>How did this song make you feel?</li> <li>How was the duck feeling? What was different about his feelings at the beginning vs. end of the song? How did he overcome his sadness?</li> <li>Recognize that it is normal to feel sad like the duck, and it can be hard to overcome feelings – but it can be done and others can help us.</li> </ul> </li> </ul>	20 min	6.10
	<ul style="list-style-type: none"> <li>Whole group discussion: Things to Do to Help Yourself.</li> </ul>	15 min	6.6.I
	<ul style="list-style-type: none"> <li>Small Group Drawing Activity: Who or what plays the role of the Wise Man in your life? [May be introduced with a group discussion of what the wise man represents: courage, opportunity, empowerment; also a discussion of the kinds of people or objects that could fill the role of the wise man: animator, puppet, someone in your life.]</li> </ul>	30 min	6.4.II
	<ul style="list-style-type: none"> <li>Wrap up:               <ul style="list-style-type: none"> <li>Review key messages.</li> <li>Evaluation (using same method as in session one, or a method of the animator’s choice).</li> </ul> </li> <li>Serve snack if appropriate.</li> </ul>	10 min	N/A

## Out of the Shadows Session Series: Ages 10-12

SESSION FOUR			
<b>Learning Objective:</b>	Children feel more empowered and positive about the future.		
<b>Key Messages:</b>	<ul style="list-style-type: none"> <li>• Helping others can make us feel a lot better, too.</li> <li>• We all have the ability in ourselves to move forward positively, even though this may seem hard to believe at times.</li> </ul>		
<b>Activities:</b>	<i>Description</i>	<i>Time</i>	<i>Manual reference</i>
	<ul style="list-style-type: none"> <li>• Introduction to the session.</li> </ul>	5 min	N/A
	<ul style="list-style-type: none"> <li>• Recap.</li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>• Shadow or Stick Puppet Making</li> </ul>	20-30 min	Chapter 10 or 12
	<ul style="list-style-type: none"> <li>• Two Stick or Shadow Puppet Performances:               <ul style="list-style-type: none"> <li>• One group will do “One Year Later” and the other will do “The Village Children”; or, if the group is large, split into four groups with two groups doing each theme.</li> </ul> </li> </ul>	50 min	6.7.II-III
	<ul style="list-style-type: none"> <li>• Wrap up:               <ul style="list-style-type: none"> <li>• Review key messages.</li> <li>• Evaluation (using same method as in session one, or a method of the animator’s choice).</li> </ul> </li> </ul>	10 min	N/A
	<ul style="list-style-type: none"> <li>• Administer Post-Test.</li> </ul>	15 min	See MEAL Tools
	<ul style="list-style-type: none"> <li>• Serve snack if appropriate.</li> </ul>	Varies	N/A

# Preparation Checklist



Consult also: *Manual* Appendix 2: Rollout Planner

## Planning the series:

- Which film are you focusing on?  *Red Top, Blue Top*  *Out of the Shadows*
- How many sessions will you conduct? \_\_\_\_\_  
List the dates for each session: 1: \_\_\_\_\_ 2: \_\_\_\_\_ 3: \_\_\_\_\_ 4: \_\_\_\_\_

## TARGETING:

- Who is your target audience? What are their characteristics (age, nationality, status, etc.)? \_\_\_\_\_  
\_\_\_\_\_
- How many children do you plan to work with during this series? \_\_\_\_\_
- How many sub-groups will they need to be divided into? \_\_\_\_\_
- How many animators will you need (in order to have two per group)? \_\_\_\_\_
- How will children find out about the sessions? \_\_\_\_\_

## VENUE:

- Where will you conduct the sessions? \_\_\_\_\_
- Are any special permissions or authorizations needed?  Y  N  
If so, who will take the lead in communicating with the authority figure(s)? \_\_\_\_\_
- Do you need to make any modifications to the venue to make it suitable for showing the films & conducting activities?  Y  N If yes, list those here: \_\_\_\_\_

## LOGISTICS:

- Have you confirmed availability and electricity for a DVD player and/or projector?  Y  N
- What kinds of supplies and materials do you have access to for puppet-making and other activities?  
\_\_\_\_\_
- Will children need transportation to the venue?  Y  N If yes, list transportation plans here: \_\_\_\_\_
- Who will be responsible for snacks? \_\_\_\_\_

## REFERRALS:

- Does your organization have an up-to-date resource list and referral plans?  Y  N
- Are animators oriented on how to make a referral?  Y  N

## SECURITY:

- Who will be the security focal point? \_\_\_\_\_
- What are emergency procedures? List them here: \_\_\_\_\_
- Have animators been oriented to these procedures?  Y  N

## Planning each session:

(Copy this section and complete it for each session.)

- What are your objectives for the session (what do you hope children will gain from the session)?

\_\_\_\_\_

- Which key message(s) will you focus on in this session? \_\_\_\_\_

Activity description	Links to which key message?	Time needed	Supplies needed	Animator roles (name Lead, Support, and Puppeteer as relevant)

- Does the session include icebreakers at the beginning, energizers in the middle, and a positive wrap-up activity at the end?  Y  N
- If this is the first or last session in the series, have you included time to administer the pre- or post-test?  Y  N
- What are your backup (Plan B) activity options? List them here:

\_\_\_\_\_

- What challenges or reactions do you anticipate might come up in the session? For each challenge, brainstorm one or more ways you might handle this situation:

Challenge:	Possible solutions:

- Is it likely that parents may be present?  Y  N If yes:

Activities to be done with parents	Lead animator	Supplies needed

## Before each session:

- Have you practiced your puppetry skills?  Y  N
- Have you practiced leading activities?  Y  N
- Are you prepared to make referrals?  Y  N
- Have you thought about how you might handle challenging reactions or topics?  Y  N

To bring with you:

- DVD & Equipment (if needed)—remember to set up and test before the session!
- Big mouth puppet  Supplies and materials for activities
- Snacks  MEAL forms (if needed)



# MEAL Plan and Forms

CRS has developed a standardized monitoring framework for the use of *Out of the Shadows* and *Red Top, Blue Top*. The main objectives of this monitoring framework include the following:

- Promote internal evaluation of the project within the implementing team and guide steps for project improvement;
- Demonstrate credible results to donors and stakeholders; and,
- Create persuasive evidence of effectiveness that can be used to recruit partners and increase utilization of the films and other activities among agencies responding to crises.

The monitoring framework is intended to be user-friendly and easily replicable by untrained staff.

Implementation of the puppetry methodology across the Middle East will be monitored using various tools that permit the reliable collection of quality information from all stakeholders. Detailed instructions for all tools are available from local CRS offices.

- **Form 1: Registration Form**
- **Form 2: Training of Animators Report Form**
- **Form 3: Film/Activity Report Form**
- **Form 4: Pre-Test Form**
- **Form 5: Post-Test Form**
- **Form 6: Analyzing Post-Test Form**
- **Form 7: Child Resiliency Survey Form**

These forms are designed to capture data on indicators at three levels: Output, Outcome, and Impact:

- ✦ Output indicators:
  - 1.1: Number of sessions conducted
  - 1.2: Number of children exposed to the methodology
  - 1.3: Number of 'Training of Animators' events conducted
  - 1.4: Number of people trained in the methodology
  - 1.5: Number of trainees demonstrating participatory training skills, effective puppetry skills, and understanding key messages
- ✦ Outcome indicators:
  - 2.1: Percentage of children identifying new strategies to cope with feelings
  - 2.2: Percentage of children identifying new cooperative problem-solving strategies
- ✦ Impact indicators:
  - 3.1: Percentage of parents/educators of enrolled children who report that their children show improved social integration
  - 3.2: Percentage of parents/educators of enrolled children who report that their children show improved psychosocial well-being

CRS provides copies of a specially-designed MS Access database to all implementing organizations reporting on the data collected through these tools.

# MEAL Tools

## Registration List Form

For use with all sessions

**Block 1:** Provide general information on the training

Date of session/training:

Location of session/training (city, country):

Type of session (check one):

Training of animators

Film/activity session

Module(s) Presented:

Peace Building (Red Top, Blue Top)

Trauma (Out of the Shadows)

Both

*Instructions: Names of the participants will only be used to track how many different individuals participate in sessions, which will be necessary as some individuals attend more than one session. Names of participants will not be published under any circumstances. If you cannot provide the names of participants for security reasons, please provide unique numbers for each participant and use those unique numbers each time the participant attends a session.*

**Block 2:** Collect information for all session participants

Block 2: Collect information for all session participants			Block 2: Collect information for all session participants				
	Name	Gender	Age		Name	Gender	Age
1				15			
2				16			
3				17			
4				18			
5				19			
6				20			
7				21			
8				22			
9				23			
10				24			
11				25			
12				26			
13				27			
14				28			

## Training of Animators Report Form

For use with all trainings of animators

This form should be completed immediately following each **training of animators** that is conducted. Please note that this form **does not** replace a complete list of training participants (Form 1 – Registration List). Both documents are required. If the training involves a practice session with children, please complete a Film/Activity Session Report Form and complete a separate registration form for the children.

### Block 1: Provide general information on the training

Date of Training:

Location (City, Country):

Number of days that this training encompassed:

1  2  3  4  5  6  7

Partner (or partners) implementing the training

(Complete if there is a second implementing organization)

Organization name:

Organization name:

Contact phone:

Contact phone:

Contact email:

Contact email:

Module(s) Trained: *Peace Building (Red Top, Blue Top)*  *Trauma (Out of the Shadows)*  *Both*

[ \_\_\_\_\_ ] # of participants who were trained in the methodology for the first time

[ \_\_\_\_\_ ] # of participants who had already received training in the methodology

### Block 2: Indicate to what degree you (a staff member) agree or disagree with the following statements.

When asked at the end of the training, participants reported that they felt the training was effective.

Strongly Agree  Agree  Neither agree nor disagree  Disagree  Strongly Disagree

By the end of the training, participants demonstrated participatory training methods.

Strongly Agree  Agree  Neither agree nor disagree  Disagree  Strongly Disagree

By the end of the training, participants understood the key messages of both films.

Strongly Agree  Agree  Neither agree nor disagree  Disagree  Strongly Disagree

By the end of the training, participants demonstrated effective puppetry skills.

Strongly Agree  Agree  Neither agree nor disagree  Disagree  Strongly Disagree

### Block 3: Trainer feedback and comments

Please include any additional observations or comments you have about the training participants or the effectiveness of the training.

## Film/Activity Session Form

For use with all implementation session

*This form should be completed each time that the films are used with a group of children. Please note that this form **does not** replace a complete list of training participants. Both documents are required.*

### Block 1: Complete for each session

Date of session:

Location (City, Country):

Planned number of sessions for this group of children (*include this session in your total*):

1  2  3  4  5

Number of sessions that this group of children have participated in previous to this event:

1  2  3  4  5

Partner (or partners) implementing the training:

(Complete if there is a second implementing organization)

*Organization name:*

*Organization name:*

*Contact phone:*

*Contact phone:*

*Contact email:*

*Contact email:*

Module(s) Trained: Peace Building (*Red Top, Blue Top*)  Trauma (*Out of the Shadows*)

[ \_\_\_\_\_ ] # of participants who were exposed to the methodology for the first time

[ \_\_\_\_\_ ] # of participants who had been exposed to the methodology

### Block 2: Animator feedback and comments

Please include any important observations or comments about the session.

## Pre-Test Form

For use with all first-session activities (p. 1 of 2)

Complete this form, along with the participant, at the very beginning of any session, with the exception of a Training of Animators. Each participant should complete the form before activities begin.

### Block 1 – To be completed by participant

Date of Session: \_\_\_\_\_ Location of Training (City, Country): \_\_\_\_\_

Participant Name: \_\_\_\_\_

Which film session did the participant attend?

*(Out of the Shadows)*                       *(Red Top, Blue Top)*                       *Both*

[ \_\_\_\_\_ ] # of sessions that the participant previously attended

### Block 2 – To be completed by participant IF participating in the *Out of the Shadows* module.

**Imagine your best friend has to move away soon. He/She is very sad.**

*What kinds of things can your friend do to feel better?*

*What kind of things can you do to help your friend feel better?*

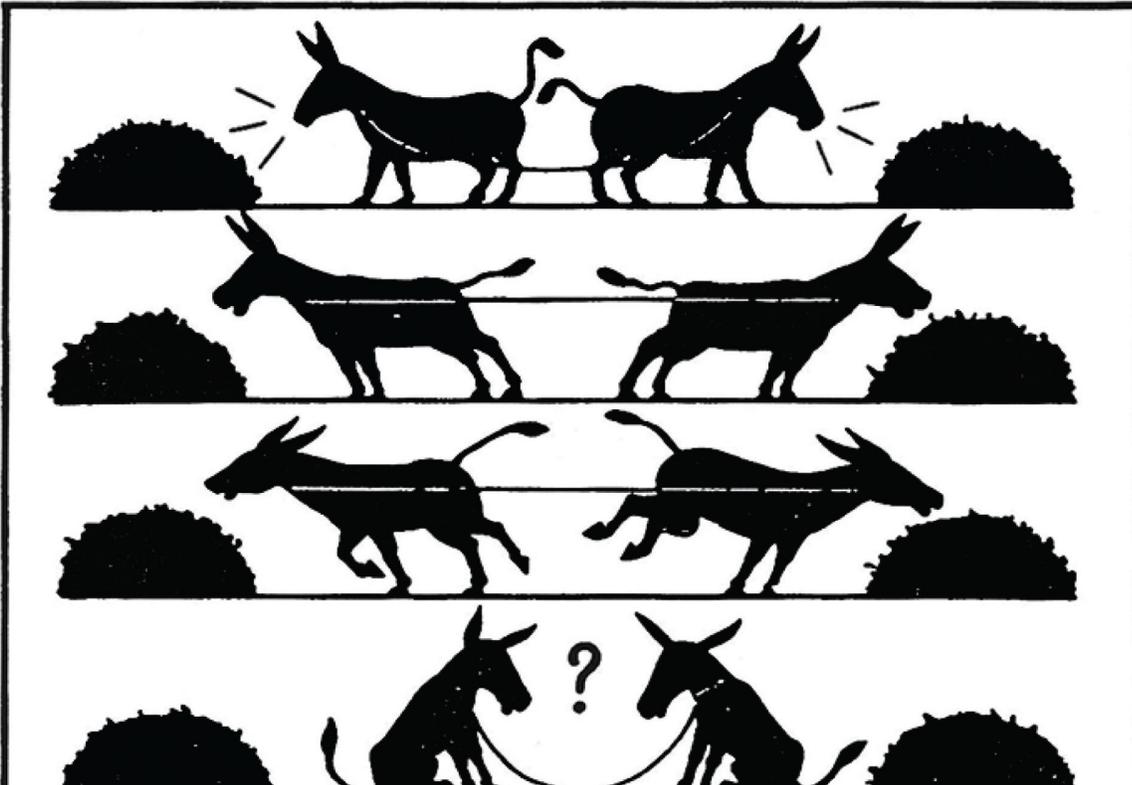
## Pre-Test Form

For use with all first-session activities (p. 2 of 2)

Complete this form, along with the participant, at the very beginning of any session, with the exception of a Training of Animators. Each participant should complete the form before activities begin.

**Block 3 - To be completed by participant IF participating in the Red Top, Blue Top module.**

Look at the picture below. Each donkey needs the pile of food. The donkeys want to eat the food but because they are tied to each other they can't reach the food.



Think about the situation of these donkeys. What can the donkeys themselves do to solve their problem?

## Post-Test Form

For use with all implementation activities (p. 1 of 2)

*The participant should complete this form, at the completion of a series of sessions, with the exception of a Training of Animators. Each participant should complete the form after all activities have been complete.*

### Block 1 – To be completed by the participant

Today's Date:

Location of Training (City, Country):

Name of Participant:

Which session did the participant attend?

*Out of the Shadows*

*Red Top, Blue Top*

Both

[ \_\_\_\_\_ ] # of sessions that the participant previously attended

Please list the date and mark the film module that you attended on that date:

Date	Film Module Attended ( <i>check one</i> )					
	<input type="checkbox"/>	<i>Red Top, Blue Top</i>	<input type="checkbox"/>	<i>Out of the Shadows</i>	<input type="checkbox"/>	<i>Both</i>
	<input type="checkbox"/>	<i>Red Top, Blue Top</i>	<input type="checkbox"/>	<i>Out of the Shadows</i>	<input type="checkbox"/>	<i>Both</i>
	<input type="checkbox"/>	<i>Red Top, Blue Top</i>	<input type="checkbox"/>	<i>Out of the Shadows</i>	<input type="checkbox"/>	<i>Both</i>
	<input type="checkbox"/>	<i>Red Top, Blue Top</i>	<input type="checkbox"/>	<i>Out of the Shadows</i>	<input type="checkbox"/>	<i>Both</i>
	<input type="checkbox"/>	<i>Red Top, Blue Top</i>	<input type="checkbox"/>	<i>Out of the Shadows</i>	<input type="checkbox"/>	<i>Both</i>

### Block 2 - To be completed by participant

Did you like the film?

Yes  No

*If no, why not?*

Would you want your friends to see this film?

Yes  No

*If no, why not?*

### Block 3 – To be completed by participant IF participating in the Out of the Shadows module.

Now that you have watched the film, imagine again your best friend has to move away (soon). He/She is very sad.

*What kinds of things can your friend do to feel better?*

*What kind of things can you do to help your friend feel better?*

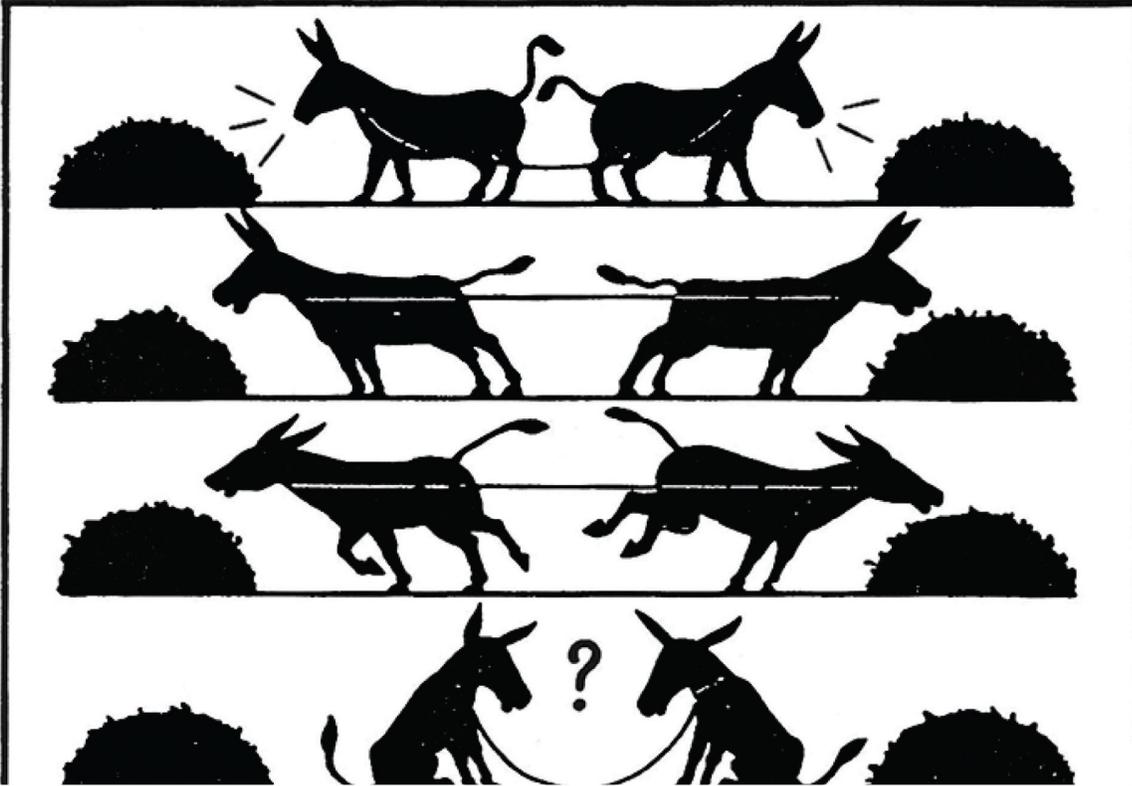
## Post-Test Form

For use with all implementation activities (p. 2 of 2)

*The participant should complete this form, at the completion of a series of sessions, with the exception of a Training of the Facilitators. Each participant should complete the form after all activities have been complete.*

**Block 4 - To be completed by participant IF participating in the Red Top, Blue Top module.**

Now that you have watched the film, look again at the picture below. Each donkey needs the pile of food. The donkeys want to eat the food but because they are tied to each other they can't reach the food.



Think about the situation of these donkeys. What can the donkeys themselves do to solve their problem?

## Analyzing Post-Test Form

For use following all implementation activities (p. 1 of 2)

*This form should be completed after the post-test has been administered following a series of sessions.*

### Block 1 - This section to be filled out by facilitator from information on the pre/post test

Date of session (pre-test): \_\_\_\_\_ Location of sessions (City, Country): \_\_\_\_\_  
 Date of session (post-test): \_\_\_\_\_

Participant Name: \_\_\_\_\_  
 [ \_\_\_\_\_ ] # of sessions that the participant attended

For which module did the participant complete the module?

Trauma (*Out of the Shadows*)  [→ Proceed to Block 2]

Peace Building (*Red Top, Blue Top*)  [→ Proceed to Block 3]

Both  [→ Proceed to Blocks 2 & 3]

### Block 2 - Out of the Shadows

*Compare the pre and post-tests for each respondent. Please record here the positive strategies that respondents identified in both the pre and post-test that **their friend can do** in order to feel better.*

Pre-Test	Post-Test	Strategy
		Connecting with others
		Engaging in positive actions (listening to music, drawing, reading)
		Doing something to help others
		Accepting their own feelings or emotions, whether good or bad
		No strategies identified by respondent
		Other ( <i>please write a summary of the response and any relevant comments</i> ):

*Compare the pre and post-tests for each respondent. Please record here the positive strategies that respondents identified in both the pre and post-test that **they can do** in order to help their friend feel better.*

Pre-Test	Post-Test	Strategy
		Listening to the friend
		Validating the friend's feelings
		Engaging in positive activities (playing, drawing, sing, dance etc)
		Connecting the friend with others in the community
		No strategies identified by respondent
		Other ( <i>please write a summary of the response and any relevant comments</i> ):

## Analyzing Post-Test Form

For use following all implementation activities (p. 2 of 2)

*This form should be completed after the post-test has been administered following a series of sessions.*

### Block 3 - Red Top, Blue Top

Compare the pre and post tests for each respondent. Please record here the suggested **strategies**, identified by the respondents, **for the donkeys to eat the food**. Refer to the instruction sheet for explanations of the categories.

(Please make note of any solutions that do not fit into the categories):

Pre-Test	Post-Test	<b>Positive Solutions</b> <i>(A positive solution will typically identify collaborative, non-violent solutions where the donkeys have to work together to solve the problem)</i>
		The donkeys talk to each other to find a solution
		The donkeys listen to each other to hear what the other one thinks
		The donkeys ask a friend to help them solve their problem
		The donkeys take turns eating the two piles of food
		The donkeys take turns, letting one finish his food before the other gets to eat his pile
		The donkeys work together to chew through the rope
		The donkeys compromise and each one gets to eat half of his food.
		No strategies identified by the respondent
		Other <i>(please write a summary of the response(s) and any relevant comments; add a check mark for each separate solution named):</i>

Pre-Test	Post-Test	<b>Negative Solutions</b> <i>(A negative solution will typically identify individualistic, selfish, or forceful approaches to solving the problem)</i>
		The donkeys pull on the rope until it breaks
		One donkey kicks the other
		One donkey eats all his food and the other one goes hungry
		Neither donkey gets to eat his food
		No strategies identified by the respondent
		Other <i>(please write a summary of the response(s) and any relevant comments; add a check mark for each separate solution named):</i>

## Child Resiliency Survey Form

*For use approximately two weeks after a film/activity session. The partner implementing each training session is responsible for finding parents/educators of participating children in order to conduct the survey.*

**Block 1: Staff should ask the parent questions to complete the following general information about the child**

Name of Respondent:	Relationship to child:
Name of child:	Date(s) child attended activities:
Age of child:	Sex of Child: <div style="text-align: center;"> <input type="radio"/> Male      <input type="radio"/> Female         </div>
Module(s) Trained: <i>Peace Building (Red Top, Blue Top)</i> <input type="radio"/> <i>Trauma (Out of the Shadows)</i> <input type="radio"/> <i>Both</i> <input type="radio"/>	
[ _____ ] # of sessions that the participant attended	

We would like to thank you for taking time to sit with us and answer some questions about your child. These questions are designed to help us understand how he/she manages stressful or traumatic situations and will help us to better meet your child's needs through our program.

**Block 2: Please think about the way your child's behavior has changed since your child attended. How would you describe the changes you've seen in the following behaviors since then?**

Much Less	Less	No Change	More	Much More	
<b>Social Integration (<i>Do not read this category to respondent</i>)</b>					
10	20	30	40	50	Has positive interaction – helping, supporting, praising, listening to and talking – with friends and classmates?
10	20	30	40	50	Plays games or sports or does other activities with friends and classmates?
10	20	30	40	50	Cooperates, rather than fights, with others
<b>Psychosocial well-being (<i>Do not read this category to respondent</i>)</b>					
10	20	30	40	50	Seems able to concentrate or pay attention?
10	20	30	40	50	Seems confident that he or she can solve his or her own problems?
10	20	30	40	50	Asks for help from me or other caregivers when they are having a problem?
10	20	30	40	50	Talks about his or her life, thoughts, or feelings with me or other people?
10	20	30	40	50	Behaves in a manner that seems like his or her normal behavior (Does not become <i>abnormally combative, argumentative, clingy, withdrawn, or depressed</i> )*

**Block 3: Ask the parent/guardian the following questions.**

Please describe other activities or programs that may have contributed to the improvements you have seen in your child.

Please describe concerning behaviors that are still exhibited by your child.





*Standards and Guidance for use of the films Out of the Shadows and Red Top, Blue Top*  
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