



**Ideas Bank of Creative Activities for  
Children at Drop-in or Residential Centres**  
(Low Budget Activities for Non-literate Children)

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*Creative Activities for Children at Drop-in or Residential Centres*

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## Creative Activities for Children at Temporary or Residential Centres

The original title of this document was Creative Activities for victims of CSEC (Commercial Sexual Exploitation of Children). That was the purpose for which we began to collate them. But, that would have been misleading. There are very few centres that only accept CSEC victims. Such children may be included in the numbers at any street kid or residential programme working with abused children, so the activities we have selected are relevant and beneficial to all.

In the training materials on this site, ECPAT drew up a list of the characteristics we would like you to encourage in the children who pass through your care.

We would like the child to:

- Participate well (A)
- Be Sympathetic/Empathetic (B)
- Be Able to Solve Problems (C)
- Be Able to Control Impulses and Emotions (D)
- Trust and be Trusting (E)
- Be Unselfish (F)
- Have an Appealing Temperament (G)
- Be Creative and Be Autonomous (H)
- Be Able to Communicate at Various Levels (I)
- Be Persistent/Patient (J)
- Be Achievement Oriented (K)
- Have High Self-esteem (L)
- Be Humorous (M)
- Be Resilient (N)

## **Building Strengths**

In the other training materials we only briefly touch on how we would go about building these strengths. Obviously an atmosphere of trust and respect will go a long way towards changing the child's self-concept. Education, life skills and health care will better equip the child to face the outside world. But there is a need to grab the child's interest before any of this can happen. Despite their outward pseudo-adult demeanour, these are still children. Play and creativity are still very appealing to them as they were probably denied such luxuries when they were younger.

Of course, in the limited time we generally have to work with the children, we are not going to achieve very many of the ideals above, or to establish them with sufficiently deep foundations. But at the centres, we are able to give them a taste of the benefits of these characteristics. We can show them how others with such positive traits are able to deal better with problems, and how, with even very basic skills, they can participate more effectively with others.

One of the important points to remember is that in many centres world wide, the children are not obliged to attend. They come because we offer some tangible service (food, accommodation, a shower, clean clothes, medicine, safety, etc.). We do not force the children to participate. Those centres that do, often have poor results in rehabilitating young people who were involved in CSEC.

If, however, you are working at a secure centre where the young people are not at liberty to come and go as they please, activities such as those we recommend here will improve the atmosphere at your centre and can become regular components of the timetable. The objective then will be to make the children competent in the activities. This in turn will improve communication as well as addressing social and psychological issues.

As discussed in our other training materials, it is often preferable to wait until the child is ready to leave prostitution and asks for your help, than to bully him/her into exiting. You want them to come to see you at your centre and eventually enjoy being there enough to allow you to start working on other needs, such as education and counselling. As *freedom* is a major component of the child's life, *fun* is one way to encourage them to use your centre. We believe that through fun activities, you can begin to engage street children, make them feel comfortable with you, and also address a number of issues of character building at the same time.

You will find that some children who have been on the streets for a long time already possess many of the characteristics on the list, particularly autonomy, resilience, and humour. But for many, these are

overstated in order to compensate for the traits they lack. Some of the funniest and most popular children we work with are actually those in greatest need of other traits such as patience, self-esteem and creativity.

## **Creative Therapy vs Therapeutic Activities.**

It is particularly the use of creative activities that we are emphasising in these materials. It is very important to point out that we are not training counsellors here. We are merely suggesting activities and games that caregivers with little or no training in psychology can provide to abused (and non-abused) children.

Trained and experienced therapists and counsellors use creative therapies (drama, art, music, craft, movement etc.) as a method of drawing out the hurt from children who have been abused. The activities are merely a means to an end. For example, a counsellor may use the child's pictures to lead that child on a journey back to the original cause of her trauma.

The creative activities we suggest here are therapy in themselves. We believe that just participating in the activities suggested, will be a positive experience for the child and the caregivers. We have avoided work that could be emotionally stressful, but have specifically included activities that may raise awareness in the child of his or her own potential.

We particularly encourage caregivers to think about the specific traits each activity emphasises. We have put our thoughts at the back of the book but we would like you to read the activity first and then note their ideas down in the space provided. In some cases we recommend teaching a game or activity the children can play when away from the centre, particularly when they are alone.

## Activities

As we realise that many of you are working with limited budgets, we have made attempts to select activities that involve little or no material input, and that can be conducted without a budget. Some of you will probably have seen a number of these activities before. They were taken from many sources, particularly from programmes at centres we have visited. We will be suggesting activities under the following headings:

**Play**

**Sport**

**Games**

**Art/Craft**

**Exercise**

**Music/Dance**

**Drama**

**Reading/Listening**

**Creative Expression**

This order is not accidental. We have found that some activities have more of an attraction to new children and are less stressful than others. For example, a child on his/her first visit is less likely to get involved in a drama or creative expression activity than to first watch, and then participate in, a game or sport. The activities later on the list are likely to be more successful with children who have volunteered to return to you.

We will suggest individual, pair, group, and whole class activities. Where reading or writing is a focus, we will make alternative suggestions for children without literacy. If you have other low/no budget activities you would like to see added to this document, please feel free to write them up in the same format and send them to us at ECPAT International.

**We cannot list all of the suggestions we have been given, but we offer some here to stimulate your own creativity. Although we have tried our best to describe the activities, there are illustrations for each to help you imagine what they look like. They are to be found in at the back of this manual, e.g. (I.a) = Illustration a.**

## **Play**

Play is a vital aspect of child development. Children pass through various stages of play. These help them make sense of what is happening around them and prepare them for the world. The normal progression starts with babies touching objects and surfaces, and exploring their environment. Toddlers often adopt an object: a blanket, a toy etc. as an extension of themselves. The object becomes a companion.

The child then slowly moves into the realm of symbolism. Objects can represent something or somebody. A plate may become an airplane, a broomstick or a sword. Finally, the child begins to act out situations. S/he pretends to be somebody or somewhere else. At this stage the child becomes involved in role-playing. Children often act out what they have seen adults do or imitate dramas from TV. This make-believe play starts to involve others and is a key step towards socialization.

These stages are common in children from most backgrounds in any geographical location. They are instinctive procedures towards growing up. But for some, the opportunity or facilities for play are restricted or even denied. Children raised in poverty or deprivation are often malnourished and do not have the energy to enjoy their early childhood. They have no toys and are often moved around too often to make friends and play with other children.

So, belatedly, we should be able to make play available to the children we work with, no matter how old they are. When we play with our own children, we enjoy the experience as much as they do. We are able to shake off our sensible adult selves and get happily involved in something apparently meaningless. This involvement allows us to see, first hand, the therapeutic value of interaction with objects and with others in activities whose only purpose is fun.

## **Toys**

There is on going debate about the appropriateness of having toys at centres for street children. The tougher adolescents may clearly see a toy room as silly or condescending. But when the older children are asked to supervise the younger ones in play areas, we invariably find that the former are more active and engrossed than the latter. If a centre includes a daycare creche, this may be one way of giving the adolescents responsibility (taking care of toddlers) and an outlet for their own creative

needs (playing with carefully selected toys). In such cases, there will need to be close supervision/observation by the carers.

### **Toys for sensations (tactile)**

If, as a guide, we follow the natural process of play mentioned in the introduction, we can provide similar experiences for children at our centres through toys. A baby relies on tactile stimulation to learn about the world. By providing toys or equipment that encourages children to use touch, sight, and hearing, we can awaken an awareness of sensation that the child may not have developed. (These lists are suggestions only)

*Building bricks*

*String/wool*

*Smooth wooden toys*

*Assembly toys (Lego etc)*

*Jigsaw puzzles*

*Toy musical instruments (banging, ringing, shaking etc)*

*Marbles*

*Beads*

*Colouring books*

*Plasticine/playdough*

*Hand computer games*

*Water (containers/sink)*

*Sand, earth (buckets/spades)*

### **Toys for new experiences (symbolism)**

With a choice of different types of toys (old, donated toys are better than new expensive ones that may offer too much temptation to 'borrow'), we can give our children experiences beyond their own limited and unpleasant world.

*Dolls*

*Dolls' house*

*Transport (Train set, aeroplanes, ships etc.)*

*Garage/cars*

*Miniature road network, houses*

*Animals/zoo*

*Monsters*

*Historical figures*

*Space creatures/rockets*

*Cartoon characters*

*Masks/Dress up clothes*

*Toy sets (Hairdressing/Carpentry/Mechanics/ Dressmaking etc)*



### Toys involving cooperation (socializing)

Toys that need to be shared with others or that encourage cooperation will allow the children to socialize informally. (see games section also)

*Board games*

*e.g. Ludo, Snakes and ladders, Go*

*Fuzball (table football)*

*Subbuteo (or other miniature sports activities)*

*Checkers/Chess*

*Puppets*

*Twister*

*A Shop (with containers and fake money)*

*Little dinner set for picnic*

Remember, the purpose of the playroom/area is to encourage the participation of the child, not to restrict him/her. The child decides at the beginning whether s/he wishes to join in with the others or play alone. The child's choice of toys is unstructured and unlimited although rules about turn-taking/sharing need to be established, and 'safety' is a consideration. Is the child using the aeroplane to hit another over the head? If staff numbers are limited, monitoring this area could be handed to a peer counselor or older, trusted child.

We are not suggesting here that toys are the only way for a child to play. But children may need the stimulation to activate their imaginations. Creativity comes from experience, and the experiences of street children do not often extend beyond their immediate survival. As an introduction, toys can be attractive and unthreatening to a new visitor. Children who have attended the centre regularly (or who have been in a residential centre for some time) will have learned other games that could be just as interesting to the new children. These new visitors should understand that they are just as welcome to sit and watch as they are to join in.

## Sport

As you are probably limited by space, some sports will be impossible for you to stage unless you develop a smaller version of the original. This is possible for most sports as we will show you later.

We feel it important to emphasize the **playing** of the game (process) rather than the **winning** of it (outcome). Winning is good. It gives you a buzz and a sense of achievement. Your children will want to win. It is natural. But for every winner, there has to be a loser. And these children have done enough losing already.

So how do we keep the winning without having losers? Possible ways are to rotate the players back and forth between teams, make regular substitutions in one-on-one games, not keep the score, give handicaps, or pair weaker and stronger players. Be sure to give weak players the opportunity to play in strong teams often. It also does super athletes good to lose every now and then.

The suggestion we like the most, is for the children, as a team or individually, to go for records. That way they are competing against themselves. In some activities, e.g. keeping a football in the air with the foot, it is possible for each child to try to beat the number they achieved previously. You can enlist the better children as coaches or personal trainers for the weaker ones. In this way, the coach also has an investment in the process. Always look for children with skills to coach others.

### Sports with limited funds and space

**Wall table tennis** (as seen in the movie Forrest Gump)

Regular table against (or near) wall. Players hit table tennis ball with bat, a book or hand so that it hits the wall first then lands on the table. Anybody near the bounce can hit it back. The further the table is from the wall, the more difficult this is. (I.a)

**Handball**

Same as above but with tennis ball against a wall.

### ***Indoor bowling***

Ten objects (plastic bottles, toilet roll inners, rectangular boxes) are set out as in (I.b). Players roll a ball from the other side of the room and try to knock down the skittles.

### ***Bench tennis***

Using a bench, chairs or a table on its side as the net, individuals or pairs play tennis across it. They use their hands (or feet) and a tennis ball. The ball must bounce once before they kick or hit it back. (I.c)

### ***Frisbee (or table tennis) Golf***

Lay out buckets, bins or pots around the room with numbers on them. If you have Frisbees (plastic plates will do), the buckets are put upright. Players aim to throw the Frisbee into the bucket. If they miss, they pick up the Frisbee where it landed and continue to throw until it lands in each bucket by number. Children keep their own score, counting the number of throws it takes them to get the Frisbee into all the buckets.

If you have table tennis or tennis balls, the buckets are laid on their sides and the balls have to be kicked from one to the next landing in the bucket each time. (I.d)

### ***Wheelbarrow Obstacle Course***

Like horse jumping. The room is set out with various obstacles (mattresses, table to go under, wood on bricks as seesaw, sheet to go under, etc.) One player holds the feet of another like a wheelbarrow, and steers the other around the room from obstacle to obstacle. The round is timed and others try to beat the time. (I.e)

### ***Circle volleyball***

Children form a circle. Use ball (but cushion or pillow is more fun) and see how long they can keep it in the air. Keep going for new records. Could impose penalties for people who make mistake, e.g. only one hand, down on one knee, one eye, etc. (I.f) This can also be a soccer game.

### ***Flipflop bowls***

An object is placed on the other side of the room (plastic bottle, box) Players throw their own sandals (or in cold countries, a cap or rolled up socks) to land as near to the object as possible. After everyone has thrown, they measure the distance of their sandal from the object. The three nearest get 3, 2 and 1 points respectively. (If you are losing badly it is ok to aim at the object to move it away from the other players' sandals) (I.g)

### ***Hurling***

Similar idea to above. Three concentric circles are drawn on the floor in chalk on one side of the room. Player has a broom and three plastic bowls which s/he has to push across the room to land in the inner circle using the broom.

### ***Tunnel ball***

Players line up behind one another in teams. Each team has a ball (or cushion or silly object) that they have to pass from the back of the line to the front (either over their heads or through their legs). When the object reaches the front, the front person carries it to the back and sends it forward again. Teams compete against each other. (I.h)

### ***Goalkeepers***

Two teams line up facing each other on their knees on opposite sides of the room about a metre from the wall. There are about ten balls (or cushions or beanbags) distributed amongst the players. The idea is to roll or slide the objects or balls between the opposing players to hit the opposite wall. Every time an object hits the wall is a goal for the other team (so you need two referees to keep the score). (I.j)

### ***3-a-side Punchball***

Place one chair as a goal at each end of room. Three players on each team on their hands and knees (knee padding helps). Same rules as soccer except players can only punch the ball and it is not allowed to go above waist height. Players cannot stand up. As soon as a goal is scored, the losing team is replaced by another team without play stopping.(I.n)

### ***Chairapillar***

Four chairs are placed in a line side by side. Three children stand on them. Team moves forward by standing on the front three chairs and lifting the rear chair to the front. Children can compete against other teams or in a time trial against their previous record. (I.nn)

(Here follow some table-top sports)

### ***Blow football***

Make two small goals from card or wire and put one at each end of the table. Two teams sit alternately around the table (team a, team b, team a, etc.) Each player has a straw. On the table is a table tennis ball (or a feather). The players cannot leave their seats but they must work together to blow the ball into their opponent's goal. It can be fun to use a fan instead of a straw. (I.k)

### *Shove penny*

Similar to hurling (above). Draw lines across one end of the table with various scores. Players take it in turns to put a coin overlapping the other end of the table and shove it with the heel of the hand into the highest score area. (I.l)

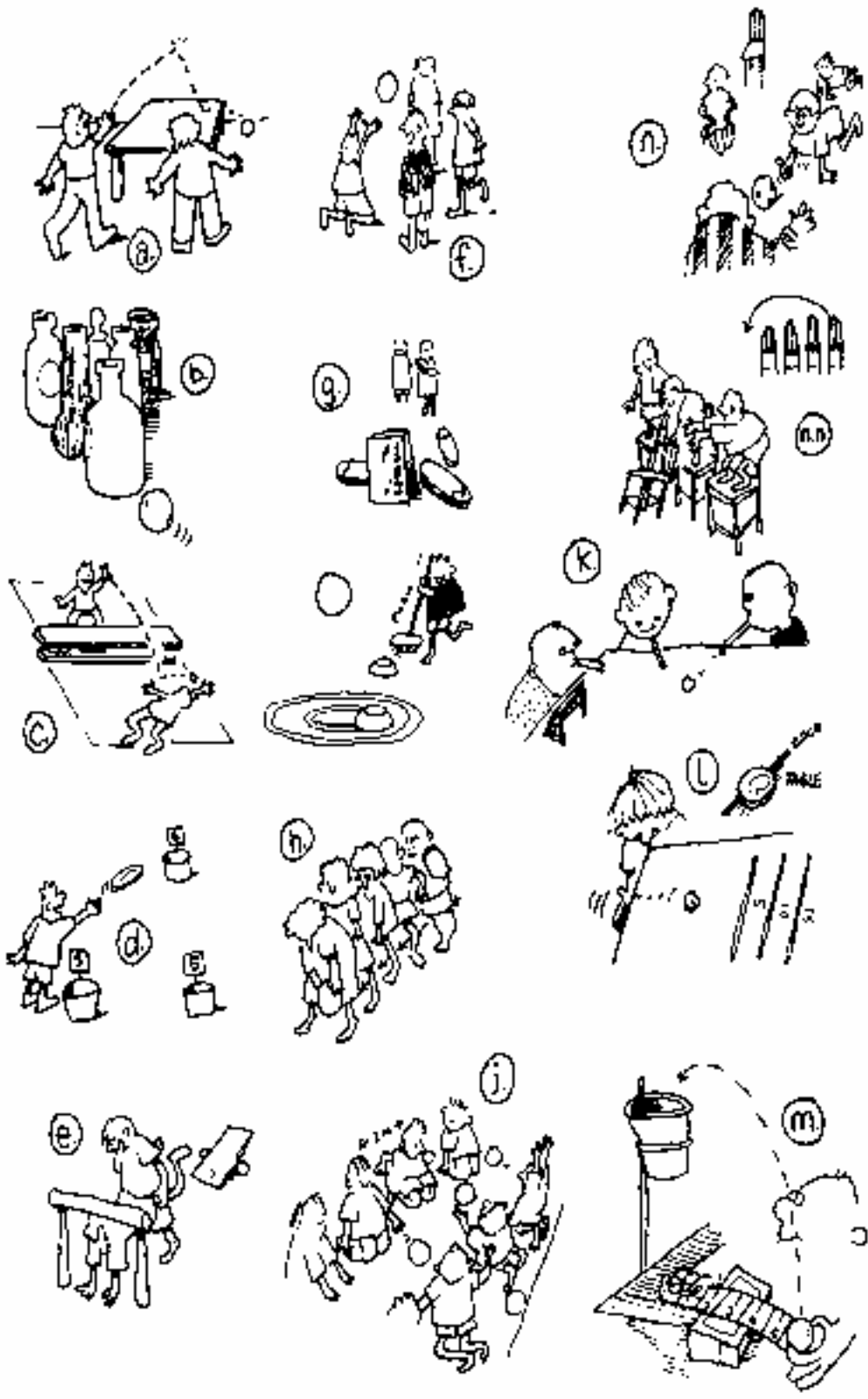
### *Ruler basketball*

Put a cup at each end of the table. One player at each end has a brick and a plastic ruler. They take it in turns to use the ruler as a spring to get a table tennis ball into the opponent's cup. (I.m)

### *Swimming/Life saving*

In this section it is worth pointing out the value of teaching children to swim. If you have access to a pool and a sponsor to cover the costs, this is one of the most useful skills you can give. It can also be a lot of fun. You may find owners of private pools who appreciate the work you are doing and who are willing to have six or so children at a time in their pool once or twice a week (though the owner may ask that the children shower before they get in the pool)

For projects operating near rivers or beaches where the children are already comfortable with the water, it could help to offer lifesaving badges for progressive levels of lifesaving skills. Many surf-lifesaving or swimming clubs offer such badges and may be prepared to cooperate in the training. There are a number of disciplines that come into play when learning to save the life of others (responsibility, selflessness, patience) as well as physical strength and swimming skills.



# Games

It is through the use of games that we can begin to fine-tune certain characteristics in children. Children instinctively rebel against rules and authority. However, in games the rules are enforced by the children themselves, thus instilling the importance of discipline and self-control. None of the games introduced here rely on the ability to read and write. Some of them could eventually be utilized to introduce literacy but it will be the job of your educator to begin such a programme once the children are comfortable at the centre. We will look at three different types of games:

- Physical/Motor Skills
- Mental Skills
- Chance

## Physical/Motor Skills

### *The block game*

This involves some work for the children on your woodwork programme if you have one. They produce 44 small wooden blocks (2cm x 2cm x 8cm) and set them out as in diagram I.mm. The object of the game is for each player (maximum 4) to push out a wooden block from anywhere in the tower without the tower falling over. If successful, they place the block on top of the tower in any position they like. The game continues until someone knocks over the tower. (I.mm).

### *House of Cards*

Each player has ten playing cards. At the word 'go', each has to build the tallest tower they can. When one player has used all his cards, the game stops and the towers are judged. (I.o)

### *Juggling*

Fun to teach and learn. Begin with two bean bags and one hand and progress to two hands and three or four bags. This is a game against yourself by trying to beat your previous best time.

### *Minefield*

Players are in pairs. One player is blindfolded. The other is on the other side of the room. Staff scatter paper plates on the floor between the players. Player one has to guide player two across the room without stepping on a plate (mine) with instructions such as stop, turn left/right, go forward/back a little etc.

This can be played as a direct race between pairs or a time trial. (I.p)

### *Pick up sticks*

A set of toothpicks is needed. Player one drops them on a table. Player two picks up one of the sticks without disturbing/moving any other stick. If he is successful, he keeps the stick. They take it in turns until all the toothpicks are gone. They then count the sticks to see who has most. (I.q)

### *Darts*

There are a number of games you can play with a dartboard although this activity will need to be monitored closely.

Apart from the standard game of 301, you can also try:

Mickey Mouse: Players try to get three darts in the same number at any time during the game. If they are successful, they own that number and every time they hit that number from then on, that amount is added to their score. So, for example, if I get three 20s and in my next throw I get two more, 40 is put on my score. But if the other player hits three 20s, that number is cancelled and nobody can score on it any more. Doubles and trebles can also be owned. They can count as the number they are on (20 plus 20) or as three doubles or three trebles. (I.r)

A score sheet might look like this:

Colin

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	D	T	B <sub>o</sub>
							✓			1				✓					✓		✓	<sup>5)</sup>
							✓			✓									✓			
							✓												C			
							8												40			

The 20 has been cancelled by the other player but Colin can still score on 8s etc.

or

In Between: 3 Players are needed. The object is to have the middle score at each round (2 points) and at the end of the game (20 points). The



game ends in the round where a player reaches 200. Scoring might look like this:

P1 17

P2 41

P3 30 (wins first round =2 points)

P1 12

P2 18 (wins second round = 2 points)

P3 24

etc.

### ***Individual Jacks***

Ten small stones on the table. Player picks one up, throws it in the air, claps, picks up a second stone and catches the first in the same hand. Throws up two, claps, picks up another, catches the two in the same hand. This keeps going until player throws and catches all ten. If she is good at this she can try the other hand. (I.s).

### ***Musical Plates***

Arrange paper plates in a line on the floor. Children dance around them to music. When the music stops, players have to find and stand two-footed on a plate. Remove one plate each time. When a player has no plate they drop out. (I.t).

### ***Bunnies***

Children sit in a circle. One player is the rabbit. She puts her hand beside her ears like a rabbit. The child to her left raises her right hand to her own ear and the child to her right raises her left hand. The rabbit then uses her two hands to point at someone else in the circle. That person puts up his hands like a rabbit and the players on his left and right do as their predecessors did to the first rabbit. Rabbits keep pointing until the rules break down. "Make a limit, e.g. ten complete rabbits and we can stop". You probably won't ever make ten complete rabbits. (I.u).

### ***Pass the Squeeze***

Players sit in a circle and hold hands. Worker joins the circle to demonstrate. Worker squeezes the hand of the player on her left. That player sends the squeeze on around the circle until it comes back to the worker. Tell players that when they receive a squeeze, they can either send it on or send it back the other way but they cannot keep it for longer than five seconds.

One player goes into the centre of the circle and the worker launches a squeeze. The person in the centre has to observe carefully and see where

the squeeze is. If she knows she shouts out "Jim has the squeeze." If she is right, Jim comes into the middle. (I.v)

## Mental Skills

### *Kim's Game.*

Several common objects are placed on a tray (e.g. comb, pen, button etc.) The players come to look at the tray. It is then removed and some of the objects are removed or substituted with something else. The players, individually or in groups, try to remember what is missing or different. (I.w)

### *Observation*

On a larger scale, test the children's observation skills by asking them questions about things they should have noticed. E.g. Is there a clock in the reception area? What colour is the front door? How many trees are there in the yard? What tune do they play before the news comes on the TV? etc.

### *True/False*

Draw a line down the centre of the room. On one side put a tick for true. On the other, put a cross for false. Prepare a list of questions (general knowledge or topics the children have learned or should know e.g. hygiene) Read out the question. Players stand on the side of the line they think is right. Keep going until only three players are left (You do not need to have one outright winner every time) (I.x)

### *Three Stones*

Players sit in a circle. Each player has three small stones. Each child secretly puts one, two, three or no stones in his fist and holds it out. Each player then estimates what the total will be. Once a number has been guessed, the others cannot guess the same amount. Players then hold open their hands and the total is calculated. The winner gets one stone from the player(s) farthest from the correct total but can hold no more than three in his hand. (I.y).

### *Connect Four*

Make a grid 8 across by 7 high on paper. One player is **O** the other is **X**. Players imagine that the bottom line is the ground so the bottom box must be filled before the one above can be. Players begin to put their marks in the paper with the aim of making a line of four, vertically, horizontally, or

diagonally to win. The opponent can stop the line by putting their own mark. (Iz )

### ***Famous Names***

Worker cuts out pictures of people the children know (sports people, local politicians, other children/staff at centre etc.) and attaches one to the back of each child with tape. Children then mix and ask one question to each of the others to guess their new identity. These must be “yes” or “no” questions with one-word answers. (I.2a)

### ***Room Board Games***

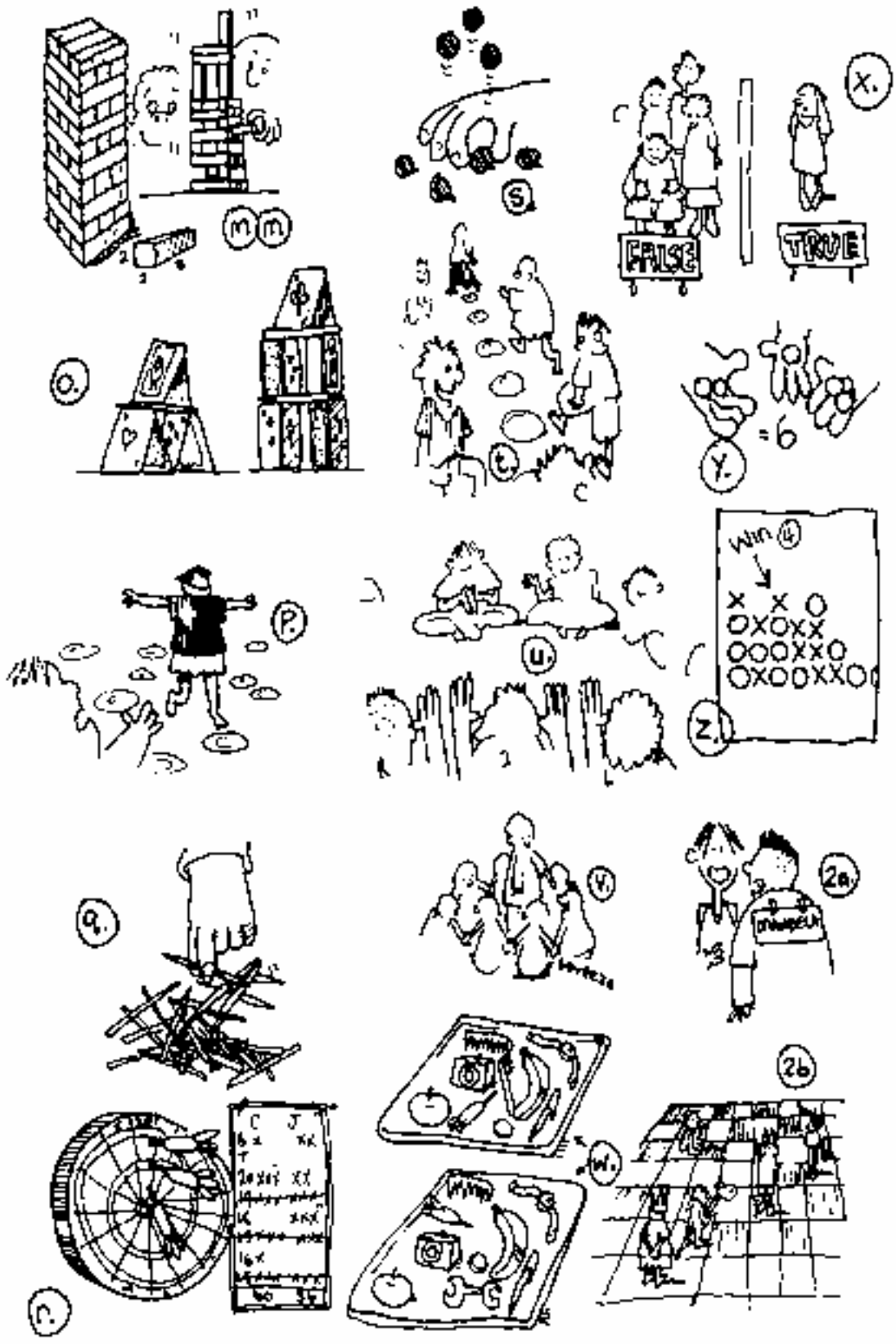
After teaching the rules of common board games like checkers, chess, ludo, etc. as a means of making the games accessible to more children, or to teach them to younger ones, try turning the room into a board. Draw out a grid with chalk, string or toilet tissue and have children play the role of pieces. The pieces are allowed to cheer for their team or give advice to their player. The pieces cannot move unless their player pushes them to a new square. (I.2b)

### ***20 Questions***

One player has a picture of a common object. S/he comes to the front of the group. They have twenty questions to guess what the object is. They can only ask yes/no questions. They need to know terms for classifications such as animal/vegetable/mineral, a type of machine/furniture/equipment etc.

### ***General Knowledge Auction***

Players get in teams of four or five. The teams each have one million dollars (represented by torn newspaper). The worker makes a general knowledge statement and writes it on a board as s/he does so. The players in the teams agree on whether the statement is true or false and, depending on how sure they are, they put in a bid for that statement by placing so many dollars on the table. If they are correct, they double their dollars. If not, they lose their bid.



### ***Lateral Thinking***

The worker, or someone who knows the answer to the puzzle, comes to the front of the room and describes a strange situation. Again the group may only ask yes/no questions to solve the mystery. The worker may give hints if the group seems to be getting stuck.

### **Sample Puzzles**

1. Anthony and Cleopatra are lying dead on the floor. Around them is broken glass. The room is locked from the outside and there is only a dog in the room. Question: How did they die?

Answer: Anthony and Cleopatra are goldfish. The dog was running. It bumped the table and knocked off the goldfish bowl. The glass broke and the fish died.

2. Mr. Smith lives on the ninth floor of an apartment building. Every morning he leaves his room, goes to the lift, gets in, goes to the ground floor and goes to work. Every evening, he comes back, gets into the lift on the ground floor, goes up to the fifth floor, gets out of the lift, and walks up to his floor.

Question: Why?

Answer: Mr Smith is very short. He can reach the button for the ground floor in the morning but he cannot reach the button for the ninth, only the fifth.

3. Little Billy is standing outside the back door to his house. He is crying. In the garden he can see three stones and a carrot.

Question: Why is he crying?

Answer: The day before, Billy made a snowman. But the temperature rose overnight and it melted. All that was left was the nose (carrot) two eyes and a mouth (stones).

### ***Card Games***

Some centers ban the use of playing cards as it encourages gambling. Others argue that if a child wants to gamble, s/he does not need cards to do so. (You can bet on the colour of the next car to come around the corner or the number of people with hats who walk past you in the next ten minutes.) In fact there are a number of skills you can develop by playing cards. Here are some examples.

### **Snap**

Divide the cards evenly between the players. Players hold them face down and take it in turns to flip the card over into the centre of the table.

If the new card and the previous card are equal (e.g. two Queens) the first player to shout "snap" wins the cards on the table and adds them to his/her own.

### **Concentration**

Put all the cards face down spread out on the table. Player one turns over any two cards. If they are the same, s/he can keep them. If not, s/he turns them back over. The next player turns over a different card. If it is the same as one of the previous two, s/he has to remember where that card was and turn it over. If it is not the same, s/he can turn over any other card to try to get a pair. The game continues until all the cards are gone. (I.2c)

### **Cheat**

On the board, write the numbers and symbols for all 13 cards. Beside each, draw a type of food. Vary the types by the way you would buy *them* (e.g. *a kilo, a pack, a can etc.*) Shuffle and deal out the cards to all the players. The first player selects some (or one) cards and puts them/it face down on the table and says what they are, e.g. "Three packets of biscuits" (*Three fours*).

**But the player can lie if she wants** by putting different cards down. (*actually she put Queen, Two and Four*)

If the other players believe her, the next player must put down any amount of the same number (four) or the next number in sequence (five). She too can lie if she does not have those cards. If the other players do not believe her, somebody says "CHEAT". She turns them over. If the player did cheat, she must pick all the cards up from the table and add them to her hand. If she did not cheat, the person who accused her of cheating has to pick up all the cards. The game continues until a player has no more cards.

*(King is followed by Ace, Two...)*

### **Solitaire**

There are a number of versions of solitaire. There is the standard Patience, Clock Patience and Free Cell (I.2d)

### ***Names of Types of***

This is a rhythm circle game. Players sit in a circle and make a rhythm by clapping their hands softly once, then patting their thighs once. Once this rhythm is regular, the worker speaks to the rhythm:

● ● ● ● ● ● ●  
NAMES OF TYPES OF

Then the next person in the circle thinks of a topic, e.g.

● ●  
ANI MALS

Whatever the length of the word, it must be stretched or squashed to fit two beats. After the rest two beats, the next people around the circle have to think of words for the topic until someone runs out of ideas:

● ● ● ● ● ● ●  
DO' 'OG HIPPO POTAMOUS ...etc

### **Refrigerator**

Counting Game. Make sure everyone can count. Sit in a circle and do a practice count, one number per person, to 35. Then do the same thing except every number with a seven in it, or a multiple of seven (7,14,17,21,27,28,35) the player has to say "refrigerator". (5,6,refrigerator,8,9 etc.) If you get to 35, you stop.

If they get good at this you can add *air-conditioner* for 5s and eventually, *television* for 3s. Thus, 35 = *television, air-conditioner, refrigerator*. Children can practice this on their own to present to the group.

### **Games of Chance**

Games that involve little skill may not teach the child very much. But they do even out the possibilities of winning. For some children who constantly lose at games of skill, this is very important for self-esteem. Even if a victory is down to pure luck, or a minimum of thought, the glory of victory is reward in itself for the under-achiever.

### **Bingo**

This old favourite is simple but still needs listening skills and can be adapted for all kinds of educational purposes. The workers prepare individual cards for each child with 10 numbers from 1 to 100 (or ten pictures of animals/buildings/types of xxx/ mathematical sums etc.) Each child has ten soft drink caps. The worker has all the numbers, pictures etc. in a bucket and draws them out one at a time and calls out what they are.

The children cover the number as they hear it. The first player with ten numbers covered shouts out BINGO. (I.2e)

### ***More than/Less than***

Worker has nine large cards with numbers from 1 to 9. She shuffles the cards and puts the first on the board at the front of the room. Any child who thinks the next card will be higher than the first, stands to the left. Any who thinks it will be lower stands to the right. Those who are wrong drop out. When one card is left in the worker's hand, she reshuffles the first eight cards with it and continues until only three children are left. They are the winners. (I.2f)

### ***Snakes and Ladders***

This common board game needs only the ability to count. It is a good idea to show the children what the board looks like and get them to make and colour it themselves. If you have no dice, a spinning counter works just as well and can also be made by the children. (I.2g)

### ***Dreams***

This other simple homemade board game allows the child some fantasies and personalizes the game. Along the road, the child puts five dreams (*e.g. to have a big house, to be married, etc.*) and five horrors (*the bully on the corner/ constant stomachache etc.*) that the child would like to remove from his/her life. Two children work on one game together and can represent the dreams and horrors with pictures. If you land on one of your dreams, you can have your dream come true and get one point. If you land on one of your horrors you can choose to be rid of that horror and have two points. Landing on your opponent's squares means points for them. When one player reaches home, the game ends and they add up their points to see who won. (I.2h)



## Art and Craft

Art and craft invariably involves buying things. But there are ways to avoid spending a lot of money. Depending on where you live, it may be a good idea to hang around factories and shops. You would be surprised at the number of useful things that get thrown away. For the artist, much of it is treasure.

At the very least you should be able to find card, paper and old wrappings or boxes and Styrofoam packing. Factories often throw out scraps of wood, metal or plastic that can be adapted for craft. Shops may get rid of old magazines, newspapers, food containers, used carbon paper, empty pens, drinking straws, bottle caps, coat hangers, broken electrical equipment, used stamps, old postcards, etc. In fact the list is so long you are limited only by your own imagination as to what you could do with things that other people see as garbage.

We'll begin by looking at one or two art and craft activities which involve very little expense.

### *Weaving*

A lot of things can be woven to make mats, simple containers, shopping bags, or beautiful wall hangings. In our travels we have seen weaving of:

Drinking straws

Dyed Grass/Straw

Plastic String

Ice cream sticks

Bamboo

Wire/electrical cord/cable/rope

Rubber from old tyres

Material from old clothes (also good for macrame wall-hangings)

### *Newspaper/magazine sculptures*

There are a number of paper sculptures that can be made as decorations for parties. (I.2i)

### *Toothpick Sculptures*

Styrofoam packing comes in a lot of interesting shapes. By using toothpicks or slivers of wood to join together the smaller pieces, or ice cream sticks or plastic disposable utensils for larger pieces, children are

able to make just about anything. The fact that the sculpture can be taken apart and reused makes this a very versatile medium. (I.2j)

### ***Food Container Constructions***

Another art form that can be reused is the construction of sculptures using food containers. These are built one on top of the other, rather than assembled and can make temporary buildings, vehicles, robots etc. Some stability could be achieved by using paperclips, pegs, or hair clips to hold things together. (I.2k)

### ***Mud Castles***

If sand is not available for the production of sandcastles, one cheap but very dirty alternative is the mud castle. By using different shapes of plastic food containers as moulds, the simple combination of earth and water to the right consistency will eventually harden into shapes that can later be joined together with fresh mud to make castles. (I.2l)

### ***Scrap Art***

Material taken from old clothes can be sewn together to produce collages, quilts, puppets or even new clothes. (I.2m)

### ***Doodles***

Art does not have to be big. With a pen and a small piece of paper we can produce some very beautiful doodles. One interesting way to do this is to deface a page of a newspaper by changing the faces in the photographs, changing or adding to the headlines, and doodling in all the empty spaces. The results can then be displayed.

### ***Paper Folding (Origami)***

Grab a passing Japanese lady tourist and there is a good chance she will be able to teach your children how to produce some simple shapes just by folding coloured paper. In fact, there is probably no end of resource people with hidden creative skills around if you just take the trouble to ask. (I.2n)

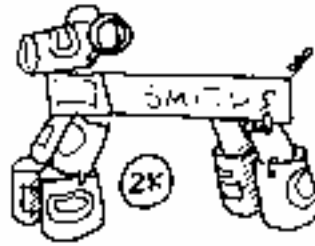
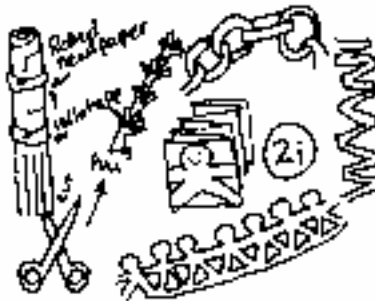
### ***Wood Carving***

Naturally, this activity will need to be strictly supervised and all the pen knives must be collected after each session. But a lot of patience and will power are needed to produce even a simple carving. One good point is that the children find their own resources when they are away from the centre and bring in wood that has an interesting shape.

### *Dried/Pressed Flowers*

People tend to throw flowers away when they are at their most interesting. A half hour in an oven or hung over an open fire should dry them enough to begin to make arrangements with them (plus extras like dried grass, twigs and feathers). Dipping the whole lot in whitewash makes a very attractive display.

Alternatively, flowers that still have some life can be pressed in the pages of an old book under a heavy weight.



## Saving Money on Materials

Although we have not been able to verify how effective the following suggestions are, they may be worth a try if they save you money on materials.

### *Homemade Glue*

Flour (past its use-by date from a kind supermarket owner) mixed with water. Good for sticking pictures. Not recommended for bathroom fittings.

### *Papier Mache*

Newspaper ripped into small pieces and put into a tub of the homemade glue. This can be molded into any shape and will eventually dry hard. This is a good media for making masks.

### *Homemade Playdough*

Depending on the cost of the ingredients where you are, this may turn out to be more expensive than buying plastecine. But, if plastecine is not available, try the following recipe:

1 cup flour  
½ cup salt  
1 cup water  
1 table spoon vegetable oil  
2 teaspoons cream tartar (?)  
1 package Cool Aid drink mix

Mix in a pan, heat until globule, knead, cool (don't eat)

### *Charcoal*

Burn hard wood in a slow fire and cool.

### *Colours*

The best bet is to use traditional methods of producing vegetable dyes. Apart from ending up with some bright colours for painting, you have also shown the children what plants/vegetables produce which colours. But for those of you who are far from vegetation, the following have been suggested (we have our doubts):

*Colours.* cut discarded computer printouts into their respective colours and leave each colour in soak over night. The colour should lift from the paper.

*Blue/black.* Same idea but with used carbon paper

*Black.* Same again with burnt paper

*Green.* Boil grass.

*Red.* Beetroots

\*Schools and nurseries often throw out old crayons when they are too small for the children to hold. You can melt the scraps down and mould them into new crayons.

## Activities

If you have equipment and materials, here are some popular activities.

### *Street Angels*

Child lies down on a large sheet of paper/card (opened packing box, opened cement bag, wallpaper, old posters stuck together) and partner draws around him/her. Child then fills the shape with all the beautiful things there are inside him/her (good emotions/strengths/things s/he's good at/attractive points etc.) These can be pictures, words (worker can help), real objects, or a collage of photos. But everything must have a meaning as they will be asked to explain everything later on. Child cuts out his/her shape and it is displayed on a wall (later on hangers in a Beauty Wardrobe). (I.2o)

*(For self esteem enhancement, it may be an idea for other children and staff to attach/draw/paint the positive traits they see in a child's angel)*

### *Portrait Gallery*

In the same vein as the activity above, children paint their own or other children's portraits. Staff attach the child's name in large letters and display all the pictures on the wall. This is useful for a) the children to learn to write his/her name and b) the staff to immediately have a child's name on the tip of their tongue *(especially if the child has been away for some time)*.

### *Kites*

Art you can fly. With pictures of beautiful Asian kites as stimulus, children design and decorate lightweight kites (bamboo and tissue paper). The beauty of this activity is that the children will need to test prototypes before spending a long time decorating. (I.2p)

### *Finger Painting*

You do not always need brushes to paint. Poster paints mixed with the homemade glue recommended above produce a pleasant tactile

experience and interesting visual results. You could also use potato shapes for printing.

### ***Sculptures***

You will be surprised at what can be produced by three tough adolescents, three hammers, three blunt chisels, and a block of stone or concrete. It is also a good way for them to let off steam. A visit to an art gallery sculpture department would be a good lead in to this.

### ***Knitting***

Teaching the children (boys and girls) to knit has a number of advantages. It improves small motor skills. It encourages patience and discipline. It encourages children to keep coming back to complete a task, and at the end of it they have something they have produced themselves to keep them warm on chilly nights. It could lead to a small-scale business venture.

### ***Puppets***

This ties in with ideas in the drama section. There are various types of puppets the children can produce themselves and use to present puppet shows to the others. Or they can donate them to the centre for others to use. (I.2q)

### ***Batik***

If you have access to batik-making equipment, dyes, and wax, this is a very good medium for children. It too has potential for small business ventures especially in tourist areas. Small batik handkerchiefs with some local design or emblem are very popular with travellers who want to take home gifts for everyone but do not want to fill their suitcases.

## **Small group activities**

### ***Squiggles***

Child A draws a meaningless shape on paper. Child B has thirty seconds to incorporate it into a meaningful picture. He can turn it around or upside down whilst thinking of his picture. (I.2r)

### ***Blind Art***

Child A has a picture, a photo, or a painting. She cannot show anyone her picture. Just through word of mouth, she has to give enough information to child B (C & D?) for her to reproduce that picture on a blank sheet. (I.2s)

### ***Add Pics***

Small group in a circle begin to paint/draw a picture. After five minutes, the worker calls "change" and the children hand their picture to the person to their right. That person continues the picture without consultation with the original artist. They continue to rotate until the picture is back where it started. That artist completes the picture.

### ***Bank Robber***

Worker briefly flashes a photograph of a person or people who supposedly robbed a bank in your town. Children were witnesses to the robbery. They have to work in pairs and produce witness sketches of the alleged robbers. At the end of the activity, children display their pictures and they are compared to the photographs.

### ***Guy Fawks***

Small group uses old clothes, newspaper, and a mask to make an artificial member of their team. There is a lot of potential for what role this new member can play. For drama the possibilities are endless (beauty competition/ventriloquist/ character in sketch/ surgery patient/ accident victim/life-size puppet show, etc.), but also for social comment (being responsible for a being who cannot look after itself), and issues of status (who is more important in the group), the new guy can have a lot to say to the children. (I.2t)

## **Productions**

One important thing about art, is that we want it to be seen. At the very least, you can use your children's artwork to decorate the centre. If you have enough space you can set up a rotating gallery of sculptures and art. But that may not be enough.

There may be a feeling amongst the children that what they produce is OK for the centre because it's just a place for kids, but that it would not be good enough to be seen in the real world outside. That is why, if possible, you should try to arrange for exhibitions of your children's work at locations beyond your centre.

Shops, companies, showrooms, public libraries, government schools, universities, may all be prepared to offer space for periodic exhibitions of work by your children. For your own benefit, with a short description of what you do, you could make the public aware of your presence and attract funding or voluntary assistance.



But of far greater importance will be the reaction of the young artists themselves. If yours is a street children project, the children will eventually hear of the exhibition and take a pride in their work appearing in public. It will invariably increase their feeling of self-worth. Residential programmes may need to lead excursions to the exhibition site and coordinate a photographer from the local newspaper to be there at the same time.

If the art on display is a team effort, e.g. a collage or quilt that all of the children have contributed to, or a large-scale model (Titanic, a dinosaur, a famous building) even better. The children understand that, together, they were able to produce something that other people take pleasure in.

# Exercise

Of course, medical issues need to be addressed before we can begin to encourage the children to exercise. A child with stomach cramps is unlikely to participate in an aerobics programme for example. But exercise will eventually become an integral part of a centre's health programme and there is no reason why the children shouldn't enjoy it.

## Warm Ups

### *Signatures*

If the children can write their names, get them to write the name in the air in huge letters using their hands/feet/head and groin to do the writing. If they do not write, they can draw the worker's face.

### *Distance boxing*

Children stand two metres apart and spar with one another using slaps instead of punches. Partners must react if they feel they have been hit.

### *Hand magnets*

In pairs. Special magic magnets are attached to the hands of each child. The magnets have a force field that keeps the partner's hands exactly sixty centimetres from yours. So you can move your partner around just by moving your hands. See what difficult positions you can get him/her in. (I.2u)

### *Backs*

Partners lock arms back to back and:

1. Go from sitting to standing position ten times
2. Crab walk from one end of room to other
3. Take it in turns to climb up walls (make sure their feet are clean)
4. Take turns to bend forward and stretch partner's back (I.2v)

### *Seesaws*

Pairs sit facing each other feet against feet. Alternately pull one another up ten times like a seesaw. (I.2w)

### *Pumps*

Children in threes. Child three acts as a block to stop child two from slipping. Child one uses the wall. Child one and two clasp hands and push/pull their arms left and right ten times. Child three rotates in. (I.2x)

### ***Circle massage***

Children get in one circle and turn their backs to the person on their left. That person gives a back and shoulder massage to the child in front of them. (I.2y)

### ***Balloon volleyball***

Child keeps up a balloon for as long as s/he can by using various parts of the body.

## **Exercise for Strength**

### ***Skipping***

One child at either end of the rope, others run in and jump rope for the duration of a short song or rhyme whence they run out. Next child comes in. The next stage up from this is for two ropes swinging in opposite directions (I.2yy)

### ***Ankle breaker***

One step removed from skipping (above), is the broomstick jump. Two broomsticks or long planks are held at either end by two children. The participants decide on a rhythm for banging the sticks together and onto the ground. (e.g. ground-ground-together-ground-ground-together, etc.) Jumpers run in and jump in between the sticks or astride them for a designated number of jumps without getting their ankles hit. (I.2z)

### ***Isometric Circuit Training***

Organize the room into areas where children can do various isometric exercises (those which do not need a lot of equipment). For example, you may have: push ups, chins (you will need a rail or cross bar), step ups, sit ups, as well as some items for lifting (water bottles, stacks of books etc.) (I.3a)

Each child who wishes to participate has his/her own progress chart\* onto which they can add numbers if they exceed their own records. This is a competition against yourself to improve on your personal best, and if you choose not to tell others what you can do, that is your right.

*\*The progress chart idea works well with basic swimming instruction as well. A check-list in picture form is marked after each lesson: 1 width with ring, 1 width with float, etc.*

### *Amateur Tai Chi*

Various forms of Tai Chi are used as limbering exercises for martial arts as well as daily exercises for millions of people worldwide. If you do not have access to a teacher, think of a series of common activities that use different muscle groups in the body. For example, you could have: pulling a rope, throwing and hitting a tennis ball, pulling up a weed, kicking a football on the volley, etc. Link all of these actions together in slow motion and have all the children perform them at the same time (a kung fu movie with such warm up may be a good stimulus)

### *Limbo dancing*

Hold a broomstick at various heights and have the children limbo under it to music. Those who overbalance can spend some time practicing in threes. (I.3b)

# Music and Movement

One of the rare common loves in this world is that of music. It crosses borders and cultures and speaks to people who do not share a common language. But the root of the desire to express ourselves in music is the stabilizing effect of rhythm. At our very centre is the heartbeat, our own personal rhythm that is with us from birth until death. It guides us calmly when we are at rest, and ups its tempo to pump us through strenuous activities.

So music has a great unifying effect. Our children can share the pleasures of listening to music as well as making music of their own. They already have the basic equipment they need to produce rhythm and harmony: their hands and their voices. But, we will begin with activities that can get them in touch with their own personal beat.

## Rhythm

### *Heartbeat 1*

Show the children how to find their own pulse (for this activity the temple is the most convenient spot). They click their fingers or pump their fist to their heartbeat. Once the rhythm has been established, they mingle and try to find someone else with the same beat. They probably won't succeed which is good to illustrate that their heartbeat is unique.

### *Heartbeat 2*

Children lie on their backs in a circle (heads to the centre). They find their pulse and click it with their fingers or slap it on the ground. They then remove their other hand from their temple and listen to the beat on either side of them. They try to blend their own beat with those of their neighbours without changing abruptly. Eventually, the whole group will have arrived at one beat.

This is the heartbeat of the group. They maintain this rhythm with grunts or hums and the staff slowly introduce melody through song or instruments. The children are allowed to join in too but must not lose the rhythm.

### *Cookie Jar*

Children sit in a circle. Number from left. Establish the rhythm by slapping thighs and clapping hands: thigh, hands, thigh, hands, etc. Teach the chant:

**Who stole the cookies from the cookie jar?**

**Number one stole the cookies from the cookie jar.**

Number one immediately says

**Who me?**

The group answers

**Yes you.**

Number one says

**Couldn't be.**

Group says

**Then who?**

Number one says

**Number xxx stole the cookies from the cookie jar.**

**Who me?**

**Yes you.**

**Couldn't be.**

**Then who?**

etc.

The tempo can increase as the children get more confident. If someone makes a mistake you can either stop and start again or that child sits out (others have to remember which numbers are missing)

### *Name Beat*

Same idea as above except child says own name then name of other child. That child repeats own name then says the name of another etc. This is a good activity when you have new children in the group or if they are meeting a new worker.

### *Percussion Orchestra*

This is a good time to make your own instruments. (I.3c)

🔔 Shakers - Seeds, rice or beans in an old washing up liquid bottle or punctured plastic ball.

🔔 Rattlers - Punch holes in metal bottle tops with nails and thread them on to string or metal coat hangars.

🔔 Drums - Paint tins, dustbins, drink cans, old pots or kettles.

🔔 Tinklers - Fill bottles and glass jars with varying amounts of water and assemble them in scale.

### *Language Chants*

Speaking to a rhythm is enjoyable and particularly satisfying for children who like music but do not have very good voices. Language chants stick to a certain beat and invariably involve a statement-response format as in the following:

My name's Prince Charles	No it isn't
Yes it is	No it isn't
Yes it is.	
My mother is the Queen	No she isn't
Yes she is	No she isn't
Yes she is	
I've got a million pounds	No you haven't
Yes I have	No you haven't
Yes I have	
I live in London Town	No you don't
Yes I do	No you don't
Yes I do.	
	You're not Prince Charles
	Your name is Brown
	And you work in the Pizza Shop
	Downtown.

The chant can be divided between two groups or used with individuals. The worker sets the rhythm at the start.

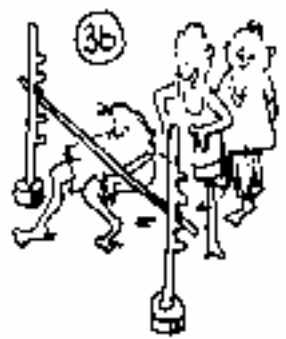
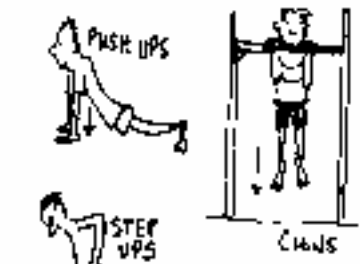
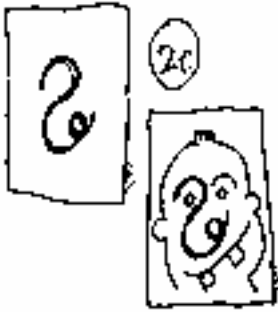
## Movement

### *Lid Tapdancing*

This activity makes a lot of noise. If your neighbours are light sleepers, find a spot away from town with a nice concrete floor. For maximum noise, children attach dustbin lids to their feet either with cloth or some other scrap material through the handle. If the lid does not have a handle, or you are forced to use oil drum lids or paint tin lids, punch holes in the lid and thread cloth through the holes. From then on it's simple. Children use their feet to tap out the rhythms we talked about earlier. It is possible to choreograph a whole tap routine without the need for backing music. (I.3d)

### *Blind Dates*

To cut out the inhibition of dancing with a partner, blindfold all of the children before you play music for them. Ask them to move slowly at first to the music. Then lead them towards another partner and join them together by the hands. Tell them to focus on the movement and not on the person.





### ***Solid***

Children form a circle with their arms over the shoulders of the people on either side of them. Play different types of music. It would help if the music is linked together on one tape. Try to get samples of classic, jazz, blues, Latin, pop, rap, reggae etc.

The circle has to move to the sounds of the music as one unit. Try to encourage this to happen naturally as a group as opposed to having one person lead. You can follow up by talking about the different types of movement they went through and whether anyone would have danced differently if they had not been in a group. (I.3e)

### ***Circle Dance 1***

Decide on music that would be good to dance to. Children form a circle. One child is in the centre. When the music starts, that child interprets the music in his/her own way. Everyone else in the circle copies the style of the centre child. S/he then dances to another child, touches his/her hand and that child comes into the centre. The first dancer takes his/her place in the circle. Everyone then copies the style of the second child, and so on until everyone has danced.

### ***Circle Dance 2***

Again form a circle and agree on a piece of music. Children think of a move that would be suitable for the music but that is completely unique to that child (For example, just stepping back and forth would not be considered unique enough). Each child, in turn, then demonstrates their unique movement to the music. The movements combined now become the steps for this tune. It becomes this group's own dance.

You can practice by each child demonstrating their move and everyone copying until they have remembered. Putting the moves together may take a little bit of work but ultimately you will be left with a complete dance routine that everyone in the circle remembers.

### ***Line Dancing***

One child makes up a simple repetitive routine to a well-known song or piece of music. That child stands in front of the other children and begins to dance the steps. As the others get used to it, they join in. (I.3f)

### ***Square Dancing***

Like line dancing except that a caller stands at the front of the room and shouts what the dancers have to do next. This is easier with slow dances at first.

### ***Simply Ballroom***

Ballroom dancing can be a lot of fun, especially if you ham it up. You can teach the steps (assuming you know them) by standing smaller children on your feet (it's less painful to wear shoes) and dancing them around the room. For bigger, heavier children, you can chalk out footmarks around the room for them to follow. Remember, this is just a fun activity. We are not trying to deculturalize your children. (I.3g)

### **Song**

Putting lyrics to tunes involves certain rules, and these rules vary from country to country. It may be useful, using samples of different songs, to make this a semi-formal lesson. The content will be interesting for the children and it will also give them the opportunity to see that classroom learning can have a point. Amongst other things you can look at the dynamics of rhyming (if that's necessary in your culture). You may also be able to invite a professional musician, or band, to come and teach the basics of harmony. This is something else that the children will be able to practice in pairs when they are away from the centre.

### ***Song Theft***

Rather than expecting the children to write their own songs and music, begin by thinking of songs they already know, and customizing the lyrics. Once they have the idea, they can select their own song, change the words to that, and sing the song to the group.

### ***Prompt Karaoke***

As we are focussing mainly on non-literate children, regular karaoke, where children read and sing along to backing music, would not be an option. But there is one way to help these children enjoy karaoke. That is with the use of a prompt. A worker, or a literate child stands behind the non-literate child on the stage. S/he reads the new lines just loud enough to be heard, in time for the singer to sing them.

### ***Elvis***

Children pick out a singer they like and take notice of their mannerisms and style of singing. The group decides on a song they all know. Each child in turn comes to the front and sings that song in the style of that singer. The others guess who is being impersonated.

### **Rap**

Children think of a song they know the words to, and do a rap version of it (complete with rap mannerisms) e.g. "Mary had a little lamb" etc.

### **Rounds**

Find a short song that all the children know. One group begins to sing the song. At the end of the first line, a second group begins to sing the same song from the beginning. At the end of their first line, a third group begins the song. This is a test of concentration to be able to stay in key and ignore the others.

### **Campfire songs**

There are a number of campfire songs with such short verses that children can make up a verse during the song. For example:

**There were mice, mice, eating all the rice**  
**In the stores, in the stores**  
**There were mice, mice, eating all the rice**  
**In the quartermaster's stores**

**My eyes are dim I can not see**  
**I have not brought my torch with me**

The underlined line could be replaced by:

*There was Bill, Bill cleaning up the spill. or*  
*There were cats, cats chasing after rats or*  
*There was Fred, Fred, standing on his head etc. etc.*

### **Talent Shows**

By organizing regular talent shows, you will be surprised at how brave and talented some of your children are. It may be advisable not to put restrictions on the content of each contribution so as not to scare off any prospective performers.

## Drama

In these materials we are putting a strong emphasis on drama and self-expression. Drama, in its many forms, has long been used by therapists to help children come to terms with their abuse and begin the recovery process.

Therapy using creative drama has been channeled into two fields: Psychodrama and Drama therapy. Both work with clients in groups. Both allow members to act out situations that can lead to a clarification of the way life and people have treated them.

Psychodrama focuses on the journey and realization of one member of the group whereas, in dramatherapy, the focus moves around the group. Both illustrate the values of group drama activities. Our purpose here is not to embarrass members into 'confessing' their traumas to strangers, but rather to :

1. Allow them to become comfortable acting in front of others
2. Allow them to express their feelings indirectly (i.e. in the role of another character).

Let's not forget that we are not therapists. We are not in a position to guide a child through a therapeutic process, or analyze his/her responses. We are primarily providing enjoyable experiences and strengthening skills through drama. Yet we cannot ignore the fact that some of these activities may draw skeletons out of the cupboard for some children. We have to be aware of this fact and be prepared to deal with the consequences.

Be prepared to stop an activity if you sense anxiety. Be available to talk to the children after the activity so they have a chance to think about the feelings it evoked. Do not play amateur psychiatrist or deliberately force the children into traumatic situations. The drama activities that follow will only be effective for the children if they are having fun and are interested, not if they are tense.

Often, the best way to get children involved in drama, and make them feel comfortable, is to let them watch others having a good time acting. You may be able to invite a drama group or puppet theatre to your centre to entertain the children. You could set up a drama group with your staff and give regular performances. Or you may have older children who can present their own shows to newcomers.

Here are some non threatening activities to get the children new to drama expressing themselves.

### ***Individual mimes.***

Children mime problems by themselves but in view of everyone else. Worker rotates and gives praise to everyone. Excellent performances can be shown to others.

### **Example Situations**

Can't get sauce out of saucepot.  
Putting up a mosquito net from the inside.  
On top of a flagpole in a strong wind.  
Pushing a steamroller up a hill  
Exercising a wild bull.  
Walking across a frozen pond.  
Walking across hot sand in bare feet.  
Slowly sinking in quicksand.  
Blowing up a hot air balloon with your mouth.  
Birthing a whale.  
etc.

### ***Memory React***

A staff member does (or mimes) ten actions (e.g. stand on one leg, open door, turn around, etc.) Volunteer then comes to the front and repeats the same actions exactly as the staff member did them and in the same order.

This activity could also be done by changing or omitting some of the actions and asking the children to show the differences.

### ***Mirrors***

Children in pairs with friend. Friend does various actions or makes different facial expressions. The other child is a mirror. S/he has to exactly mirror the actions of the friend.

### ***Slow Mo Kung Fu.***

Perhaps with stimulus from a kung fu movie, partners perform a slow motion scene from the movie including the exaggerated facial expressions, shock, pain, etc.

### ***Unknown friend***

Pairs. Child A is relaxing in the park. Child B is a person who is sure s/he recognizes A. S/he is sure they had been at a centre together when they were street kids ten years before. Actually A was never a street kid and

does not know B at all. But B insists. Pairs act out the situation and see where it goes.

### *Spies*

Pairs. Similar idea to above. One child is a spy who has come to the park to meet another spy. Instead he meets the second child who is just a normal person having a rest in the park. But the spy is convinced this is the other spy and continues to pass on secret information.

### *Husband/Wife*

Mixed pairs. The boy plays wife, the girl, husband. The husband was seen with a girlfriend at a bar. Actually it was the woman from the lottery giving him \$100 winnings. Wife believes he must have stolen it as he always lies.

### *Hot Line*

Pairs. Child A is a new worker on the child help hotline. Child B phones from the street with a problem but the hot-line worker obviously doesn't know his/her job and give totally inappropriate advice. Child B ends up teaching the worker how to do it all properly.

### *Puppet Conversations*

If the children are too self-conscious to speak out, try having the above dialogues through hand puppets at first.

### *Charades (In teams)*

Simple: Mime objects and how to use them. Team has to guess what the object is.

Complex: A saying

A problem (e.g. your false teeth fell in the toilet)

### *Acting homework*

Encourage the children to observe the actions of people in the street. They should particularly take notice of funny things they see or strange people doing strange things. (e.g. a policeman looking around before accepting a present from a motorist.). Children explain the situation then act it out.

### *Solo Conversation*

Same idea as above but child takes on the two parts and talks through the conversation he heard. This is funny if the child changes position to make it clear which person is talking.

Child may also prefer to re-enact a scene s/he saw/heard in the past that has remained in the memory for some reason.

### *Cheap Friends*

Pairs. Child goes to a supermarket and buys a friend. The friends are going cheap. Unfortunately, when he gets it home, he finds that the friend doesn't know how to speak, move or do simple actions such as cleaning her teeth or walking. Child has to teach the friend everything.

Depending on how well the pairs get into this activity, it can culminate in a mock talent show where children demonstrate the tricks they have taught their new friends. (It helps if the friends act as naive as possible)

### *Emotions*

Find a nursery rhyme or poem that most of the children know. Whisper an emotion, state, or mood to one child, (angry, sad, excited, intelligent, hurried, etc.) That child has to present the rhyme in that mood and the others will try to guess what the mood or state is.

### *Bear of Poitier*

Whole group. One child is the Bear of Poitier (a character in an old fairy story). The children dance around in the most ridiculous way they can think of. When the music stops, or when the worker shouts "look out!", they all freeze where they are. The Bear goes around and has a minute to make the children laugh. Anyone who laughs drops out and becomes a bear assistant.

The music restarts or the worker shouts "Escape!" and the children are free to dance around again. Next time they freeze, the Bear and his assistants try to make people laugh. The game ends when only one non-laughers is left.

### *Freeze*

Worker shouts an emotion, mood or state (afraid, confident, bored, etc. and children pose for a photograph assuming that mood. If you actually have a camera, this can lead to other creative activities for other children to guess the emotions in the photos.

### *Props*

The worker has a box full of unusual objects, (a coat with only one arm, a long tube, a container with no top or bottom, etc. The more ridiculous the better.). He holds up the first object. Children in pairs have a minute to think of some way to use the object. The idea has to be as unusual as

possible so others do not have the same idea. (e.g. the coat could be an elephant, the jacket of a beggar, a neck brace for a stork, etc.) Children then come forward and act out the use of the object. When all have performed, the group votes for the best idea.

### ***Four for Dinner***

Groups of four. Worker goes around to the groups and tells them who they are, e.g. Four nuns, four criminals, four sports people, four cockroaches, four ghosts, etc. Groups prepare a sketch whereby the four of them are all sitting down for dinner. They can talk about general topics but cannot say who they are. The others have to guess that from their actions and the way they talk.

### **Small Group Projects**

The format here is normally to organize the children into groups of 5 or 6. The worker explains the activity/drama. The group discusses, prepares, and practices their drama. Time is set aside at the end for each group to present their drama to the others.

### ***Group Problem Scenarios***

- Lost at sea in a lifeboat (upside-down table). Not enough fresh water for everyone.
- Mountain climbing (The floor becomes the mountain face) Half want to go on. Half want to turn back. There is only one rope.
- Robbery. Two groups of robbers arrive at the bank at the same time.
- Car breaks down in the middle of robber territory.
- Family comes home and finds another family living in their home.
- Two cowardly battalions of soldiers meet one night. Both have been told to take prisoners.
- Group in a restaurant finish a big meal and realize no one has money to pay.
- After a huge tidal wave, only six people are left on earth.

### ***Act a Story***

Children listen to a story (it could be on tape) and then act it out. To make it interesting, you could impose penalties, e.g. everyone is very fat, everyone has one leg, everyone is blind, etc. for each group.



### ***Three Objects***

Three unconnected objects are placed in the centre of the room (e.g. an umbrella, a stuffed animal, an electric heater). The groups have to think of a scenario which introduces all three objects one at a time and which has a reason for each of them being included.

### ***Place/Person/Sentence***

In the same vein as the previous activity, groups think of one interesting place, one strange or famous person, and one funny sentence. If they can write them down, they do. If not, they tell them to the worker who puts them on separate scraps of paper and shares them out to other groups so that no-one has their original ideas.

The groups then think of a drama which:

*Is set in the place written.*

*Involves the person mentioned.*

*All of the children have a role.*

*Lasts exactly two minutes. and*

*Ends with the sentence.*

### ***Yesterday***

Children acting as the workers and carers and other centre staff, act out the previous day at the centre, or a day that they remember very well.

## **Improvised Dramas**

### ***Rotating Hats***

Worker gives a topic and children select hats from your costume corner for a role in a drama. Once it has been established who is who, worker changes hats of the children and they have to continue the drama in the new role.

### ***Machine***

Worker explains that we are going to make a machine to produce happiness. Using children as the machine parts, one by one s/he adds the children and they decide what their action is and what noise they make. When there are only one or two children left, they pass through the machine starting sad and getting happy as they arrive at the other side. Give all children a chance to pass through the machine by substituting them with others. (I.3h)

This machine is portable. Tell the children whenever they feel low, they should just insert themselves into the machine.

### *Interrogation*

Before the activity, select three children with good imaginations to spend twenty minutes together. They have to put together fictitious events of the previous evening. They can pretend that they went anywhere and did anything they like. But they have to get their story straight. They have to be prepared to answer questions on where they went, what they did and how much they spent on everything.

When they come back, the other children are divided into three groups of detectives. They each take one of the three 'suspects' to a quiet spot and interrogate them (no violence). We don't have to say what they are suspected of but the detectives have to ask as detailed questions as possible and remember the answers. The suspects are obliged to answer all the questions.

If it is going well, you could rotate the three suspects so that each team of detectives gets to interview all of them. Failing that, bring everyone back together and look for discrepancies in the stories.

### *Cocktail Parties*

Non alcoholic of course. This is an activity where children mingle and chat as people do at cocktail parties. But you introduce certain limitations on how they mingle.

Option 1. You attend the party as (i) someone you like very much or (ii) someone you dislike greatly. How would they interact with people? What kind of things would they say? Afterwards, talk about the atmosphere of the party and how it changed when they changed roles.

Option 2. Prepare and hand out character cards (these can be pictorial) to each child before the party. They have to act as that character without disclosing exactly who they are and what they do. After the party, find out who was able to pick the characters from their behaviour.

### *Heaven's Gate*

This has to be handled carefully. The scene is the arrivals waiting lounge in heaven. Unfortunately there has been some overbooking and not everyone can get in. The worker plays God (as usual) and referees any decisions as to who gets left out. But the children do not play themselves. Boys play girls. Muslims play Buddhists. Older kids play younger kids etc.

### *Staff Interview*

Workers play applicants for the job of worker. The children are the interviewers. Before the interviews they decide what qualities they are looking for in a caregiver. They can ask any question they like during the interview although the worker has the option to make up a personal life.

This activity has been very valuable in the past for showing workers the children's real feelings about their work and the services at the centre.

### *Trial*

Fun trials of silly insignificant events blown out of all proportion can be very entertaining. A petty infringement of a centre rule such as leaving the top off the milk, or swearing can be taken to federal court with a grand jury, judges and witnesses. It's a fun way to emphasize points.

Mock trials are also effective for putting down ghosts the children may have, but again need to be handled carefully. The child has to want to be involved in the trial of someone they believe did them wrong. This may be a father or earlier abuser or pimp or a fictitious character who embodies much of the abuse they have experienced. In fact the child applies for the trial to take place and must be prepared to give evidence. It is a closed trial with only centre staff and guests chosen by the child. A worker plays the perpetrator. A qualified counselor should be available to talk to the child after this.

### Productions

For children who are able to make a commitment, a large production can be very satisfying and educational. There is a certain excitement that comes from working together on a project that starts as nothing and is ultimately appreciated by a live audience.

But the process has many learning points. There is a need for reliability. The children have to keep appointments for rehearsals. The people you disappoint if you do not are your peers. So a self-regulatory system is put in place by the children.

A residential centre finds it a lot easier to control the process although the dynamics when a child is forced to participate, are very different from a motivated voluntary performance. But even the most reluctant performer cannot fail to get caught up in the excitement.

Productions involving street children obviously need to be flexible. There is any number of reasons why children are not able to attend regularly, or why they may disappear completely. This is not a priority in the life of a child living from hand to mouth. But getting each child involved in some small way will be of benefit emotionally. If you are producing a performance by non-residential children, try to: a) minimize the period of time from first rehearsal to opening night. b) have at least two understudies including a staff member for each part. c) offer an incentive, e.g. child can keep the costume or props/ closing night party/ trip to a place of interest to perform, etc.

Begin with short, easy productions, and, if possible, videotape the performances so that the children can see themselves as different characters in different situations. This is an important part of the process as it gives the child a hint of an existence beyond the street.

A large production will only be possible when a core of the children are used to acting in pairs and groups, and have learned certain techniques. If you can get a local TV actor involved voluntarily it will be a great incentive. Above all, we need to remove inhibitions early on and give the children the confidence to stand up in front of others and know that they are appreciated.

### ***Scripts in Pictures***

So as not to exclude non-literate children from taking part in the production, a script of hieroglyphics can be put together which reminds the child of the line they have next. They use this script as a memory jogger until they can recall their lines. (I.3i )

### ***Homemade Production***

Rather than use a prewritten script, the children will be prouder of a play that they have put together from scratch. One suggestion for such a process follows:

1. Children decide what character they would like to play. This can be someone famous or any fantasy character they feel like being.
2. Sit around and brainstorm lines and ideas. Worker writes down the lines on a board (to be copied later) or on OHTs. Worker can also add comments like, "I think xxx should say something at this point".
3. The process expands to include plot and to change lines that do not fit.
4. Workers get together with individual non-literate performers and put together a picture script (see previous item) or give

memory sessions on recalling lines from a prompt.

5. The children not acting take on the roles of wardrobe, scenery, props and advertising managers.

Don't worry if the first few productions only attract a handful of kids. This is an accumulative process. Others will respond when they see the reaction of audiences. To this effect, you should try for as many people as you can find on the opening night. Drag them in off the streets if you have to.

### *Video Productions*

The advantages of a production on video are that you can cut and paste the scenes, the children do not have to remember long monologues, you can rehearse and shoot on the same day, and you have a permanent record of the performance and the children who took part in it.

You will miss the atmosphere of first night, however, and the children will not get the same fulfillment as with a live production. One answer to this could be to rent equipment to show the video on a large screen and invite an audience as in a movie premiere. (Children dress up, are interviewed at the door, and awards are given to all the actors). Ideas for a video could be:

A spoof of a well known TV programme or movie.

Mock advertisements.

A situation comedy based on life at the centre.

A documentary about the local area.

An expose of life of street kids.

An action movie.

A soap opera.

Video of a talent show or live production.

Music videos.

Sports competition with commentary and 'expert' interviews.

Quiz show.

### *Traveling Show*

One alternative to staging performances at your centre would be to perform outside. One popular activity is to write and stage puppet shows in local schools and nurseries. It is less direct than a play (the audience focuses on the puppet not the puppeteer) and gives the children a chance to show off their artwork in the form of puppets. The street children also get to see the atmosphere inside a school and increase their self-esteem by

showing them that they are able to do something that other less disadvantaged children can appreciate.

One step up from this is the street theatre. The children are of the street so why not perform on the street. This would give the children a chance to state their grievances and show people how hard and dangerous their lives are. One way of changing attitudes of shop keepers, police and office workers (perhaps during their lunch break) would be to present a street drama that parodies their own unfair treatment of these children.



## Reading and Listening

There are theories that suggest that if a child is not read stories when young, many feelings remain unreleased and much of the world continues to be misunderstood. In their early days, children need release through metaphors to escape the burden of their confusion. The metaphor helps to shift problems onto the shoulders of other characters through fantasy and have them deal with them in bizarre ways.

If these theories are true, it means that many of the children we receive at our centres have had confusion and frustrations about life since they were very young. The majority of children we see come from broken or dysfunctional homes and probably were not told many stories when they were young. But is it too late to begin this involvement with fantasy when they arrive at our centre as an early adolescent?

The answer could be another question. Do we ever tire of reading fiction? Do we as adults refuse to engage in fantasy through film, drama, or reading novels as we get older? Do we not continue to do so as a release, as a way of making sense of our own confusing world by living it through the life of a different character?

Children need the escapism of fantasy whatever age they are. In these materials we have assumed that most of our clients are unable to read. Therefore, we have to begin with listening.

### *Story Hour*

As a regular feature of your programme, your staff or guest readers/storytellers spend an hour a day telling tales. The session is not compulsory for the older children and may coincide with an afternoon siesta for the younger ones. It is held in a room or area that has public access for all children and can be overheard in other work/activity areas. If you have a loudspeaker system it could be broadcast to everyone.

Begin with short, amusing, popular stories and slowly build up a listening habit. Eventually, the session could be used to give information on health or education issues in the form of a story.

### *Story Library*

If you have cassette players and tapes, you may be able to set up a small story library where children can select a story and listen alone or with

friends. Try whenever possible to record the stories from your guest readers or stories professionally read over the radio.

### ***Picture Books***

Even younger adolescents, particularly those who missed out on hearing stories when they were young, can enjoy being read a story. But remember, the attention span may not be so long. The use of a book with pictures, or loose pictures accompanying a text will help to keep them involved. Picture books produced by kids at the centre will also stimulate the listeners.

### ***Stories with Actions***

Again, to keep the children with low concentration span interested, the reader could accompany the story with mime, actions or puppets. There are also ways to get the children more involved by asking questions and trying to get them involved personally with the characters and storyline.

### ***Active Listening***

Two ways to instill a listening habit are to:

- i) Before the story, give a key (magic) word. If anyone hears that word during the story, they put up their hand and get some kind of reward.
- ii) Similarly, you continue to ask comprehension questions during the reading. "Who remembers the name of the town he came from?" etc.

### ***Peer Stories***

Your children have heard plenty of stories they can tell their friends. But give auditions before the presentations to check the suitability of the storyline for these particular children.

By the time the children have made a commitment to attend and to study, they should begin the process of being able to read creative texts. These do not have to be complex stories. You could make these available to them:

- ♥ Cartoons with few words and easy-to-follow stories.
- ♥ Well known/traditional stories in cartoon form.
- ♥ Stories their friends or other centre kids have written about themselves.
- ♥ Stories staff have written about them.
- ♥ Stories on tape with a written script
- ♥ Magazine questionnaires they can ask others.
- ♥ Lyrics to songs they know and can learn.
- ♥ Videos with subtitles
- ♥ Play scripts with conversations using common terms.



# Creative Expression

For our children, the ability to express themselves, to explain what has happened to them, to tell their stories, to give information clearly and avoid confusion, are not just amusing skills to be acquired. In some cases, they could be the difference between survival and disaster. But in every situation they will make life a little easier and empower the child.

The ability to speak coherently is not innate. The ability to order thoughts in the mind does not come naturally to everyone. These are skills that develop over time. But for children who are often not encouraged to express themselves, these skills may not have had a chance to come to the fore. The more opportunity we give to children to express themselves, the better these abilities will become.

## Oral Expression

### *Circle Story*

Children sit in a circle. One child says the first word of a story. The child to his/her right says a second word. The story continues with each child adding a new word. If there are any grammatical errors, the worker points them out at the end of a sentence, not every time a mistake is made.

### *Point Story*

Children sit in a circle. One child begins a story on any topic. S/he then points to another child in the circle who has to continue the story in the same tense without changing the details. A child can talk for no more than twenty seconds before pointing but may give only one word if s/he wishes.

### *Story Puzzles*

Centre has sets of photos, pictures or cartoons. The child lays them out and puts them in some order that s/he thinks would make a good story. S/he then uses the pictures to tell that story. (I.3j)

### *Dreams*

Ask the children to take notice of dreams they had and describe them. (Don't try to analyze them but take note of recurring dreams and discuss them with a psychologist)

### ***1 lie/ 1 truth***

Children think of one true story about themselves or about someone they know. Then they make up a story. They tell the other children both stories and the others have to decide which one is true and which one is not.

### ***False Identity***

Child takes on the identity of someone else. They are interviewed by another child or a worker and have to answer the questions as the new person.

### ***When I was Young***

Child imagines they are 80 years old. They imagine what their life was like. They tell their life story to others starting from when they were at your centre.

### ***Just a Minute***

Children sit in a circle. Worker thinks of a topic and selects one child to begin talking for one minute on that topic. The child must not i) hesitate ii) repeat words or phrases. If the others hear a hesitation or repetition they put up their hands. The accusing child continues on the same topic. Whoever is speaking when the minute is up gets a point.

### ***Bluffs***

Worker finds a word in the dictionary that the children probably don't know. Three children come to the front of the group. One child is told the real meaning of the word. The other two have to make up definitions. The rest of the group listen to the three explanations and try to guess which one is true.

### ***Definitions***

Three children come to the front of the room. They are shown a picture or a word. They have to describe what they have seen without using the actual word. But, as in the circle story above, they can only give one word each and they cannot consult beforehand. e.g. The picture is an elephant.

*This is an animal that is big and grey and has a trunk.*

But, of course the children do not know what the previous person was thinking so it won't come out as neatly as that. At the end of each round, the worker asks the group how they could have described the picture.  
(I.3k)

### ***Complete a Story***

Worker tells the first half of a story. Children have a few minutes to imagine how it should end. They then get into pairs and tell their ending to their partner.

### ***Modern Folk Stories***

Worker tells some traditional folk stories or fairy stories. Children then update the story to be set in modern times e.g. Jack and the Bean Stalk. Jack meets the Giant over the Internet. Cinderella is a street kid who goes to live with a Pornographer and her two models etc.

### ***Mock TV***

Set up a mock TV in one corner of the centre. Children can play at being presenters or actors. (I.3l)

### **Written Expression**

Even with practice, there will be some individuals who are unable to speak fluently but are able to express themselves very well on paper, either through images or words. For those learning to write, the sooner we are able to give them the opportunity to express themselves creatively in this new medium, the better.

### ***Cartoon Strips***

Have a set of cartoon strips where the original words have been blanked out. Child can look at the pictures and write the words s/he believes fit the story. (I.3m)

### ***Words as Pictures***

You can use text, particularly verse or simple poetry, as art. Even non-literate children can enjoy setting out words and colouring them in. For children who are beginning to write, the layout can represent the content of the text. (I.3.n)

### ***Centre Newspaper***

Putting together a newspaper for the centre allows both literate and non-literate children to contribute. Those who cannot write can draw cartoons, illustrate stories or make fake advertisements. Children who can write are encouraged to put anything they want into the paper (You can just glue contributions directly onto a real newspaper. You do not need anything professional.)

### *Notes*

Children can take notes using a few words then write up the notes into something easier to understand later. For example, one child acts as a famous pop or movie star and the writer is a journalist. The journalist interviews the star then writes it up for the newspaper.

*(As we have been focusing on non-literate children at centres, this section is a little light. There are hundreds of writing activities you could do with literate children including therapeutic self-expression, diaries and essays. We just aren't dealing with them here. Sorry!)*

## Conclusion

As we have stated already, creative activities are not a priority for centres working with children who have been sexually abused or exploited. There are far more important psychosocial issues to take care of, such as health, hygiene, safety, skills training and rehabilitation. This is particularly the case if you have limited access to the children in situations such as drop in centres.

But there is the argument that you cannot begin to work on the important issues if the children don't want to come to you. There are times when we will need to 'sell' our services by offering a good time. These children, despite their early introduction to the adult world, are still children. They are naturally attracted by games, sports and fun activities. "Let's go to the Colin Centre. They play a lot of games there." is more of an enticement than, "Let's go to the Stephanie Centre. They give us vaccinations and lessons." Colin Centre also gives vaccinations and lessons but we do not boast about it. Young people without guidance rarely have priorities that prepare them for later life.

There is a saying: 'All work and no play makes Jack a dull boy.' Education systems around the world are leaving factory rote learning in favour of more enjoyable experiential methods. They realize the competition is tough from TV, advertising and technology, and children are more receptive to other enjoyable methods of learning. Their tolerance levels for 'boring' are a lot lower these days.

Even residential or closed-door institutions owe it to their children to lighten their institutional load. We do not want our children to hate their time in institutional care. When they grow up, they will probably appreciate the help they received from 'the system'. But why shouldn't they enjoy it while it is happening too? We will have clients with limited attention spans and negative attitudes towards learning. By making their time with us enjoyable, we may be helping to reverse some of those attitudes.

# Annex

At the beginning of this text, we asked you to note down what skills or traits you would be encouraging through each activity. Here are our own ideas of what the activities emphasize. You may disagree or want to add others. Here is the key again.

Participate well (A) Be Sympathetic/Empathetic (B) Be Able to Solve Problems (C)  
 Be Able to Control Impulses and Emotions (D) Trust and be Trusting (E)  
 Be Unselfish (F) Have an Appealing Temperament (G) Be Creative Be Autonomous (H)  
 Be Able to Communicate at Various Levels (I) Be Persistent/Patient (J)  
 Be Achievement Oriented (K) Have High Self-esteem (L) Be Humorous (M) Be Resilient (N)

page	activity	traits
9	<b>SPORT</b>	
9	<i>Wall table tennis (I.a)</i>	ADJN
10	<i>Handball</i>	ADJN
10	<i>Indoor bowling (I.b).</i>	ADFJN
10	<i>Bench tennis (I.c)</i>	ABDJN
10	<i>Frisbee (or table tennis) Golf (I.d)</i>	DHJN
10	<i>Wheelbarrow Obstacle Course (I.e)</i>	ABCDEIJN
10	<i>Circle volleyball(I.f)</i>	ADJN
10	<i>Flipflop bowls (I.g)</i>	ABDJN
11	<i>Hurling</i>	ADJN
11	<i>Tunnel ball (I.h)</i>	ABDJN
11	<i>Goalkeepers (I.j)</i>	ABCDENJ
11	<i>3-a-side Punchball (I.n)</i>	ABDEFIJN
11	<i>Chairapillar (I.nn)</i>	ABCDEFIJN
13	<i>Blow football (I.k)</i>	ADFJN
13	<i>Shove penny (I.l)</i>	ADHJN
13	<i>Ruler basketball(I.m)</i>	ADHJN
13	Swimming/Life saving	ABEFIJKLN
14	<b>GAMES</b>	
14	<i>The block game (I.mm.).</i>	ACDJKN
14	<i>House of Cards (I.o)</i>	CDJKN
14	<i>Juggling</i>	DHJKLN
15	<i>Minefield (I.p)</i>	ABCEFIJ
15	<i>Pick up sticks (I.q)</i>	ACDJKN
15	<i>Darts. (I.r)</i>	ADFJN
16	<i>Individual Jacks (I.s)</i>	DHJKN
16	<i>Musical Plates (I.t)</i>	ABDFN
16	<i>Bunnies (I.u)</i>	AGIM

16	<i>Pass the Squeeze.</i> (I.v)	ABGIM
17	<i>Kim's Game.</i> (I.w)	AC
17	<i>Observation</i>	ACILM
17	<i>True/False</i> (I.x)	AHKLN
17	<i>Three Stones</i> (I.y)	A
17	<i>Connect Four</i> (I.z)	ACFJKN
18	<i>Famous Names</i> (I.2a)	ABCIKLN
18	<i>Room Board Games</i> (I.2b)	ACDFJKN
18	<i>20 Questions</i>	ACIKN
18	<i>General Knowledge Auction</i>	ABCKN
20	<i>Lateral Thinking</i>	ACFHIKN
20	<i>Card Games</i> (I.2c/d)	ACEJN
21	<i>Names of Types of</i>	ABKN
22	<i>Refrigerator</i>	AJKN
22	<i>Bingo</i> (I.2e)	AJKN
23	<i>More than/Less than</i> (I.2f)	ACKN
23	<i>Snakes and Ladders</i> (I.2g)	ABJKN
23	<i>Dreams</i> (I.2h)	ABCFGIJKLN
23	<b>ART AND CRAFT</b>	
24	<i>Weaving</i>	ADFGHJK
24	<i>Newspaper/magazine sculptures</i> (I.2i)	DFGHJKM
24	<i>Toothpick Sculptures</i> (I.2j)	CDFGHJKM
24	<i>Food Container Constructions</i> (I.2k)	DFGHJKM
24	<i>Mud Castles</i> (I.2l)	DFGHJK
25	<i>Scrap Art</i> (I.2m)	CDFGHJKM
25	<i>Doodles</i>	DFGHJKM
25	<i>Paper Folding (Origami)</i> (I.2n)	DFGHJK
25	<i>Wood Carving</i>	DFGHJK
25	<i>Dried/Pressed Flowers</i>	DFGHJK
28	<i>Street Angels</i> (I.2o)	AFGHKLM
28	<i>Portrait Gallery</i>	FGHJKM
28	<i>Kites</i> (I.2p)	DFGHJK
28	<i>Finger Painting</i>	DFGHJK
29	<i>Sculptures</i>	DFGHJK
29	<i>Knitting</i>	DFGHJK
29	<i>Puppets</i> (I.2q)	ABDFGHJKM
29	<i>Batik</i>	DFGHJK
29	<i>Squiggles</i> (I.2r)	ABCDGHIKM
29	<i>Blind Art</i> (I.2s)	ABEFGHIK
30	<i>Add Pics</i>	ABFGHILM
30	<i>Bank Robber</i>	ACHIK
30	<i>Guy Fawks</i> (I.2t)	ABDEFGJKLM

30	<i>Productions</i>	ABEFGHIKLM
31	<b>EXERCISE</b>	
31	<i>Signatures</i>	HN
31	<i>Distance boxing</i>	ABN
31	<i>Hand magnets (1.2u)</i>	ABEFIJ
31	<i>Backs (1.2v)</i>	ABEFN
32	<i>Seesaws (1.2w)</i>	ABEFN
32	<i>Pumps (1.2x)</i>	ABEFN
32	<i>Circle massage (1.2y)</i>	ABDEFN
32	<i>Balloon volleyball</i>	ADGJK
32	<i>Skipping (1.2yy)</i>	ABEFJKN
32	<i>Ankle breaker (1.2z)</i>	ABEFJKN
33	<i>Isometric Circuit Training. (1.3a)</i>	DJKN
33	<i>Amateur Tai Chi</i>	DGJN
33	<i>Limbo dancing (1.3b)</i>	AJKN
33	<b>MUSIC AND MOVEMENT</b>	
34	<i>Heartbeat 1.</i>	ABDEFGI
34	<i>Heartbeat 2</i>	ABDEFGI
34	<i>Cookie Jar</i>	ABDKN
35	<i>Name Beat</i>	ABFGIKN
35	<i>Percussion Orchestra (1.3c)</i>	ADGK
35	<i>Language Chants</i>	AFGI
36	<i>Lid Tapdancing (1.3d)</i>	ABDKLN
36	<i>Blind Dates</i>	ABDEFGIL
38	<i>Solid</i>	ABDEFGIL
38	<i>Circle Dance (1.3e)</i>	ABDFGHIL
38	<i>Circle Dance 2 (1.3f)</i>	ABDFGHIL
38	<i>Line Dancing</i>	ABDFGI
38	<i>Square Dancing</i>	ABDFGI
39	<i>Simply Ballroom (1.3g)</i>	ABDFGI
39	<i>Song Theft</i>	GHIKLM
39	<i>Prompt Karaoke</i>	ABCEFIL
39	<i>Elvis</i>	ABGHIKLM
40	<i>Rap</i>	AGHIKLM
40	<i>Rounds</i>	ABDFGK
40	<i>Campfire songs</i>	ABFGIKLM
40	<i>Talent Shows</i>	ABDGHKILMN
40	<b>DRAMA</b>	
41	<i>Individual mimes.</i>	DGHIKLM
42	<i>Memory React</i>	GKLN
42	<i>Mirrors</i>	ABFGI
42	<i>Slow Mo Kung Fu.</i>	ADFG



42	<i>Unknown friend</i>	ABGILM
42	<i>Spies</i>	ABGILM
43	<i>Husband/Wife</i>	ABGILMN
43	<i>Hot Line</i>	ABCEGILMN
43	<i>Puppet Conversations</i>	ABGHILMN
43	<i>Charades (In teams)</i>	ABCFGHIKM
43	<i>Acting homework</i>	BGHILM
43	<i>Solo Conversation</i>	BCDGHILM
44	<i>Cheap Friends</i>	ABCEFGIKLM
44	<i>Emotions</i>	ABGHILM
44	<i>Bear of Poitier</i>	ABGJKMN
44	<i>Freeze</i>	ABGILM
44	<i>Props</i>	ABCGHIM
45	<i>Four for Dinner</i>	ABGHIM
45	<i>Group Problem Scenarios</i>	ABCEFHL
45	<i>Act a Story</i>	ABFGHI
45	<i>Three Objects</i>	ABCFGHIM
46	<i>Place/Person/Sentence</i>	ABCFGHIM
46	<i>Yesterday</i>	CDGHIM
46	<i>Rotating Hats</i>	ABDEFGIM
46	<i>Machine (I.3h)</i>	ABCEFG
47	<i>Interrogation</i>	ABCEIJN
47	<i>Cocktail Parties</i>	ABEGILM
47	<i>Heaven's Gate</i>	ABCFGIN
48	<i>Staff Interview</i>	ABCIKLMN
48	<i>Trial</i>	ABCDIKLN
49	<i>Scripts in Pictures (I.3i)</i>	CDGHIM
49	<i>Homemade Production</i>	ABCEFGHIKLM
50	<i>Video Productions</i>	ABEFGHIKLM
50	<i>Traveling Show</i>	ABDEFGHIKLM
52	<b>READING AND LISTENING</b>	
52	<i>Story Hour</i>	DGILM
53	<i>Story Library</i>	ADGLM
53	<i>Picture Books</i>	DGLM
53	<i>Stories with Actions</i>	DGILM
53	<i>Active Listening</i>	ADGILM
53	<i>Peer Stories</i>	ABDEFGIL
54	<b>CREATIVE EXPRESSION</b>	
54	<i>Circle Story</i>	ABFGILM
54	<i>Point Story</i>	ABFGILM
55	<i>Story Puzzles (I.3j)</i>	CGHIJKLM
55	<i>Dream Teller</i>	DGHIL

55	<i>I lie/ I truth</i>	BGHIKLMN
55	<i>False Identity</i>	ABCGHILN
55	<i>When I was Young</i>	ABDGHILMN
55	<i>Just a Minute</i>	AGHIJKMN
55	<i>Bluffs</i>	ABCEGHIKMN
55	<i>Definitions (I.3k)</i>	ABCEFGIKN
56	<i>Complete a Story</i>	ABCGHIKL
56	<i>Modern Folk Stories</i>	GHILM
56	<i>Mock TV (I.3l)</i>	ADGHILM
56	<i>Cartoon Strips (I.3m)</i>	DGHILM
56	<i>Words as Pictures (I.3n)</i>	DGHILM
57	<i>Centre Newspaper</i>	ABCDEFGHIKLM
57	<i>Notes</i>	ABEFGI

We hope you and your children have fun with some of these activities. This ideas bank is expandable, so please feel free to add to it. We hope that you will be able to share some of your own ideas with us as suggestions are very much appreciated by other groups.

Enjoy and good luck!

Colin Cotterill