

# Games to save the planet



A toolbox of arts-based environmental education activities

Written by Movingsounds  
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# Contents

Preface by Eva Schonveld, Transition Scotland Support	3
Forward by Rob Hopkins, Transition Network	4
Prologue: You are a catalyst for change	5
<b>Chapter 1: Finding your feet</b>	<b>7</b>
<b>Chapter 2: The Toolbox</b>	<b>8</b>
Group games and warm-ups	8
Getting creative: Arts activities	13
Music making	12
Theatre and movement games	16
Playing with words	22
Creating performances	24
Movie making	25
Visual arts	26
Labyrinth	27
Recycled instrument recipes	28
Visualisation and soundscapes	30
Issue-based activities	33
Out in nature	37
How to finish the session and close the workshop	39
<b>Chapter 3: Session plans, themes and recipes</b>	<b>40</b>
Climate change and performance.	40
Recycling with theatre and music.	41
Drum jam and group music	43
Sustainable food and healthy eating	43
Fair trade	44
About Movingsounds	45
Useful links and further reading	47



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## Preface by Eva Schonveld, Transition Scotland Support.

This booklet is an extraordinary resource – a real treasure trove of ways to engage and work actively and creatively with groups of any age. For me, however, it began with a big headache! The week before the second annual Scottish Transition Gathering in December 2009, the council crèche I had booked called off. So, with just days to go, and too many last minute arrangements still to be made, I put out a rather desperate call for help! Movingsounds and Eco Drama were already going to bring an extra dimension to the kid’s activities, but with the numbers of kids we had booked in, we needed 11 more people to help.

By the day of the Gathering, miraculously, a bunch of willing childcare workers who had volunteered, turned up at the venue and mucked in straight away setting up the room. The kids headed off with them, as the adults got going with talks, Open Space sessions and workshops. But something special was happening in the kid’s room. The few reluctant ones edged gradually in and didn’t re-emerge. In fact it was hard to get some of them out for meals. Children who could normally be relied on to make frequent visits to find their parents in mid-workshop were mysteriously absent. Ones who normally hate childcare were heard reporting to slightly stunned parents during breaks, how ‘cool’ the workers were.

At the end of the event, the kids group came through and performed, for a very appreciative audience, a play that they’d created themselves and which reflected some of the same concerns that the adults had touched on during the day. It felt fantastic that they had found a space where they felt supported and engaged and entertained, where they were encouraged to be creative. It added an extra dimension to the whole event that they were able to share some of that with the rest of us.

All parents know the value of good childcare. This went beyond that. It felt like a children’s program that ran in parallel with the adults’ program and touched on some of the same themes but on the childrens’ own terms. This led to a group forming who are now looking to form a co-op to provide young people a program for Transition and other related events.

All this sparked the idea for this booklet in which Movingsounds share some of the spells that they cast to enchant and delight children of all ages.

Enjoy!

Eva Schonveld, Transition Scotland Support



## Forward by Rob Hopkins of the Transition Network

The Transition movement is a rapidly growing collection of ordinary people across the world who see peak oil, climate change, and economic contraction as facts of life, and who are responding not with gloom and doom, denial or ranting, but by rolling their sleeves up, and starting to design, and bring into being, a lower energy world. They see not a future of austerity and misery, but one of more localised economies, greater quality of life, increased resilience, entrepreneurship and enterprise, more community and sense of connectedness.



The idea originated in Ireland in 2005, and has since grown to become an international movement. There are now hundreds of formal initiatives, and thousands of what are termed ‘mullers’, that is, projects at an earlier stage who have yet to decide to go ‘formal’. They are founded on David Flemings view that “localisation stands, at best, at the limits of practical possibility, but it has the decisive argument in its favour that there will be no alternative”. Transition initiatives may start with what is perceived as small-scale responses, food gardening, insulating lofts, local food directories, planting trees and so on, but its long terms goal is greater and deeper, the intentional, collaboratively designed, ‘powering down’ of the settlement in question.

There are now Transition towns, cities, villages, Universities, businesses, islands and hamlets. The idea is ‘sticky’ and viral, it spreads fast and encourages self-organisation, and hence looks different everywhere that it goes. It aims to be creative, and one of its key focuses is on telling stories; new stories that enable us to imagine in our minds eye what this future will look like in practice. What will it look like, feel like, smell like or sound like? It is argued that unless we can imagine it we will have little incentive to want to bring it into being. It is in the this context that this little book is so important, offering tools to help engage and inspire young people to be a part of this historic Transition in ways other than showing them lots of depressing graphs and films about polar bears.

Young people need to leave their education feeling inspired by possibilities, equipped with the skills this new world will require, and feeling sufficiently resilient to weather the twists and turns that are coming our way. This book is packed with tools and tips for enabling this, and will be a vital element in the toolbox of anyone working to bring this most historic of Transitions into being.

Rob Hopkins, Transition Network

## Prologue from Movingsounds

### Why Arts-based Environmental Education?

In 2007 I was at Heathrow airport for a week at the Climate-Camp to join with local residents and raise awareness of the effects of the expansion of the airport. An eco-village was created overnight next to a runway. Amid the kitchens, lecture theatres, grey-water systems, compost loos, chickens, music and discussions, the blatancy of climate-change and the urgent need for action was inescapable, as were the ever-present aeroplanes above us. One day we ran a bike maintenance workshop at a nearby park. In the shop on the corner the man asked me what we were doing. I explained and asked him if he had ever heard of climate change. He said he hadn't. I wasn't surprised, he was busy running the shop, trying to earn a living and be a father. If this was the case in London, how many millions of people across the globe have never heard of climate change?



What to do? The first step is to raise awareness and deepen understanding. So lets get on with it!

You are probably aware of the urgent need to change the course of human history from business as usual and environmental catastrophe to ecosystems living in harmony and balance. Genuine change and transformation needs to happen on many levels, through knowledge, feeling and action. In short, the head, the heart and the hands. This winning combination is often lost because of the complexity of the issues and because we are creatures of habit, fearful of change. Joanna Macy in *'The Work That Reconnects'* plotted this process of change as a journey from ignorance to denial, from despair to empowerment. We have found the arts to be amazing tools to enable this change to happen for thousands of people.

The arts can communicate multi-faceted issues in a way that engages and inspires. Music, theatre, visual art, video or indeed any creative media can not only get a powerful message across but present an opportunity for individuals to express their own thoughts and feeling about the world, often for the first time. With the arts we can create a model of participation - something so essential for a proactive society. Whether young or old, beginner or expert, there is always an element of fear when expressing ourselves but it's this process of doing what we're scared of that leaves us feeling relieved and more confident.

We all learn in different ways and we are all unique in the way in which we interpret the world. But the arts can speak to and involve a huge range of people, each with their individual learning styles, backgrounds, abilities and even language where words and facts can only describe.

Unfortunately many of us are under the illusion that some people are artistic and others are not but that's simply not true. Creativity is about playing, which we all instinctively do from birth. So let us enjoy what we have done naturally since we were born and at the same time save the planet. But do not hesitate - time is of the essence.

## You are a catalyst for change.



As we know, there is no time to waste, but don't panic, despair or be paralysed by guilt, fear or whatever it may be. Genuine lasting change and transformation must happen on many levels. To help this happen in the world we must engage and apply ourselves wholeheartedly. Don't be daunted. Remember all your talents and skills. Remember, too, all of the things you have been meaning to do for ages, things that would make you feel alive, energised, optimistic and confident. Those are your best cards to play in promoting change in the world. Take the plunge and take heart from the living proof all around you of individuals doing what they love and making

profound changes as they do. So by 'stepping in' and applying yourself fully you are modelling the change that is needed and the antidote to apathy and disconnectedness. This is so encouraging to those who you work with and participants in your workshops that they feel safe to express themselves creatively and get inspired and motivated. As Mahatma Gandhi said: 'Be the change that you want to see in the world'.

We hope that this book gives you some tools and ideas to work with and inspires you to be that change.

Think of one of those epic films with a big battle at the end between good and evil, like Lord of the Rings or Avatar or many other myths. The odds seem hopelessly stacked against the good guys who have cobbled together a troupe of young warriors, everyday people and maybe some animals. The might of the bad guys begins advancing, crushing victims with force and machinery. The good guys use what they have to their advantage: knowledge of the landscape, flexibility, responsiveness and diversity. With this they make some headway. Still the baddies continue to conquer. However the crucial point, the desperately needed sigh of relief has yet to happen. Just when it looks like the good guys have lost heart and the leader of the baddies grins there comes a distant rumbling and all turn to look. From the trees and over the crest of the hill swarms the multitudes of populations from across the lands; the masses who have had enough injustice and realised their livelihoods were in peril and who gathered to form a tidal wave of common humanity that belittles the dark

forces and tips the balance back to justice and peace again. Well, with that in mind, that is how we see this real global myth being played out. The multitudes that come over the horizon at dawn are, in reality, today's young people, children who have become young adults, who know of the challenges and are wise to what is needed. It is today's young people who, when they can vote, choose their careers and make life choices will be the critical mass to tip the balance towards a harmonious and just humanity.



That's what we have been working on for the last decade, in schools across the UK and beyond with thousands of young people. One example, each year since 2006 we have worked with every year 7 student (11 year olds) on the Isle of Man. Those first young people are now nearing adulthood. The whole island is gradually changing, and not a second too soon. Yes it is the 11th hour and what a time to be alive. These archetypal myths will come to pass as they always have.

Keith Ellis, Movingsounds

## Chapter 1: Finding your feet

So it may seem daunting to step up and take the lead in running workshops, but as we have mentioned this in itself is modelling the kind of change we feel is necessary. The Latin root of the word 'education' means to 'draw out', and this is a reminder that working in this way facilitates, or 'makes easy' the process of learning rather than teaching or imposing a particular point of view. I would say that the learning state of openness and receptivity is an invaluable experience in itself, so beneficial but all too often a rare delight.

Here are a few tips to get started:

- It is important to find your own style of delivery that helps you to feel comfortable and then participants will feel comfortable to get creative themselves. I find it most helpful to have a playful approach when leading workshops.
- Have a plan, but feel free to go wildly off on a tangent every now and again. Go with the energy of the group and be willing to completely drop the session plan if it's not working.
- Keeping the focus with a group of young people often requires a variety of different kinds of activities; some of it fast and furious and other moments may be more spacious and quiet.
- If you are enjoying yourself then the group is far more likely to be having fun themselves.
- When planning a session always consider the process or journey that the group will experience. Allow time for warm up games and activities for getting to know each other and only bring in more challenging exercises as the group gains its confidence.
- It is often good to start by creating some ground rules and rather than proclaiming them from upon high ask the group to suggest what they might be themselves. You could ask what things would help the group to work together and so giving the rules a more positive focus. If the young people have decided on the rules themselves then this will give them more ownership and mean that they are more likely to respect them.
- Try to encourage a supportive quality within the group, inviting ideas and suggestions from the start and this will help participants to have the confidence to make creative suggestions without fear that they may be laughed at. The creative spirit can be a shy delicate creature so treat it with care.
- Every workshop will be different even with the same plan and will depend on many factors including the time of day, the space you have to work with and of course the group of people. So try to find out as much as you can about the group for example their age, whether they know each other, or if there are any people with particular needs.
- Try out new ideas and sometimes take creative risks rather than sticking with the same old formula. Go to other workshops and events to get inspiration and pursue your own creativity to keep your learning fresh and alive.
- Walk your talk and teach by example through your real stories.
- Remember to smile when you walk into the room.
- Don't be afraid to be yourself.



## Chapter 2: The Toolbox

In this chapter we will present all sorts of tried and tested games and activities that we have used over the years. Some will get us warmed up and working together while others will take us deeper in connecting with and understanding particular issues. Others still, will get us playing music together or creating theatrical pieces. They are divided under certain headings but there is obviously a great deal of cross over between these and many of the activities can be adapted to different projects, situations, and groups depending on the age, ability or the depth of knowledge they already have.

### Group games, name games and warm ups

#### Why do group games and environmental education work?



Group games improve communication skills, confidence and involve participation, all of which are invaluable for a planet-friendly society. We get a chance to meet each other and learn a bit about everyone. The group dynamics always adds energy and some tension, just like life.

We tend to begin by getting into a circle, sitting if you want to talk in a relaxed way but generally standing to get the session going. Circles are fantastic. You could even find out from the group why... answers may include things like; 'we are all equal' or 'we can all see each other'.

#### • 'Edible Ed'

Go around the circle and each say your name with a description beginning with the same letter, for example: Edible Ed. This is done with an action that illustrates the description. The rest of the group copies the name and action together as a reply. Each time a new person introduces themselves follow it with the previous names and actions so you repeat the names over again and this repetition will be extremely helpful for actually learning each others names.

Activity time: 5mins

#### • My name is Ed and I like...

Each person introduces themselves with the phrase; 'my name is.... and I like.....' for example; 'my name is Ed and I like boxing'. This is done with an action, miming the activity you like. The rest of the group then repeat the person's words and actions and around the circle we go.

Activity time: 5mins

#### • Name and Action

Perhaps for an older group, go around saying names and doing an action that describes how you feel right now. The rest copy exactly. Then put your names 'in your pocket' and go around doing just the actions without the names.

Activity time: 5mins



### • All Change

This is our all time favourite icebreaker for adults and kids for any themed workshop. Sit in a circle on chairs. Take one chair away and stand in the middle. Then offer up a statement like 'All change if you've got blue eyes.' And see how we try to swap places. Remember to get a chair yourself and the person left over gives the next instructions. As the game develops try to steer the statements towards a particular theme. E.g. 'All change if you recycle your waste'. The wording can be changed to emphasise personal ownership of our statements for example you could use the phrase; "I share a common ground with all those who...." You thus include yourself in the group that is changing places.

Activity time: 5 to 20mins

### • Postcard introductions

This is a fantastic introductory exercise and great for working with older groups. Gather a selection of postcards with various images. Over time this collection will develop and you will start to discover the most appropriate images to use. Spread the post cards on the floor in the centre of a seated circle. Invite each person to pick an image then in turn each person introduces themselves and why they chose that particular image. You may find that people start to tell some of their own stories and how they came to be there at the workshop.

Activity time: 15mins

### • Pass the Clap

Once we're all standing in a circle and warmed up a little we now need to feel like a team if we are to play music together (or save the planet) and so we pass a clap around the circle. One person claps to the person next to them while making eye contact. They in turn pass the clap onto the next whilst looking them in the eye and so it passes around the circle. Try going faster! Or even get some one to race the clap around the outside of the circle

Activity time: 5mins.

### • Pass other things

Why stop at just passing claps round the circle? Ask the group for suggestions. You could pass a funny face, a smile or a particular sound. Maybe not a slap however!

Activity time: 5mins



### • Stretchy Warm-ups

In extreme cases this is some times known as stretch and wretch (he-he-he). Stand in a circle and show various stretches, moves, shakes.... Anything in fact that gets you warmed up and the odd bout of giggling always helps. If you like you can also make noises. Pretend to dig a huge, deep hole in the middle of the room then invite everyone to pour all their horrible anxiety-ridden sounds into the hole with a huge, hideous roar, moving and shaking as you all do it. Remember to fill the hole in afterwards.

Activity time: 5 to 10mins

### • Brain gym

Brain gym uses both sides of the body and brain. There are many different brain gym exercises but here's one for fun to get you started. Draw a circle with your left hand.

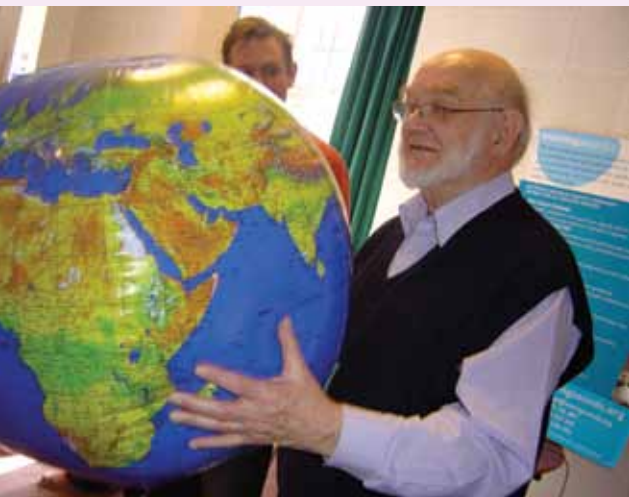
Then draw a cross with the other hand at the same time. Try it with hands and feet too, or try drawing a cross with one hand then write your name and address with the other.

Activity time: 5mins.

• **Mexican waves**

A classic. Most people already know this. Pass a big 2-armed wave around the circle, then try passing other original, funky moves. Try to keep the energy flowing.

Activity time: 3mins



• **Angels and devils**

Still in a circle, one person pretends to be an angel and, with palms together, serenely bows to the person next to them who mirrors their angel. The new person then turns to the next person but as they do they transform their mime into a devil, with claws, grimace and evil eyes. The next person copies them but, as they turn, they revert back to the angel, which in turn is then copied again. Pass this all the way around.

Activity time: 3mins

• **Zip zap boing**

Explains these instructions clearly: In a circle one person claps silently, saying 'zip' and directs it to the person next to them, either to their right or left.

This 'zip' goes around the circle for a while. Next, to pass the clap across the circle someone says 'zap' and clearly motions with their hands to one person opposite them. Finally, to bounce back any zips or zaps someone can put both hands up and say 'boing' and it then returns from where it came. This game works if the group collaborates and feels the flow. If it doesn't work you can ask why and try again. Try speeding up the game as well or doing it in a particular style or with different sounds.

Activity time: 5mins

• **East Enders game**

This is a fantastic variation on the zip zap boing idea. It can be a little wild and abusive but we love it if you let yourself go with it.

The moves:

- To pass to the person next to you say 'Oi!'
- To pass across the circle say 'What are you lookin' at?'
- To bounce it back you say 'Get out of my pub!'
- To skip the person next to you going around the circle say 'Ricky!'

All the phrases can be accompanied with wild gesticulations and outrageous East Enders' accents. Keep it playful and just let it get a bit bonkers for a while.

Activity time: 5mins

• **Pat the floor circle**

We are still in a circle but now on our hands and knees facing inwards with our hands flat on the floor in front of us. Now swap over the position of your right hand with that of the left hand of the person to your right. Yes... your hands should all feel

a bit mixed up and confused. Like the pass the clap game previously we now slap the floor in turn passing it around the circle. This will be very confusing at first but will become easier.

Activity time: 5mins

### • Count to 10

This is a group challenge. Counting, one person at a time and without planning who's going to speak, can you count to 10 without people speaking at the same time. If they do, start again at 1. It feels like it should be so easy but its not. Have a discussion about how you could make it easier. Maybe try going slower or listening more carefully. A great team-building and focusing game.

Activity time: 7mins

### • Splat

This is an old favourite, and often requested over and over again by groups I work with regularly. Stand in a circle ready for action with the splat master in the middle. With hands together simulating a pistol the splat master fires at one member of the group and shouts splat! He in turn ducks and the people either side of him have to splat each other first. If he doesn't duck he's out and sits down or if one of the people either side gets 'splatted' they too would sit down. Yes, be aware, it's competitive, people lose and it involves pretend guns but hey, the kids love it. When there are only 2 people still standing they stand back to back as if duelling at dawn with pistols at the ready. The splat master will say a word on a theme, for example a kind of vegetable or chocolate, and each person takes a step forward away from each other. This continues until the splat master says a word that does not stick to the theme, be it chocolate or what ever, and this is the signal for the contestants to turn and shoot .... Splat!



Activity time depends on the number of rounds but around 10mins is good

Activity time: 10mins

### • Wink murder

This is another old classic with a number of variations. One person is chosen to be the detective and stands outside while the murderer is chosen. This can be done by one person choosing, and tapping someone on the shoulder while the group has their eyes closed so that noone knows who the murderer is. Then, call in the detective and the fun starts. The murderer has to wink at his victims who then die over dramatic painful deaths, while the detective has to guess who the murderer is. He only has 3 guesses so must choose wisely. I recently played this game with a group of 70 teenagers so we had 2 detectives and 3 murderers and we all laughed and laughed till we couldn't laugh no more.

Activity time: 10 to 15mins

### • **Granny's footsteps**

This is another old time classic group game that can be played indoors or out in the woods. One person stands with their back to the rest of the group some distance away. The group advances towards them until they turn around to face the group at which point if they see any one still moving they will point them out and they will then be out of this round. The aim of the game is to try to reach the person spotting and touch them without being seen to move. Great fun for all ages however young.

Activity time: 10mins



### • **Butterflies**

This is a lovely little trust exercise that is also great to play outdoors as it opens up the senses not normally used. It is an exercise in pairs so find a partner and decide who goes first. One person is blindfolded or simply closes their eyes. They hold out their hand and rest it gently on the back of their partners out-stretched arm. Like a butterfly resting on a branch it is done with a light sensitive touch. Their partner now begins to move, leading them through space. You can explore moving low to the ground or stretch up high. Try moving a little faster once you get used to it but be careful not to bump into each other and remember that afterwards you will swap roles so don't do anything that you wouldn't like done to you.

Afterwards have a chat about how it felt to be lead around and how it was to be the one guiding the other.

Activity time: 10mins

### • **Columbian hypnosis**

This follows a similar idea to butterflies but this time using the sense of sight. One person holds out the palm of their hand while their partner tries to keep their face just a few inches away at all times. The person with their palm out-stretched leads the other, exploring movement through space and getting increasingly adventurous and creative. Always swap around so both people get a go at both roles. This kind of activity starts to be useful for developing drama and movement work as well as trust and collaboration skills.

Activity time: 10mins

### • **Wind in the willows**

Here is another variation on working in pairs and guiding each other but this time with sounds. Together with your partner chose a particular sound you will use. Then one person is blindfolded and the other gently repeats the chosen sound moving about the space. The blind one must follow. It becomes very interesting when there are many different sounds from other players through which to navigate.

Activity time: 5 to 10mins

## Getting creative: Arts activities

After playing some warm-up exercises you should be warmed up too. The groups will hopefully be ready to get creative together and learn lots at the same time. Each art form presents different opportunities for learning in different ways and one will be more appropriate than another in different situations. Some are more group orientated, some are more inclusive and some can be with no equipment at all. Each can be applied to exploring environmental themes in a myriad of ways.

### 1) Music making

We all have a heartbeat and can recognise music. Music speaks to us in many ways, touching the deeper 'hard-wiring' of our minds. We therefore remember more, feel more and respond.

- **Hi my name's Jo.**

This is a great vocal and physical warm-up. The group stands in a circle and learns the words to the rap below through call and response, one line at a time. It may seem a lot, but it works.

After a couple of times, and it doesn't matter if people are still learning the words, start miming the actions in the rap, for example 'push this button with your right hand'. The challenge is to build up the actions until everyone is doing all the actions at the same time. Without realising it, voices and faces are warmed and ready to go.

"Hi..... my name's Jo,  
and I work in a button factory.  
I've got a wife...and three kids,  
And one day the boss came up to me.  
He said 'Jo'.....I said 'Yo!'  
He said 'You busy?'.....I said 'No!'  
He said 'push this button with your right hand'"

Repeat the above but with these endings:

"..... with your left hand'  
..... with your right knee'  
..... with your left knee'  
..... with your nose'  
He said 'You busy?'.....I said 'Yes!!'"

Phew....

Activity time: 5 to 10mins



- **Body Percussion**

Now that we are warm, ready and feeling connected we can start to get musical. Clap a rhythm and every one claps it back. Make sure its in a 4 beat bar to keep it simple. Now try to mix claps and foot stamps. What about different parts of you body or how about using you voice? We generally like to keep it funky but of course you can do it in any style you like. Ask the group if they want to try leading some rhythms and then we all copy. It is possible to run entire workshops exploring the possibility of body percussion or just use these bits as a warm up. One simple extension though would

be to pick a strong pattern and keep it going with half of the group then add a second part with the other half. Or what about 3 or 4 different parts and orchestrate the group bringing each section in or out to work with the dynamics.

*Activity time: from 5mins to entire workshop projects.*

### • Bouncing Cats Beat Box

In the last exercise you may well have started to use your voice singing, shouting or making noises. Now it's time to beat box some rhythms. Say the phrase Bouncing Cats, Baboons and Cats! Now shout it, and now whisper the words. Start to emphasise the different sounds especially the B (this is the kick drum from the drum kit), the C (this is a hard Ka sound and is the snare) and the c, in bouncing or the ts, in cats. (This is the high hat sound). Now take away the actual words and you have a nice funky beat box rhythm. Of course you can make up your own phrases and this could be a focus for an entire workshop or project but it also make a great little warm up.

*Activity time: from 5mins to a lifetime*



### • Verbal Rhythms

Having made rhythms with our bodies and our voice we can also use words to build up rhythmic pieces. Get into smaller groups of say 4 to 8 people in each. Each person chooses a word from a given theme. Say the word one at a time going round the group getting louder and quieter just build some confidence and to get used to the words. People can of course change their minds or even join with another on the same word. Now we can start to build rhythms using these words. One person can start repeating the word but leaving lots of space for the others to fit theirs in. Play around with the sound of the words and the dynamics of how they relate to each other.



This exercise can lead to creating quick, on the spot performances and can become quite dynamic with intros, main grooves, funky breaks, movements and nice tight endings.

*Activity time: 10 to 20mins*

### • Universal Hum

This is a warm up or a warm down to focus and calm. The group stands in a circle and hums. Keep it going and ask everyone to close their eyes. Stop after a little while and reflect on what it was like. Next you can invite people to

stand in the middle of the circle one at a time to be bathed in the hum. You can even take it further in smaller groups by very gently supporting the person standing in the middle and slowly move their body around as if they were a precious object, which of course they are.

*Activity time: 10 or 15mins*

### • Orchestrated vocal circle with closed eyes

This is another fairly relaxed warm up exercise but can get very creative and begins to add musical elements of rhythm, melody and harmony. The group stands in a circle. Ask someone to start a rhythm by repeating a vocal sound of any kind, a bleep, a pop,

a breath, a note, anything. Keeping it sparse and spacious is better. Build up a rhythm by inviting others to join in with their own unique sounds and in their own time. Stop after a while then reflect on what happened. The next stage is for everyone to close their eyes. The instruction is to start your vocal rhythm when you feel a tap on the shoulder and to stop when you feel another tap. The facilitator, or a participant, then silently walks around the outside of the circle 'orchestrating' the piece of music from a subtle beginning, to everyone making sound, to a silent end. Aah... Amazing.

Activity time: around 10mins

## Techniques for group music making

Playing in a circle is great because everyone can see everyone else and it gives a sense of equality. Before learning rhythms the player-conductor relationship needs to be established. This involves watching, listening, playing and not playing. This kind of focusing is beneficial to many learning styles and creates the sense of group focus that gives the group energy. When conducting make all movements clear and exaggerated, always get eye contact and make sure everyone gets the message. Use these simple techniques as starters and find your own style. Take your time and try out new ideas. These techniques are designed for working with groups using drums and percussion but may also be developed of orchestrating melodic music groups.



- **The rumble:** The conductor holds a 'volume stick' close to the ground in sight of everyone. Players make gentle sounds. As the stick is lifted the volume increases and vice versa. This can be done fast or slow and encourages focus and unity in the group.
- **Call and response with whistle:** Like in the warm-up, a simple way to start playing together and listening. The conductor plays a short phrase and the players repeat it. Start very simply and develop the phrases when the group is ready. Then work with sections such as the drums, the bells or all the hand percussion. This can be the basis of the rhythm of the music. When the players have got the phrase simply get everyone to keep on repeating it. Easy!
- **Starting sections one by one:** Count sections in to build up the rhythm slowly. Once the rhythm is going ask one section to carry on by a 'roly-poly' gesture with the hands. Then stop everyone else by blowing the whistle 4 times and make a very obvious stopping gesture. The chosen section carries on. Different sections can then be brought back into the rhythm again.
- **The 4 beat break:** Show the whole-group 4 fingers. Make sure everyone can see it and is still playing. After 4 blows on the whistle the group stops for four beats and then continues. This can be done with 8 beats or 16 etc, experiment and enjoy. Sections or individuals can be asked to carry on during the breaks.
- **Vocal breaks:** Choose a vocal break such as a phrase related to the subject, e.g. "reduce, re-use, recycle" and a signal. When the music is playing the conductor makes

the signal. After 4 blows on the whistle the music stops and everyone chants the phrase once and resumes the rhythm. Another variation is the 8-beat “woooooah”, again with a specific signal and initiated by four blows on the whistle.

- **Foot stomping:** The person orchestrating the music makes a clear stamping action with his or her foot to the floor indicating that musicians play a single beat each time. Experiment with running and jumping to create rhythms and rumbles. This is great for focusing the attention of the whole group and even the youngest participants can get up and try out their magic feet with the band.
- **Rap:** Either make up raps around the theme or use one of the included environmental raps. Two or three participants use microphones to rap over the music. Break the music down to a strong not-too-loud section then bring in the rappers. Let them decide among themselves who raps what.



These techniques are largely based on ways that a samba band is led so you could do some research on samba and learn some new techniques of your own. It helps to be dynamic and clear with your gestures but just have a go and find your own style.

### Closing the session

The music session is brought to a close in a high-energy finale encouraging creativity and input from all participants throughout the session especially skills in listening and co-operation. To finish we sit back in a circle with no instruments or drum sticks within reach and encourage every member of the group to say something about their experience of the workshop.

We give examples to help them like;

- What was your favourite bit?
- What did you learn?
- Did you see something someone else did that you thought was cool?
- Or just one word that describes their experience.

## 2) Theatre and movement games

These games can be used as part of a broader creative project and are great for bringing a group together and developing confidence for individuals to express their creative ideas. They are generally loads of fun, yet they can form a very important part of the process of group work and performance development.



### • Walkabout

Start to walk around the room. (If necessary lay some ground rules first, like no talking and no touching each other). Now walk as if you were on the moon... Now walk as if you are walking on very hot sand.... How about walking as if you are lost and scared, amazed by everything or move like a robot. Yes, the options are endless so take it wherever you like. Be aware if children are getting over excited and then suggest some calmer movements, but feel free to be a bit wacky... why not walk like a one eyed snail that's just lost its shell. You can use this exercise to guide people through many experiences or to explore particular themes.

Activity time: 5-20mins

### • Monsters

This is a walk about variation based on a story we came up with for our recycling workshops and can be accompanied by live instruments and sounds. Perhaps begin with a discussion on what a landfill site is and some of the problems with landfill, then try telling the story and allow the theatre to unfold.

“It is night, and there’s a strange pong in the air, all of sudden there is a loud clash of thunder (cue sound effects) and down in the rubbish dump there are some strange stirrings going on. All of the metal rubbish you have ever thrown away in your life like tin cans and fridges (gather other suggestions from the group) start to gather together a create huge metal monsters, clunking and squeaking their way around.”



Allow the participants to be robot monsters. Kids love it but the little boys may start to fight so make sure there are good ground rules in place such as non contact and no talking.

“Then there is another clash of thunder and it begins to rain. What happens to metal when it rains? That’s right it rusts. But does metal rust quickly? No, it happens slowly and so these metal monsters slowly start to rot away and die slow over dramatic horrible deaths.” Children will instantly get theatrical with an instruction like that.

“Now, the next night down the land fill sight there’s more strange goings on. All the organic waste you’ve ever thrown away starts to gather. This includes all the banana skins and potato peelings, and what else? Yes that’s right all the nasty squidgy yucky rotting organic waste gathers together to make squidgy squelchy compost monsters.”

After squidging around together the story continues.

“ Does this kind of waste biodegrade quickly or slowly then? That’s right it rots down very easily and so we all drop down dead.” (They drop down dead.) “The best thing about this kind of waste is that as it rots down it returns nutrients back into the soil (at this point we tend to get into excited David Bellamy impressions.) “Now from this new fertile soil new plants can grow from seed” the participants then enact a growing seed into beautiful flowers smiling at the sunshine and gently waving in the breeze. ... Lovely.

You can of course create any tale you like to fit a particular theme, and even develop it into a whole theatrical piece.

Activity time: 10mins

• **Walkabout variations.**

It is always great fun to give a set of instructions and then reverse them. For example when I say go we go and if say stop we stop, forwards, then backwards and if I say jump you jump, or shout your name you shout your name. Easy, so off we go. Then

all the instructions are reversed so if I say stop we go and go, we stop. If I say forwards you go backwards and backwards means forwards while if I say jump you shout your name or if I say shout you name you jump. Off we go. Enjoy and feel free to change to any combinations of instructions.

Activity time: 5mins



• **Mirrors**

This is a great way to get people moving and communicating in creative and spontaneous ways. Also as its done in pairs, at least to start with, then you get to meet each other in a nonverbal way. In pairs, one person begins to move and the other copies exactly their movements as if they were a mirror image. Start slowly and simply but as you get used to the process be more daring and explore faster movements and more challenging

positions. How about simply exploring facial expressions or rhythmic movements. Perhaps try moving to different kinds of recorded or live music; high or low, fast or slow. And of course swap over so each person has a go at leading or following.

This activity could be developed so that the whole group could follow the movements of one person either as a circle or more free style.

Activity time: 5 or 10mins

• **Mirroring walks**

As a group gather at one end of the room. Choose one person to walk across the room and when they are nearly at the end the group follows imitating the walk of the first person who now has a chance to turn around and see a reflection of how they walk. Of course you could suggest ways of walking or use the exercise to explore body language and attitude

Activity time: 5mins

• **Dolphins**

Begin as above but this time the first person moves in a more expressive way and its great to do with dance moves with live drumming or music. The rest of the group copy

their movements and move across the room. Take turns to lead the dance and enjoy getting funky.

Activity time: 5 or 10mins

• **West Side story**

This time divide the group in half facing one another in two lines. One person from each group steps forward opposite each other and these people will lead the movement. Firstly one will make a move towards the other that their group will copy and the other person responds by moving away again copied by their crew. This movement is repeated as a dance across the room and can begin to feel quite tribal within the two teams. Enjoy exploring the group dynamics and conversation in movement. Remember it doesn't need to be an attack and a defence so enjoy going freestyle once again

Activity time: 5 or 10mins

• **Pass a ball ever changing**

Do you remember the activity called 'pass the clap' from right at the beginning of the group games? Well, this time we are going to pass an imaginary ball around the circle. It will begin small and is passed from hand to hand. Then it may grow and grow or become extremely heavy. Each person responds to the quality of the ball as if it really was as described. It may become like a hot potato or something incredibly delicate. Enjoy exploring all the possibilities and allow the theatrical self to emerge.

Activity time: 5mins

• **"This is not a marker pen"**

For this little drama game pass an object around the circle and start to re-imagine what it really is. Hold an object, for example a marker pen and begin "this is not a marker pen, it's a ..." Now choose some thing that it could be, for example a toothbrush, and demonstrate how you would use it. The next person takes the pen, now a toothbrush and cleans his or her teeth with it. "Wait a minute this is not a toothbrush, it's a ..." and again demonstrate the new function of this object. Thus it is passed around the circle changing its form and being used for all kind of activities. Remember to have fun and play with the ideas and always give some one else's idea a go.

Activity time depends on the group size: 5 or 10mins

• **What are you doing?**

Someone begins the exercise by miming an activity and it can be anything. The next person asks what they are doing and the first person replies by saying that they are doing something quite different from that which they had just been miming. For example the first person may appear to be riding a bike but when asked they reply that they are flying a kite. The next person then has to mime their reply so in this case they would pretend



to be flying a kite. They are in turn asked what they are doing and once again in reply they say another activity different from that which they were miming. And so it continues around the circle. People have great fun with this as they get to choose what the next person has to do and there will be plenty of raucous giggling as the game develops.

Activity time: 5 or 10mins

### • Magic clay

Standing in a circle the facilitator begins by holding an imaginary ball of clay. He or she then moulds this clay into an object and then demonstrates how it would be used. Others try to guess what this object could be and when they've got it the clay can be squished back into a ball and passed around the circle. This is a great way to use movement and non-verbal communication to stimulate the imagination.

Activity time: about 10mins depending on group size.

### • Statues

In this game participants get to mould one another into various physical forms and gestures. In pairs they decide who will be the sculptor or the sculpted. The facilitator can then suggest a character, theme or an emotion that the sculptor will represent for example sports, superman or love (this can be adapted to any particular subject you may be dealing with). The person who will become the sculpture must then allow their partner to move the limbs into a position that they then hold still. It is best if this can be done without words but there will of course be plenty of giggles involved. Once the masterpieces are complete we can wander through the sculpture gallery and witness our creation. This activity could be developed in all kind of ways for groups or theatre.

Remember to swap around and feel free to explore what ever comes up.

Activity time: about 10mins



### • Human machines

This is a classic group game that can be adapted for different particular projects. One person begins in the centre with a repeating movement and sound. A second person then joins them with another movement and sound that interacts with the first. People can continue to join one by one to create a rhythmic moving human machine. At first it is probably best to do in smaller groups of up to 8 people but of course feel free to experiment with group size. Once the machine is up and running one person can be the controller. Perhaps there has been a big order for what ever it is that

the machine is making and you will need to increase production so turn up the speed and off we go. Or maybe the machine breaks down and needs some maintenance so press the stop button and make adjustments before restarting production. Why not try creating a machine that makes happiness or develop the idea for performance.

Activity time: from 5 to 20mins

### • Spiderman game

Kids love Spiderman and this pairs movement game is great for the younger ones. In pairs one person gets to be Spiderman and fires an imaginary thread onto a body part of their partner. Now Spiderman can move their partner like a puppet on a string by pulling on this sticky thread. He can then fire more threads to allow them to move their partner around the room. Remember as Spidey himself says, "With great powers come great responsibility"

Activity time: about 5mins

• **The Yes game**

So the rule for this game is that you can only say yes. So no you can't say no, only yes! One participant leaves the room while the group decides a task for them to complete. This may involve them engaging with something or some one in the room for example they may have to take Keith's hat and throw it out of the window. The group may only guide them by saying yes as they move closer towards completing this task and remember if they move further away don't say anything, just stop saying yes. Yes there will be confusion and bewilderment but stay with it and much fun will be had by all.

Activity time about: 10 or 15mins

• **Tag team freeze circle**

The group sits in a circle and one person enters and strikes a frozen pose in the middle. This can be anything they feel like. Next someone gets up and joins the freeze with their own pose that interacts with the first person and creates a scene. The scene they create often completely changes the meaning of the first original pose and this is how the activity continues. Anyone can get up and take the place of one of the characters and change the shape they are making and then a whole new story unfolds. This is a lot of fun and great for developing a playful and spontaneous creative confidence within the group.

Activity time: 10mins.

• **Family photos**

This continues to use the idea of freezing positions and interactions but now in larger family groups. Each group of up to 6 or 8 people is given a family type to create as a still tableau as if they were having the family portrait taken. Perhaps this could be...

- The royal family
- A family of orang-utans
- A family re-united
- A sleeping family
- Or an arguing family

Activity time: about 10mins

• **Stroboscopic images**

This is a favourite of our good friend Ali Campbell and is a great way of creating an instant narrative from still images. Firstly in groups you need to decide on a few key scenes within a story that you are working with. Each scene is created as a still tableau and once again, like in family photos, this will demonstrate the relationships and interactions between the different characters. Once the groups have created the different scenes these may be performed back but, here's the catch, the audience will firstly close their eyes while the first group sets up their scene. When announced the audience will open their eyes and the first scene is revealed, then close them again while the next scene is prepared and open again to see the second scene. This is continued to create a strobe like effect and the story unfolds.



- **Forum theatre**

Forum theatre is an approach developed by Augustus Boal in Brazil and is a fantastic technique for fully participatory issue based theatre. There is far too much to discuss here but Boal himself has written a number of books that outlines this work including a great book of games and activities called “Games for actors and non-actors”. We have learnt a great deal from this kind of approach and would recommend anyone who wants to go deeper into this way of working to check out his work. See the further reading section for details of his books.

### 3) Playing with words; Story telling, Poetry and lyric writing



- **Story pairs**

This is a good warm up activity to allow folks to settle in, introduce themselves or focus on a particular theme. They will start expressing their thoughts through conversation and developing listening skills.

The whole group gets into pairs and sits down. One person will be the talker and the other the listener for a minute or two. The listener does not say anything but remains focused and listening. Then change around.

The subject can simply be about who you are and where you are from (good for new groups) or it can relate to the rest of the workshop such as their thoughts about local environmental issues, green things we could do in our

lives or how to raise awareness. Once both people have spoken, come back together as a whole group and invite pairs to share what they talked about. You can ask people to say what their partner talked about to see if they were really listening.

**Activity time: 5mins plus feedback to the group**

- **1 2 3.**

This is a fun focusing game for all groups, adults too. Get into pairs with each pair facing each other. The pairs count to three out loud but taking turns to count. So the first person would say ‘1’ then the other would say ‘2’ then the first person would say ‘3’ then the other would say ‘1’ and so on, going round and round. Why? You may ask. Next round the pair replaces the number 1 with a sound such as ‘beep’. The room starts to become a chorus of silly sounds and numbers and laughter. Of course, the next two rounds replace the 2 and the 3 with more silly sounds.

Ok so that’s the fun bit and good for a warm-up. Next the group can go a bit deeper with some facial expressions and gestures. These movements and expressions are done at the same time. Using similar steps the pairs find three facial expressions and/or gestures each, angry, clueless, sneaky, bossy, calm, kind, shocked etc. The pairs go through the sequence of expressions together. This keeps going for some time in silence or with music, settling into the rhythm.

You can stop as a group and see some of the combinations of peoples' expressions and what their situation or story might be. Ask for suggestions about what their story is. This can be the starting point for a whole group composition.

If you are working on a specific theme the expressions can be responding to that theme such as the feelings about an event, or situation. However, this direction isn't always necessary as we are all creatures made up of many stories which will themselves find a way of coming alive.

Activity time: 5 to 10mins

- **Magic word**

Participants stand in a circle with their hands out to the side. Their left hand with their index finger pointing down, and their right hand cupped facing up ready to catch the index finger of the person to their right. In the centre of the circle one person begins to tell a story while participants listen attentively for the magic word (this word has been pre-chosen by the group and has to be mentioned within the story). As soon as the word is uttered within the story the participants attempt to grab the finger of the person on their right while also pulling the left finger out of danger. A great game of speed and concentration that focuses the group while the storyteller may incorporate all sorts of creativity and trickery in the tale that they weave.

Activity time: depends on the number of rounds but 10 or 15mins is good.

- **"Yes and" story telling**

Now its time to let the story unfold. Some one begins to tell a story, any story, just make it up on the spot. " I woke up this morning to the sound of..." but they only tell a few sentences and then some one takes up the tale with the phrase; "yes and..." and the story continues. Pass the story around a small group as if the group is too large it can lose its momentum and smaller groups will be more intimate and less intimidating for the speaker. Have fun and let it flow.

Activity time: from 5mins to endless hours of campfire fun.

- **Free writing**

Like in the 'yes and story telling' above, this is a chance to allow the story to tell itself. You could begin with a phrase that relates to the subject of the workshop such as "My vision for the future is..." Encourage participants then to write without stopping for a given period of time, perhaps just 5 minutes to start with. Explain that you do not need to think to much or worry about whether it even makes any sense just that they should write off the top of their heads, then be amazed at what great works of genius are born.

Activity time: 10mins

- **Lyric Writing from the Mind Map.**

This way of writing is brilliant for making quick raps and songs about a theme and for working together in a way that everyone's ideas can be heard. Make a Mind Map about a theme you are exploring (see The Moso Mind-Map in Issue Based Activities). Mind-maps generate a huge amount of ideas, words and themes. Use the words to write lyrics in groups of two or three. Begin with finding rhymes then filling in the sentences before them. An easy place to start is with words that end in 'tion' the classic line being "education across the nation is the solution to all of the



pollution". From here you can find some more rhymes and a line that can be repeated as a 'hook line' such as "Be the Change!" or Think Global Act Local". The hook line can be repeated between verses and will be great for call and response singing.

Activity time: 30mins

#### 4) Creating Performances

Many of the activities we've been playing with in the previous two sections can be developed to actually start creating performances in groups. An activity like human machines, or the stroboscopic image can be translated directly into a performance while mind maps and free writing can provide fantastic material to develop into a written piece. It doesn't need to be anything fancy yet it can be a truly transformative and empowering experience to step up and be seen. It could be silent physical theatre, or still frozen images, rhythmic machines, or raps and beat boxing. We often try to incorporate discussions, games, mind mapping, creating and showing performances all in one session. In a short amount of time and in small groups you can devise a piece and show it back to the others without any pressure or stage fright that limits what we think we can do.

Try to facilitate this with a light touch, as young people will often astound you with what they can come up with, while too many adults leading things can quash the magic. On the other hand some groups will need a lot of help getting something off the ground so try to be aware of where the groups are at and enjoy the show.

There are some great games and exercises to get the process started that support groups by getting us performing without even realising we are doing it. Activities like human machines, verbal rhythms or stroboscopic images do exactly this. They are simply a set of instructions with agreed rules that happen to be lots of fun. However, couldn't this be said of performance in general? Don't let on that the group will actually be 'performing' until later, otherwise lots of 'I can't' and 'I'm not' will start to loom. Run with peoples' ideas for as long as you dare then put the ideas in order

and hey presto, you have a show. Usually we split into a few small groups and allow them to devise as much as possible. You can then perform back to each other or put the pieces into a logical order and perform the whole thing back to the rest of the school or event at which you are working.





## 5) Movie Making

Video is a fantastic medium with which to work with young people. Some of us spend half our lives glued to the box and so it is an art form most people can identify with.

Young people especially seem to engage with the different aspects of filmmaking and there is the opportunity to develop different roles within the group. Some will love to be on the big screen while others can run the camera and the sound, develop the story or even direct the movie. There are also lots of technical skills to learn and computer editing to be done but this can be very simple these days so that almost any one can learn.

It is best to work with smaller groups when working with video, as the process can be quite involved. Up to around 6 in the team can be good.



- Begin by mind mapping the themes and ideas for the film and very importantly, whom it is for and how it will be seen. The games listed in the previous sections will be very useful for getting the creative juices flowing and the team working together.
- Once a story has developed create a storyboard for the different scenes and shots you need for your movie. A storyboard can be a large grid in which you draw and write your ideas for each scene but be realistic about how many you want to shoot and try to keep it simple to start with.
- Now the fun starts and its time to start filming. Explain the ins and outs of the camera that you will be using and again these days this need not be complicated at all. Most new cameras have automatic focus and exposure so you can concentrate on composing your artistic shots for best visual effect.
- Make sure the sound quality is the best you can manage and an external microphone and headphones will make a big difference to the quality of your movie.
- Also, be careful to have the camera very steady either on a tripod or in a firm pair of hands. Of course movement of the camera can be used to great effect but too much motion or shaking will leave the viewer a bit seasick.
- Shoot your scenes until you are happy with what you've got but don't be too over precious about trying to get it perfect over and over again.
- Now its time for the editing. Choose a simple editing programme and I'm sure that the young people will get to grips with it quicker than you. This is the most time-consuming bit and you can spend as long as you like on the edit but if you not careful and you have hours of footage or a very ambitious project you will be at it for days.
- Obviously there is much to be said about every stage of this process and the result of your efforts will depend very much on how deeply you want to go into the technical side of things. Do not be daunted by this however and it is very easy to slap something together relatively quickly and have loads of fun along the way.
- Once you've made your movie why not stick it up on the Internet on your very own You tube channel for the entire world to see. We have one called Movingsoundslive with some of our creations on so why not take a look.



## 6) Visual arts

Inclusivity is key to this work and we all have different learning styles at different times. Visual arts can bring about learning and expression that music or other art forms cannot. The pace and dynamics of a visual art workshop is also very different and can be appropriate to the context.

These workshops can help us explore environmental themes imaginatively while enjoying the process.

The outcomes are often more tangible than music or theatre pieces and we can create work that can be used for further discussion, documentation and consultation. Valuable ideas and information can be harvested from a group or community that may be impossible to gain through discussion alone.

Some of these outcomes may be:

- Posters
- A Graffiti wall
- Books
- An Exhibition
- A Mural
- An Installation
- T-Shirts
- Combinations with performance



We have used visual art in many projects including designing sustainable streets, running campaigns in schools, creating logos, graffiti walls about maths and other subjects, and to raise awareness of endangered species.

As always keep it simple and inclusive. No previous art experience is required! Providing images for inspiration can help people to get off the starting block but perhaps begin the project with a discussion and mind map about the purpose of the project and the subject that you are dealing with. This will provide lots of ideas and you never know may lead to the creation of a masterpiece.

## 7) Creating a Labyrinth

For this section we asked our good friend Ali Campbell to write a few words on creating Labyrinths and this is what he came up with. Ali has been leading creative workshops all over the world for many years and is a great inspiration for our work at Movingsounds.

*'Everywhere I go as an adaptor of Boal's theatre techniques with marginal groups, I make a Labyrinth. I use the pattern of the Cretan Labyrinth: unicursal, it has only one way in and out. It is not a maze. You walk your walk and you don't get lost. You do a lot of finding, though. Unlike many cities, unlike many works of art, I am not bewildered by the Labyrinth or set up by its design to fail. I am challenged to lose myself in a different way.'*



*It takes skill and patience to make one. It is a container, which we first construct and to which we then bring the content of our own life-journeys, in walking together discovering these to be of equal truth and value, however differently we walk.*

*Each of us is pattern and story: the Labyrinth opens up Imaginal Space where this is explicit and becomes visible.*

*Wherever I go I set myself the fresh task of sourcing new materials. These I find or are found by a group or two. Then we divine a site (indoors or out) and try to channel the collective desire to perform our journeys not just as narrative lines of experience but as revelations of expertise.'*

Take care when creating a labyrinth and fill it with pure direct intention for its purpose.

We have made labyrinths from rope and sawdust but you could use any local materials. Perhaps you could even make one to be experienced at night by soaking the sawdust in paraffin and lighting it as a special event. More simply, and less dangerously, tea lights can be placed on a small bed of sand within an open white paper bag and these create beautiful lanterns that could mark the way of the labyrinth.



You could place a special object in the centre or perhaps a container in which you could place individual wishes or intentions. This could then become the focus and purpose for when you the walk the labyrinth.

When walking the labyrinth take your time and listen to you heart and mind. Do so quietly and enjoy this time for yourself to experience the journey. Perhaps you could sing a song together or simple chant alone as you walk.

## 8) Instrument making ideas

There is so much to be learned from making instruments, especially if they are made from recycled materials. Participants develop practical, creative thinking and artistic skills through the making process while playing the instruments together allows group music skills and confidence in performing to flourish. Everyday objects become musical instruments and you will never see them in quite the same way again. These projects are also a fantastic creative way to learn about the three 'Rs'; Reduce, Reuse and Recycle, or local litter issues and relate them to wider environmental themes. It usually leaves children persuading their families or schools to recycle as well, or at least turn their mum's pots and pans into improvised drum kits! Below are a few ideas for instruments that we love to make.

### Didgeridoo

This ancient Australian instrument is surrounded by fantastic myths. Although they are traditionally made from wood, didgeridoos made from plastic pipes are in fact often easier to play. You will need a plastic tube; a plumbing pipe (approx 35mm diameter) is ideal. The mouthpiece is made from beeswax available from hardware shops. Warm it in your hands and mould it around the end of the tube. Longer tubes produce a deeper note. Why not even try a telescopic didge!

### Bottle-top shakers

You need 2 pieces of scrap wood, bottle-tops and nails.

Experiment with different shapes of wood. Make holes in the bottle tops with a skewer. Hammer the nails through the wood, put on the bottle tops in pretty colours and hammer the nails onto the second piece of wood. Simple, but younger children would need one-to-one assistance.



### Tin can shakers

This is the classic home-made instrument, so easy to make and very effective.

You can use any tins from baked beans, tuna, cat-food, school canteen peas etc. You can try experimenting with different fillings, as this will affect the sound. Popcorn is pretty loud while barley can be nice. Mung beans produce a metallic sound and rice is higher pitched. You could even try small stones, buttons or lentils. Tape together the tins using a strong tape like gaffer or duct tape. Try using 2, 4 or 6 cans together to make different sizes or try putting felt inside one end of a tuna tin shaker. This can be played forwards and backwards to produce syncopated rhythms.



### Marimbas

This is an ancient African instrument similar to a wooden xylophone. According to myth the marimba was adapted from an animal trap. We tried many different variations of keys, resonators and beaters producing different sounds and would encourage you to try out your own experimentations.

For the keys dense hardwood is best. We used a tropical hardwood from the Wood Recycling Centre that was previously decking from the



Palace Pier in Brighton. The keys rest on soft supports on the 'nodes', which are a  $\frac{1}{4}$  of the key length from each end. To tune the keys cut away underneath the middle of the key to flatten the note or underneath the ends to sharpen the note. The length also makes some difference. We tuned them to a pentatonic scale (C, E-flat, F, G, B-flat)

For the supports you can use insulation foam, rubber, rope or any similar soft material and the resonators can be kerbside recycling boxes, storage boxes, tea-chests, blue barrels, or plastic tubes for individual keys. The beaters are made from a broom handle with rubber from car tyre, hard rubber balls or tennis balls (held with a screw). We have found that the kind of beaters used makes a huge difference to the tone, volume and octave so spend you time getting this just right.

### Blue Barrels

These can be sourced from scrap stores (see contacts list). Played with one soft beater on the base in the middle and one hard stick on the rim. Try to keep the mouth of the barrel off the ground so the sound can travel clearly. These are great base drums and good for funky hip hop type rhythms.



### Water Bottles

These are available free from drinking water companies and can be played by hand or with soft beaters on the base. They can also be strapped to the waist and decorated for processions.

### Chimes

You will need metal tubes, tin cans, and fishing line.

Use clean copper or aluminium tubes (sandpaper them clean if necessary). Make 2 holes at the rim with a hammer and nail. Make a hole in the base of a tin can and 2 at the rim. Thread the fishing-line through the tubes and loosely tie to the tin can. Hang the can using the fishing line. Finally hang a small hard object on fishing line from the centre of the base of the can to strike the tubes and so make a sound. At the very end tie a tin can lid with a ring pull to act as a 'sail'. Experiment with different lengths of tubing but most chimes seem to harmonise.

### The berimbau

This is a traditional African instrument taken to Brazil with the slave trade and today is the key instrument played in the Afro-Brazilian art form of Capoeira. According to African myth this was the first musical instrument ever created, adapted from an archers bow. For the bow you can use ash but traditionally they use beriba wood in Brazil. The string is a wire taken from inside the rim of a car tyre and the resonator is a dried gourd but why not try a large tin can. It is played with a stick and shaker called a Cashishi and a coin is used to change the pitch. This is not the easiest instrument to get the hang of but it has a beautifully simple principle.



### The tea chest Bass

This is a classic home-made instrument that became very popular in the Skiffle bands in the 50s and traditionally were made using a old tea chest, a broom handle and a piece of rope. Attach one end of the rope into the centre of the base of the tea chest and the other is tied to the end of the pole. You will need something to hold the pole in place in one corner of the chest and either a cut away groove or attached bottle top will do this. There are some fantastic examples on the Internet well worth checking out.



### Tuned Green Tubes

We used off-cuts from 'cable TV' tubes that we found in a skip but any plastic pipes will do. We tuned them by trial and error to a pentatonic scale (C, E-flat, F, G, B-flat) by cutting them shorter to raise the pitch. Attach them together with spaces between the tubes so that they don't touch one another. For this we used strong foam between each one and attached them with cable ties and strong tape. For them to be played support them on something solid to act as a stand.



For the tube beaters we made ours using some rigid plastic, carpet underlay, and strong tape, but you might try ply wood or even table tennis bats. Cut the plastic to a table-tennis-bat shape and tape the carpet underlay to them. Use strong tape such as duck tape. We have recently discovered that the best beaters of all are in fact a pair of old flip-flops! What ever you use make sure that it is strong, as they will have to take quite a battering

### Metal Dustbins

Different sizes make different notes. Plastic bins also make good drums. Play them with soft beaters for a good bass sound.

### Whirly Tubes

These are available at scrap stores, Kids love whirling them around as they make a mysterious sound like the wind. Try different lengths.

### Guiros

Use ribbed plastic piping or cut grooves into thick bamboo with a saw or angle-grinder to create scrapers.



### Flower Pots

Use clean, un-cracked pots. Simply play them with drumsticks as they make some beautiful tones. Experiment with sizes and combinations.

### Feather Dusters

These are good for performance to get an audience listening to quiet sounds or simply to give the place a good clean before you get started!

### Plungers

Yes, just the kind you do your sink with, they make a great and somewhat comic plucking popping sound and they are also great to juggle with.



### Soft Beaters

Good beaters can make all the difference and are surprisingly expensive to buy. A really good beater can be made by wrapping 4 carrier bags around the end of a stick (broom handles are perfect) and covering with furry material. Tape the first bag onto the stick then secure each bag with parcel tape as you wrap them around tightly. Secure the material as tightly as possible with a cable tie.

### Traffic cone trumpet

Yes you guessed it!

## 9) Visualisations and soundscapes

As Rob Hopkins mentioned in his forward, if we cannot imagine a better world then we will not know how to begin to create one. Working with visualisation is a fantastically powerful tool that we often include as part of a project working with people of all ages. From our experience this kind of work has its roots in the shamanic practice of journeying where guided by the beat of a drum and in the care of a shaman participants will 'journey' through their imagination into a spirit world where they will be able to meet spirit guides and receive teachings to help them in their waking world. Imagination is a wonderful tool to work with and can allow us to have profound experiences to learn.

Having said that, you don't need to feel that this activity is restricted to some deep cosmic spiritual practice at all, but can be a great way to work with young people, either just to wind down at the end of a workshop and listen to beautiful sounds or to imagine an ideal world where they would like to live. It is important to create the right kind of calm atmosphere for this work and it maybe useful to lay down some simple ground rules so that the group can benefit from the experience un-distracted by their surroundings. These could be simply no talking or touching during the process.

### • Soundscapes

You will need a selection of instruments that may include different shakers, bells, singing bowls, rattles, drums, didgeridoo, thumb piano, flutes and guitar. These instruments need to be played with great sensitivity, as the participants will be very open to the sounds and the experience. This can be a lovely way to finish a music session or simply to create an atmosphere of reflection and calm.

Ask participants to find a space on the floor and to lie comfortably on their backs. Make sure that everyone has space to lie with their arms out to the side, with palms facing up without touching each other. Ask people to close their eyes and start to relax. You could guide them through a simple relaxation and encourage them to take a few deep breaths to help them unwind. Many young people will find it hard to close their eyes and let themselves go into the experience so be patient and hold the space gently but firmly.



Work with at least 2 of you and one person will do the talking. Speak with a calm voice. Invite participants to simply relax, unwind and listen to the beautiful sounds. You can walk around the space combining different sounds and take the group on a gentle musical journey. Experiment with making quiet sounds very close to people or over their bodies. Take your time and enjoy it. You could suggest people reflect on the workshop they have just done, on all they learned and created together and how they may be inspired to do something when they go home.

Even with little guidance people can drift in to quite deep states of relaxation so be gentle in helping people return to the room when you finish the session. Perhaps suggest that they first wiggle their toes and fingers, taking time to have a little stretch and then gently opening their eyes.

**Activity time: 10mins**

### • Visualisations

Once you have created the right atmosphere described in the soundscape section, you can guide the group in a visualisation process perhaps using some gentle music to support the experience.

Whilst playing the music you can invite people to imagine a beautiful world where they would like to live. How would it look? Who would be there? What would the houses look like and how would people get around? Some times we talk about possible and probable futures so participants could imagine how a future world would be if humanity carried on its present cause, this may be traumatic for some people so be aware that strong emotions may be stirred up by this. Then follow that with a process of imagining a perfect world where the course of history is very different and we now live in a utopian society in harmony with nature and explore how this would be. Just as with the soundscape be gentle in supporting participants to return to the room. Allow people to sit up and gather back into a circle. You can now invite people to describe what they experienced and how the process was for them. You may find that this will develop into quite a discussion. Alternatively you could encourage people to draw what they saw and create some visual art. A visualisation process like this can be the start of a piece of work. We have used this process with adults in the transition movement to create an energy descent plan as you can start to think about what would be needed to create this ideal world that we have begun to imagine together.

**Activity time: 20mins**



## Issue based activities

### • Throw The Globe

This activity is great for getting ideas flowing and getting all the members of the group to speak out. Standing in a circle we decide on a simple category such as kinds of trees, cheese or fish, or even simply our names. We then throw a large inflatable globe to someone across the circle, who then gives us an answer and then throws it on to the next person. You can in fact use any soft object for the throwing part of this game and in this way we can hear many different answers from all the participants. After a minute or so change the category to something relevant to the topic you are looking at such as the causes of climate change. We often follow the causes by the effects and then the solutions to climate change. In fact, this causes-effects-solutions triptych can be applied to pretty much any of the challenges we face in life!



Activity time: 10 to 15 mins

### • The Moso Mind Map

To get a good idea of the process of making a mind map in workshops have a look at our little movie called 'The Moso Mind Map'. It's on our website and explains how it's done. (Moso is simply an abbreviated version of Movingsounds by the way). This process is great for exploring particular themes and we use it after performing one of our environmental shows to take a look at the issues we are learning about more deeply.



We like to use a large roll of recycled paper about a meter across that we roll out across the floor and get people sitting around to work together. Put a word in the middle of a large piece of paper and draw a circle around it. This is the central topic. Draw a line to the next word, which will be related to the first. Use phrases like; 'If I say ..... what does it make you think of?' Or 'tell me different kinds of .....', or 'If this happens what will it lead to?'. In this way we can see the interconnectedness and complexity of the topic we are looking at.

Once the basic skeleton of the topic is there, hand out pens for the participants to flesh it out. Allow discussions to arise and encourage some pretty lateral thinking. We often use the mind maps we create as 'word food' for writing lyrics or creating performances. They can also be stuck up on the wall for future reference.

Activity time: about 15 mins

- **Line of agree and disagree**

This is a brilliant and extremely versatile exercise. It can be used to look at any issue and the process is accessible, participatory, and fun, but also provokes good communication and discussion.

Before the workshop, prepare several statements or opinions about the issues you will be exploring. For example, 'Aeroplane flights should be more expensive' or 'It is up to the government to solve the problem of climate change'. These kinds of statements can be discussed according to different peoples standpoints, literally!

Firstly draw an imagined line on the floor across the middle of the room. One side of the line represents 'agree' while the other side is 'disagree'. 'Not sure' or 'I don't know' are in the middle. Strongly agree or disagree are at the furthest points from the centre line.

The first statement is read to the whole group and individuals move to a spot that shows their opinion about the statement. Then ask everyone to look around and ask people why they have chosen their particular spot. This can be an informal but very interesting and challenging debate. When the moment is right you can move on to the next statement. It's a great exercise to get people who normally don't speak in a group to express their views and there is nearly always surprising moments when an individual steps away from their mates to say what they really believe.

Activity time: 10 to 15mins



- **Interconnection Circle**

This activity can be adapted to different themes such as fair-trade or making connections of some kind. The group begins sitting, perhaps in a circle and they have to think of somebody involved within a chain or process, for example everybody involved in the manufacture of a chocolate bar or those involved in the manufacture and recycling of a bottle of drink. Each participant names a person involved in the chain out loud and then stands up until the whole group is standing creating a sense of a large interconnected web. There will always be more interconnected people to think of and it shows how we are all connected through the everyday things we use.

You can use this game as a starting point for a theatre exercise. Once everyone is standing each person places themselves in the room according to who they are in the process of production. A map is created of the whole process with farmers at one end of the room and consumers at the other. For example this could be Kenyan bean farmers, truck drivers, factory workers, importers and then shop workers. Then the scene can start to come alive. Encourage people to role play their characters, to interact with each other and perhaps share some of their views, opinions, dilemmas and complaints.

Activity time: 10 to 20mins depending on how many different products you look at.

- **Eco-String.**

This game is along a similar line to the activity above and looks at our interconnectedness and mutual dependence within an ecosystem. Take an ecosystem

such as a river and identify some of the life forms, animal plants and also non-living elements such as water, rocks and air. It can help having images and information of these to show participants. Each person chooses a part of the ecosystem and stands in a circle. If you have images of the different parts then people can hold them to show to the whole circle.

Next comes the string. With one person holding the end of the string the facilitator begins to unroll it across the circle. People take hold of the string as it criss-crosses the circle eventually forming a crystalline web with everyone holding the string. The group feels the strength of the web and notices whom they are connected to. Now comes the unravelling. One part of the system dies, for example the trees are cut down, water is polluted or the fish are all caught. They let go of the string. As result is the whole system is affected and the web loses its resilience. If it happens again the web degrades further. Soon the web cannot be sustained without the support of the other inhabitants of the system and it unravels completely.

This gives participants a feeling of the interdependence within an ecosystem and demonstrates how natural systems are indeed more than the sum of their parts. The web can also be woven through the interconnections that we discover through a particular system rather than unravelled as the system collapses.

Activity time: 10 to 15mins

### • The Council of All Beings

The following exercise is taken from 'The Work That Reconnects' by Joanna Macy. The intention of this 'deep-ecology' exercise is 'to find in the web of life the power that will help us to act in its self-defence'. The Council of All Beings can be adapted for any age and developed to include many creative forms to deepen the process. The general outline is as follows:

The group gathers and the facilitator describes the exercise, the intention and the process that they will be going through. Then the group works as much as possible as individuals, in solitude or facing away from the group. For an appropriate length of time the individuals are asked to relax and think about the earth and the life that lives here with us. Then participants are asked to choose a particular part of life on earth. It would be easy to just be a living species but non-living things can be chosen as well such as mountains, rivers, ice or deserts. When working with adults in an appropriate setting you can even ask people to allow themselves to be open to actually being chosen by a part of nature and to invite her speak to oneself on a deeper level.



Anyway, back to bouncy living kids. Once people have chosen their forms the group comes into a circle and the council follows three stages.

1. Open the council with a theatrically formal speech about how at this critical point in history the animals and plants and other forms of life have gathered to voice their

truths. Perhaps something like “The moon is full and the sun will soon set. It is a desperate but precious time. Welcome everyone, to this special gathering. We hope to hear your views, concerns, stories, sorrows and inspirations”.

People, in their own time, then speak from the point of view of their chosen life form, about their experience of human beings upon them. For example: “I the goose, have to travel further to find feeding grounds and I fear poison in my blood from fertilizers in the ground.”

“I the mountain have been mined for years and my beauty has gone”  
“I the orang-utan have nearly lost all of our precious home and food”

2. After a while invite a few people to come out of their character and become human again and then sit in the centre of the circle, facing outwards. The beings continue to speak of their lives, but participants now have the opportunity to hear stories spoken directly to them. The humans listen attentively. Change the humans to allow more people to come into the middle.

3. The council now shifts focus. Still with humans in the middle, the beings gathered in the circle begin to offer their solutions and how they can help. For instance: “I the mountain, would like to offer you peace. Come walking and camping on me. Experience nature and be inspired to create a better world”.

“I the Dolphin say; do not over-fish but leave some for all the sea-creatures. Then you will not run out and we can survive. Please respect us as you depend on us too”  
This is a very versatile and adaptable exercise and can be used to explore more specific issues. To help participants to embody the beings, theatre games such as ‘Walkabout’ can be done first (see the section on Theatre and Movement games) or making masks and face painting. The game will vary most according to the age range and setting.

*Activity time: up to 1 hour with warm ups and closing*



#### • **Voice your Vision.**

We all have ideas that we want to make happen, especially when it comes to sustainable green projects; gardens, youth projects, videos, renewable energy or campaigning. Whatever it may be this is an activity that brings these ideas a few steps closer to happening and with it, one feels re-inspired and motivated. Get into groups of four. Each person takes a moment to think of an idea they have had that they really want to do, preferably one that involves one’s passion and talents. Then decide on these different roles: the speaker, the doubter, the ancestors, and the future generations. The speaker tells the other three people about their idea in as much detail as possible, the what, why, where, when and how. Then it’s time for the others to respond, starting with the doubter, then the ancestors and then the future generations. The speaker just listens until the end when he or she can respond.

Each round should take about 5 minutes. Then we change roles and repeat the exercise. This game is funny and moving. The doubter can really let rip, just as we can do with our own doubting thoughts, but the ancestors and future generations can say things from their point of view that the speaker had never thought of. Being in the responding roles is also a cathartic experience, channelling the voices from muted or forgotten parts of our collective psyche.

*Activity time: 25mins*

### • Cut up your banana.

This is a good introduction to Fair Trade or any themes of equality and wealth. It demonstrates in a physical way where our money goes. You will need some statistics for this. Fair Trade teaching resources will have figures about who receives money from sales of a product such as bananas or chocolate bars and how much they each get. Typically, the grower receives about 3% of the final cost unless it is fair trade. One way to show this in a meaningful way is to cut up the banana or chocolate bar to the percentages of how much each person receives in the production, from growing all the way to the shops. Often this is 50% to the shop, 30% to the importer, 17% to the transporters and 3% to the grower.

The little bit of fruit left can be the starting point for a discussion or another issue-based activity.

Activity time: 15mins

## Out in nature

Nature teaches on many levels and so running sessions 'out in nature' is invaluable and often a totally new and unforgettable experience. Here are a few exercises to get started. Of course, you can play many of the other games described outside too.

### • Blindfold activity

This is a great game to play in the woods and many things can be learnt from it. If you do not have actual blindfolds you could use a piece of material or try to keep your eyes closed. As a warm up exercise you could use the Butterfly game that we talked about earlier.



Get into pairs and give each pair a blindfold. One person from each pair puts on the blindfold and the other begins to guide their partner safely around the space. Ask people to notice what they sense with their feet, what they can hear or smell or indeed anything else. Then ask the leader to take their partner to a tree and help them to feel the tree with their hands. Encourage everyone too thoroughly notice the texture, shape and smell; everything they can sense without seeing. The leaders then carefully guide their partners back to the group and take off the blindfolds. Have a short discussion about how people found the experience. Lastly, ask the people who were blindfolded to go and find the tree they had felt. It is often surprisingly easy to find. This activity broadens our senses and receptivity to continue learning in a more open state while having fun.

Activity time 15mins

### • Wide games

Wide Games are a category of very active games for groups to play outside with an emphasis on teamwork. They help young people enjoy being in nature, especially if they are not used to it. Woods are ideal for Wide Games or anywhere with places to hide. Games may include variations on hide and seek, 40:40 or even leap frog. There are too many to mention in this book but there is a great website with Wide Games and other games on at: [www.funandgames.org](http://www.funandgames.org).  
Enjoy!

### • Wild food walks

Although they are quite scarce, shy and usually found in remote areas of the land there are still some individuals who have an immense knowledge and understanding of the food and medicine of our native plants. A guided wild-food walk teaches about free food, about all sorts of new tastes, our forgotten history of eating wild foods and the cures that plants offer us. Young people who perhaps are not so into eating their greens suddenly start eating lime leaves, garlic, rosehips, apples, flowers and an astounding variety of edible treats. This provides another unforgettable experience of remembering that we are part of nature.



### • Walk and talk

This activity, as the name suggests simply gives us the chance to go for a stroll with someone and chat about things that are important to us. Many young people who grow up in the city get very little chance to spend time in nature and any activity that allows them time for reflection in this kind of environment can be very beneficial. As a group choose a nice route for an

afternoon stroll and get into pairs, ideally with someone that you do not know so well. The group leader will present a topic for discussion and you simply chat about the theme while walking along. Questions may include; what really concerns you in the world? Or how can young people bring about positive change in their community? Happy chatting.

Activity time: about 1 hour

### • Tracking games

There are all sorts of tracking games that can be played outdoors, either in the daytime, or at night. I was recently involved in a night time game that amazed me as to how the group of teenagers totally let go of their concerns about the bugs and the sheep dung from earlier in the day and threw themselves wholeheartedly into the activity. One of the leaders stood in one spot and played a drum in a steady rhythm while the participants crept slowly on all fours trying to reach him. Some one else was the spotter and on this occasion this was an adult who had previously been in the army who took great joy in pointing out people as they tried to reach the guy with the drum using phrases such as "I see you, 3 o'clock at 10 yards, shot between the eyes!" once spotted the participant had to go back to the start. The spotter also had 2 assistants with torches and the game continued into the night. The kids loved it despite the bugs and sheep dung!

Activity time: about 1 hour

### • The balloon game

This game is another classic and could also be played indoors if you had enough space. It can also be played with quite large groups of people but can get quite boisterous. Every one involved has an inflated balloon tied to their ankle and the aim of the game is pretty straightforward. You simply have to try to burst the balloons of every one else by stamping on them whilst avoiding the same fate befalling you own. If your balloon gets burst then you are out of that round and the game ends when there is just one person left with their balloon intact. It can be a bit fast and furious but much fun for those more competitive moments.

Activity time: 15mins

## How to finish the session and close the workshop

After the most fantastic transformative and creative experience that your workshop has allowed for all the participants to experience it is important to finish in the best way possible. Depending on the energy of the group this could be with an affirming high-energy king of vocal exercise or drum roll but more often than not it is appropriate to take a quiet moment to re-gather and hear from everyone how the session was for them.

A nice way to close these kinds of workshops is simply to return to sitting in a circle and ask each person in turn to give a little feedback. Some times we ask for just one word about how the experience was for them or perhaps they could say one thing that they enjoyed, one thing that they learned and one thing that they saw someone else do that they thought was great. We often use some kind of talking stick and big fluffy pink drumbeater is great for this. The person holding the talking stick speaks while every one else listens, so it is also a great listening exercise where every one is heard.

Feedback is always an important part of any workshop experience and is invaluable for developing your own style of delivering sessions. Devise a simple feedback form for participants and other staff that allow for some questions whereby the answers are graded one to five representing the best to worst and reflect upon content, style of delivery and engagement. Also use other questions where people can give a longer response such as how could the session be improved?



More immediate feedback techniques with young participants can be to hand out small pieces of paper and ask each person to draw either a smiley face, an ok face or grumpy face according to how the workshop was. Or even just ask people sitting in the circle to show with their thumbs: thumbs up, thumbs to the side or thumbs pointing down. This way they don't even have to speak.

It can be really nice to show appreciation to all the participants for their willing involvement and creative energy and ideas. Focus on the positive outcomes of what they have achieved together and take time to generally big them up for what they have done.

## Chapter 3: Session plans, themes and recipes

This chapter offers you some ways of combining the activities described in this book to create a session plan for particular themes you may want to focus on. We present 4 different recipes for workshops but of course the possibilities are endless and no two workshops are ever the same. Having said that, they all follow a basic structure of introductory exercises and warm ups, followed by developing particular skills and then the main activity with some kind of closure to end the session.

### 1) Climate Change and Performance.

Here is a session plan to explore Climate Change. We often do a session like this after a theatre show giving some background information, points of view and solutions. You may wish to introduce the subject prior to a session like this. This session should last about 1 hour with a group of up to 30 young people. You will need a big roll of paper and pens.

#### 1. Warm-Up.

Pass the clap

#### 2. All-Change.

Use this to break the ice and then to uncover what is known about climate change and perhaps our personal opinions e.g. "All change if you think polar bears are doomed!"

#### 3. Throw the globe.

Start the game as described above. After a while move the subject onto climate change causes, effects and solutions.



#### 4. The Moso Mind-Map.

Start with the words 'Climate Change' in the middle. Draw words and ideas from the previous games. Begin with open associated words then, if you need to, add three other big headings of 'Causes, Effects, and Solutions'.

#### 5. Lyric writing.

Stand back from the mind map and point out how everything is connected. Get stuck into writing some raps and verses in small groups. (See the Playing with Words section)

#### 6. Perform to each other.

Have a quick stretch and a vocal warm up like 'Hi my name's Jo' in the warm ups section.

Perform the fresh lyrics to the group. It can help to create a rhythm with body percussion, beatboxing or a guitar.



## 7. Perform to an audience.

This workshop can bring forth some powerful and hilarious gems. Why not put the pieces in some kind of order with a couple of dance moves if you feel inspired, then take it to the wider world getting the audience to join in as well.

By doing this workshop audiences and participants are often moved by peoples' sincerity and amazed at how little time it takes to create a masterpiece.

## 2) Recycling with theatre and music.

This session should last about 1 hour with a group of up to 30 people. You will need some instruments or recycled instruments as described above.

### 1. All Change

Start the game with random categories but move it onto recycling. For example, "All change if you recycle cardboard" or all change if you have a compost heap".

### 2. Stretchy Warm-up (in a circle)

### 3. Zip Zap Boing (getting focused)

### 4. Walkabout variation

Monsters (this is great for bringing to life the concept of how different materials biodegrade)

### 6. Body Percussion

### 7. Bouncing Cats (Beatboxing)

Why not try some recycling related beats. 'Tins...Cans... Tins and Cans'?

### 8. Verbal Rhythms

This is good to do if you have time. The groups could create verbal rhythms on recycling themes such as reduce, reuse, recycle or the rubbish dump.

### 9. Music.

See 'Techniques for Group Music Making' (If you want to make recycled instruments see 'Instrument making Ideas'). Whether it is with recycled instruments or real ones now is the time to focus everyone's energy into a musical masterpiece. There is even a rap below from Wastewatch.org.uk for two or three people to rap over the music using microphones. Allow at least half the workshop time for this part to get the most out of playing music together. Why not create a performance or even process through the streets at carnival!

In a short time participants learn many skills in group work, communication and coordination, music, voice, listening and also about reducing waste.



## The Waste Watch Rap

“Listen all you people  
Listen to what i say  
We’ve got a problem and  
It’s growing every day

We’re making to much rubbish  
Throwing too much away  
The piles are getting higher  
Of things we chuck each day

We’ve got to think about  
Find things that we can do  
The three r’s are the answer  
That’s what I’m telling you

We need to work much harder  
And tell the grown ups too  
The future of the planet  
Is really up to you

The first r is reduction  
Be carefull what you buy  
Buy things with little packaging  
You can do it if you try

Next we must reuse things  
Don’t bin them when you’re done  
Make something useful of them  
You will find it can be fun

The third r is recycle  
When you’ve done the other two  
Tins cans and paper  
Its something we all can do”



## Variations on the theme: a compost rap

“All the organic matter  
That we throw away each day  
Goes to the landfill site  
And stinks and rots away

When you’ve eaten your banana  
And throw away the skin  
Remember what I’m saying  
When you chuck it in the bin

Put it on the compost  
In your garden or at school  
Biodegradability  
You know that that is cool”

### 3) Drum jam and group music making

This is a simple session plan of a music workshop for up to one and half hours for a group of 10 to 30 participants.

1. Stretchy Warm-Up
2. Pass the Clap
3. Pat the Floor Clap
4. Body Percussion
5. Bouncing Cats
6. Orchestrated vocal circle with closed eyes.
7. Verbal Rhythms
8. Playing Instruments. See 'Techniques for Group Music Making'
9. Universal Hum



### 4) Sustainable Food and Healthy Eating

This session plan works well with adults and older youth as a creative way to explore issues around food. It could lead to musical, theatrical or visual creations, or kick-start a healthy eating campaign in schools.

#### 1. Create a meal.

To begin the workshop hand out name label stickers and coloured pens and ask participants to draw on it a picture of their favourite food. We then wear this label as if it were a name label. There are 3 stages to this exercise.

- First walk around and find someone with similar taste in food and say hello and introduce yourselves.
- Next walk around and find some one with very different food or even something you really don't like and introduce yourselves once again
- Now try to gather in groups with a good mix of food types to create a meal together. This may even have several courses. Then ask each group to present their menu on offer

#### 2. All change.

Explore what the eating habits of the group are really like.

#### 3. What's in my belly?

Give the group a research challenge to find out and write down what is in their friends' bellies. This is often good to do as a task over lunchtime.

#### 4. Global Dinnertime.

See 'Family Photos'  
In small family groups explore different ways that people around the world eat together and discuss how it feels and what health implications there maybe. Examples include a T.V. dinner, a formal uptight dinner, and an African dinner squatting on the floor and eating with your right hand from a large shared dish. Have fun by performing back to each other or animating the scenes.



#### 5. Mind maps.

Explore a broad range of interconnected food issues including health, the environment and culture.

#### 6. Write lyrics or create theatrical pieces according to the group.

### 5) Fair trade

Similar techniques are now used to explore issues around fair trade in a workshop leading once again to some artistic creation in groups.



#### 1. Introduce the subject

#### 2. Cut up your banana

#### 3. Interconnection Circle

#### 4. Throw the globe

#### 5. Mind maps

#### 6. Write lyrics or create theatrical pieces according to the group.

#### 7. Perform back in small groups

# About Movingsounds

## What we do

Movingsounds raises awareness and promotes understanding of environmental issues through participatory arts-based education workshops. We work with all ages and abilities and have worked with thousands of people across the UK since we began in 2005. The emphasis is always on having fun, empowerment, inclusion, co-operation, developing communication skills and community building leading to practical action. The arts allow us to introduce people to these important issues in a powerful but positive way and explore them in depth, finding our deeper connection to the earth and each other. We hope to continue reaching communities across the UK and inspire true sustainability through our life choices and our connections to our environment and community.



## Beginnings

We set up Movingsounds because we are passionate about the environment, the arts and education. We saw that more than first aid was needed for the future of humanity and life on earth. Change needs to come in an integrated way from the head, the heart and the hands.

Informed in our minds, feeling confident in our hearts and active with our hands. Likewise, change needs to come from the individual, from the community from government and from industry. We hoped to achieve this by working in a multi-disciplinary way with communities and especially young people.

Keith Ellis and Ed Wade-Martins began Movingsounds after having worked as drumming and music workshop facilitators for a number of years and realized the potential for this kind of approach in more issue based education. We set up Movingsounds as a Community Interest Company in 2005 and began by working in schools and community groups. We were soon asked to do a wide range of work with different partners across the UK and have been developing our approach and techniques since then.

## Challenges

The main challenge with this kind of work is to remain consistently inspired and passionate amid the many day-to-day aspects of running a small organisation such as ours. We do this by being creative with what we do, constantly exploring what we ourselves want to learn, trying out new ideas and developing our own skills. Working with other inspired and inspiring teachers helps to keep the process fresh and it is so important to continue training and learning ourselves.

## Development

Since 2005 we have broadened our practice to involve a variety of creative media including video, multi-media performance, Forum Theatre, recycled percussion, dance and movement, drama, visual arts, storytelling lyric writing and bushcraft. The issues we educate about have also diversified. We have run projects exploring climate change, fair trade, peak oil, culture, politics, literacy, sustainable architecture, citizenship and more curriculum based subjects including maths, languages and even outer space. The work has grown more inclusive and profound by continually learning from our experiences, our mistakes, our successes and many unexpected encounters.

We have always loved performing and playing music and are currently touring The Connected Show; a multi-media performance that we take to schools and communities that explores climate change, peak oil and the future of life on earth. Visit our website for the latest news and details.

**For more information about Movingsounds visit:**  
[www.movingsounds.org](http://www.movingsounds.org)

## Some Quotes

*“I have seen Keith and Ed in action in local primary and secondary schools and with adults; they have an unusual ability to make complex information easy to digest through their playful, multimedia approach and leave you feeling informed and empowered to act. They are true community builders because they can get people talking about real issues together and then move on taking practical steps to change, together.”*

Adrienne Campbell,  
Co-founder of Transition Town Lewes, and Lewes New School.

*“The issues that Moving Sounds tackle are complex and potentially very difficult. However the group’s creativity, passion and raw energy are used to great effect to create a thought-provoking, engaging and enjoyable experience for everyone at the performance.”*

James Nolan,  
Castle Rushen High School, Isle of Man.

*“The only way the students could have enjoyed it more is if they had been stuffing their faces with chocolate at the same time!”*

Head of Geography,  
Castle Rushen High School, Isle of Man.

## Useful groups, films and books

Transition Network - [www.transitionnetwork.org](http://www.transitionnetwork.org)

Tranistion Scotland Support - [www.transitionscotland.org](http://www.transitionscotland.org)

Transition Tales - [www.transitiontowntotnes.org](http://www.transitiontowntotnes.org)

Augustus Boal: Games for Actors and Non-Actors

George Monbiot - [monbiot.com](http://monbiot.com)

Joanna Macy - [www.joannamacy.net](http://www.joannamacy.net)

Greenpeace - [www.greenpeace.org.uk](http://www.greenpeace.org.uk)

Woodcraft Folk - [www.woodcraft.org.uk](http://www.woodcraft.org.uk)

Trapese - [trapese.clearerchannel.org](http://trapese.clearerchannel.org)

Bits and Bobs - [bitsandbobsscrapstore.org.uk](http://bitsandbobsscrapstore.org.uk)

...and many others yet to be added





Transition  
Scotland  
Support

[www.transitionscotland.org](http://www.transitionscotland.org)  
[info@transitionscotland.org](mailto:info@transitionscotland.org)  
07825 597 003



[www.movingsounds.org](http://www.movingsounds.org)