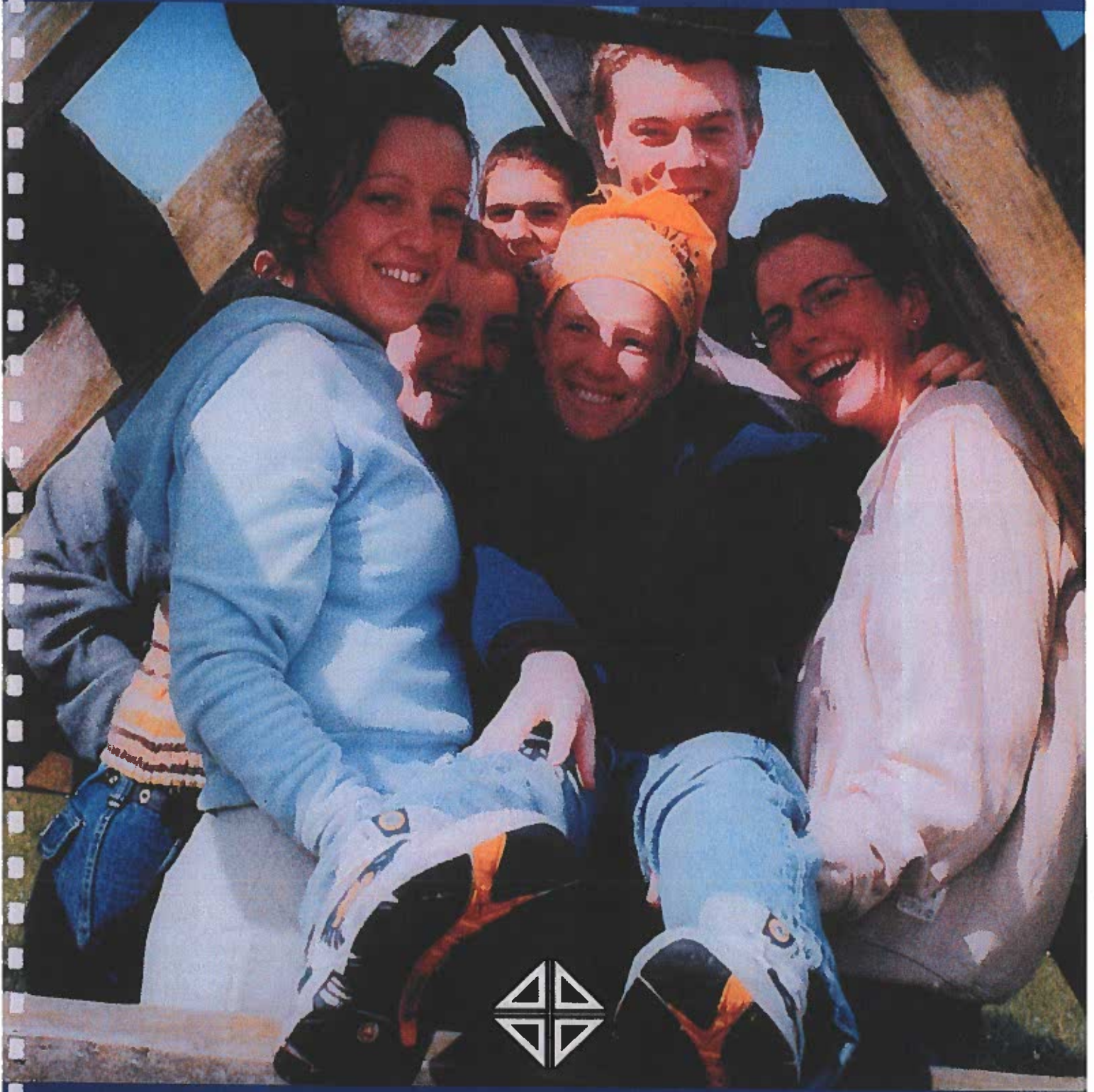


# Different Tracks

EXPERIENTIAL LEARNING





## Dedication

This text is primarily the work of six people. Each, in their own way, has spent many years building and learning the skills and knowledge that has allowed them to explore and develop their own understanding of experiential learning. While all of us have had the opportunity to develop and use this learning in other settings, it has been through our work with the Corrymeela Community and its main Centre in Ballycastle, that has provided the core setting for each of us to further build our understanding and skills. We would like to dedicate this text to the hundreds of Corrymeela young adult volunteers who have journeyed with us and have, more than anyone else, helped “road test” the various workshop ideas presented in this manual. Corrymeela was founded on their energy and it continues through to today to help the unexpected be normal, the stranger to find welcome and the safe space where each can bring and share their story.

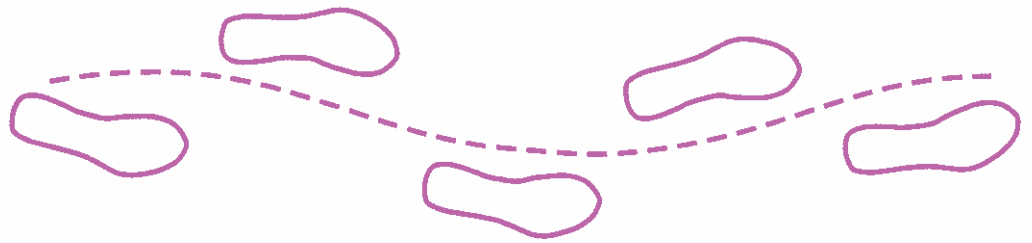
In one way, this manual is part of the Corrymeela Story.



## Acknowledgments

This project is funded by the Community Relations Council with assistance from the EU Special Support Programme.

The production of any book is a collaborative effort and this book has been the collective effort of many people. To all who have helped we would like to offer our thanks but in particular we would wish to acknowledge the encouragement and support of Mark Adair of Community Relations Council, Alan Evans Associates who printed this project, and especially Gillian Bartle who provided key editorial support to the project.



## Background

All of the work presented in this manual is based on that which is regularly undertaken within programmes at Corrymeela. We work on the principle of seeking to tailor all of our programmes to meet the hopes and needs of the groups who come to work with us. The plan with which a programme is started may well evolve into something a little different and even unexpected after a group's arrival. To where a programme moves may be determined by one of many reasons. For example, the background political context, local events, dynamics within the group, the weather, gender balances, unexpected needs or disclosures from within the group, are all frequent reasons for programme changes.

In one sense, this manual is a response to the hundreds of requests for training and resource materials that we have received over the years. It is important from the outset to understand that because we view our programmes as organic and not fixed, we do not wish this material to be used as a recipe for the work of peace building and reconciliation. We do not believe in such approaches. Effective community and peace building work develops out of a specific context and relationships.

What we have found, however, is that building a programme very often has certain elements innate to it. The length of time we spend working on individual programmes varies greatly. Our experience is that each programme will normally have most of the following elements:

- A welcome.
- Contract setting.
- Acknowledgement of programme goals.
- Introductory phase including icebreakers, confidence building, communication exercises, energisers and so on. This is the first phase during which experiential learning techniques and exercises will be used.
- Theme building in relation to programme goals, introductory small group work.
- Group building. This is the second and currently the main programme area where experiential learning exercises will most often be used. This is especially true of the Adventure Learning component.
- Deepening of theme areas. Mostly we use group work settings to develop this phase but we are increasingly finding ourselves drawing on Creative Learning, puppet work (see section on Puppetry) and more demanding Adventure Learning exercises.
- Social time to build up group relationships through informal meetings, meals, music and play.
- Reviewing, in relation to hopes, fears and goals.
- Horizon work. Where is the programme leading? Is the group committed to this direction or does it want something different from the leaders, situations, and so on?
- Closure exercises. Again, Creative Learning and Adventure Learning components may often be used here.
- Evaluation. This includes programme evaluation and follow-up work with regard to future programmes.

The key thing here is to emphasise that it is not so much that these 'ingredients' exist in any given order but that they need to be tailored to each group's needs to form a specific blend of the elements, their timing and application. Programmes need to be organic in nature if they are not to be seen as manipulative and patronising. The programme should be tailored to fit the group and not the group to fit the programme.

## The Manual

We have written this manual primarily as a resource to practitioners who are working in the fields of peace building and conflict transformation work. While each section will give some theoretical background to the specific area, we have sought to keep this element somewhat brief. As with most effective approaches to facilitation, we would strongly advise that you try out the exercises yourself or with other colleagues before you use them with a group. Please use them, adapt them and if you discover new approaches yourself, please let us know about them. The greatest resource to using this manual is your own experience.

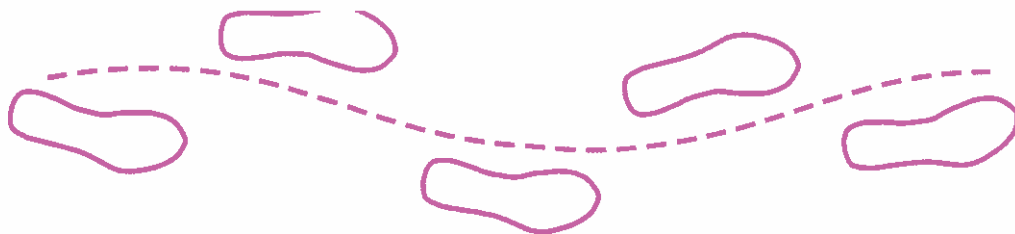
It is our intention that this manual will evolve. It has been published in a form that may easily be updated. Just as in the way we wish to ensure our programmes continue to evolve and develop through experiment and innovation, we equally wish this resource manual to develop as our knowledge and exercises are tested against the critical judgement of our groups.

The manual has been written in four sections.

### Experiential Learning Resource Manual.

Section 1	Introduction
Section 2	Adventure Learning
Section 3	Creative Learning
Section 4	Puppetry

Each section is written on a stand-alone basis. We have taken this approach so that the reader does not have to refer back across different sections for background theoretical or contextual information. Both the Adventure Learning and Creative Learning sections work within a common set of instructions. That is, the framework for use is as follows: summary of exercise, suggested time frame, objectives/key points, procedural information, materials and alternatives for each exercise. The Puppetry section works on a slightly different basis as it has its own specific approach to these questions.



## The Roots of Experiential Learning at Corrymeela – a Potted History

As the political context of Northern Ireland changed, so did Corrymeela. Having been renovated from its original 1930's building in 1965 by groups of people from all over the world, Corrymeela's purpose became twofold. The two elements with which we were concerned at this point were: (a) respite and (b) prejudice reduction. For a more detailed description of the history and building of 'Corrymeela' itself please see Appendix 1.

### A Crucible of Violence.

The increasing level of community breakdown, violence and personal pain soon became our primary concern and work. This led, through the seventies, to a rapid expansion in the number of programmes at the Centre. This required us to seek additional funds. These funds also enabled us to develop the physical infrastructure and residential facilities. By the mid-seventies we had established sectors of work within the schools system, youth work, family and community groups and churches. By the end of that decade the Main House, the Village, the Cottages, Coventry House and Cedar Haven were all in place. The physical and structural footprint of the Centre had been established.

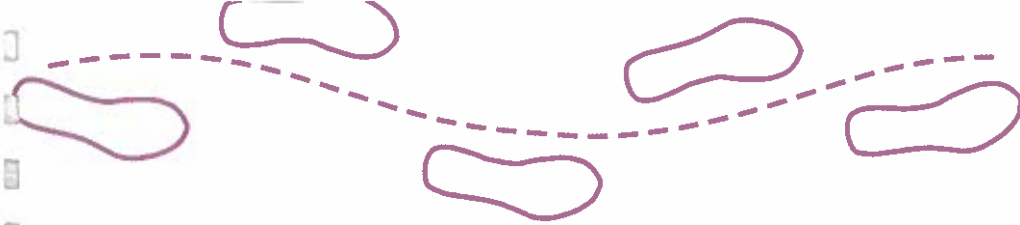
Consequently and understandably, as we had no blueprint to tell us otherwise, the programmes we developed were largely based on what has been subsequently called 'the contact hypothesis'. In other words, by bringing people together in an environment where they could live, talk, work and play together, the experience could help break down the barriers of ignorance that separated them. We hoped that by helping build their awareness and understanding of each other, their ability to 'pre-judge' the other would be weakened and perhaps even broken as a result of this direct contact. If only it were so easy!

Eventually, we came to understand that our cultural identity is not so easily given up. Yes, there were very profound meetings that did occur. Yes, those did conflict or contrast to the cultural stereotyping that we had grown up with. But, no, our fundamental sense of who we are and who the other is did not significantly change. What happened was that we created new forms of exceptions to the stereotype. The challenge of interpreting the programme experiences was most often dealt with by the phrase 'well, of course, they are a different type of Protestant or Catholic' (see also Puppetry scripts!). It is, actually, very important to be able to help create these kinds of exceptions because, eventually, they provide the basis upon which significant change may occur.

During the programme leadership of Derrick Wilson through the late seventies and eighties, we began to change and evolve our programmes. We developed the understanding that it was not just the contact that was important but also that the context within which the contact had happened was crucial. The way we set up our initial group processes and allowed the programme to be able to evolve was key to achieving the outcomes that the groups hoped for. We referred to this as the 'creating of safe space'. It was through providing the time for the telling of such stories within this 'safe space' that took our programmes into new levels of encounter.

To support the process of sharing stories whilst also trying to create a sense of community, we have always used different activities. We have a well-established set of recreation resources, arts and crafts and we, occasionally, use drama, beach walks and forest walks to provide variety. However, for the most part, these activities have been used to fill the spaces when we weren't 'working'. The 'real' work, in the late seventies and early eighties, was in the discussion and in the talk.

By the nineties, our misguided belief that the 'real' work was in the talk had become self-evident. Often, when we evaluated the group's experience we would regularly find that the group would name these



activities as having been the most important part of it. Viewing discussion as the core intentional method to encourage people in the path of reconciliation is, in fact, quite a middle class idea. Many of the young people and some of the adult groups had little or no experience in and/or comfort with engaging with each other through words. What was done in group settings and how it was done, was much more important than what was said or how clever the use of words might have been. Consequently, some of the discussion-based work with particular groups was not only unhelpful but may have been positively destructive to the initial forming of this safe space.

In light of this experience, we began to think more creatively about these activities. Large elements of what had previously been termed 'recreation', transformed in both content and use to become what we now know as 'adventure learning'. Initially, through the work of Colin Craig and then with key support from Mike Bartle (who was a Senior Lecturer in Outdoor Education of fourteen years experience), we developed an exciting and diverse range of activities that could be used on or off site. These activities are used to help build groups in terms of their communication, risk taking, problem solving, gender differences and physical support of one another. The activities have become increasingly adapted and designed to create experiences which allow group members to enter new relationships with one another at many different levels. The activities that are described in the Adventure Learning section of this book are all well established within our programmes at the Centre. However, they can only ever provide a snapshot of how the Adventure Learning programme has and will continue to evolve.

Our Creative Learning work developed in essentially the same way. Our recreational use of arts and crafts had always been well appreciated but the new thinking allowed us to translate and transform many of these activities into discrete activities, which could equally be used to help build and enhance both group processes and the individual experience. Rachel Craig was primarily instrumental in the early development of this work but the arrival of Joanne Robinson and Jonny McEwen dramatically increased its scope and application. We are delighted that all three contributors have written the Creative Learning section as a collaborative effort.

While the Puppetry section is primarily the work of Yvonne Naylor, it has emerged out of many years of utilising creative drama as an approach to opening up new pathways to understanding the political divisions that break through our community. When Yvonne joined the programme staff team in 1995 she had already established her use of puppetry in her work with disabled young people in Fleming Fulton. Fairly immediately she recognised the value, to young people, of being able to project their thoughts and feelings through puppets within Corrymeela's established cross-community school programme. The primary school sector was her initial focus before moving the work into the secondary level. It was the success of this venture that convinced her of the need to describe the approach more fully within this manual.

On a final point of introduction, we are great believers in the wisdom of these words: 'If you tell me, I will almost certainly forget. If you show me, I will probably still forget but if you let me try it myself, I will learn in a way that can last forever'. *That, of course, is precisely what experiential learning is all about.*

For further information about the broader concern of community building at Corrymeela, which we believe is paramount to the work of the Centre, please see Appendix I. The following sections provide, we hope, clear instructions for experiential learning through Adventure, Creative Arts and Puppetry.

# adventure : learning



The following section represents some of the adventure learning activities that take place at Corrymeela's residential base, Ballycastle. It is not a complete itinerary as activities are devised and developed constantly. This chapter includes many of the ideas and activities that have emerged eclectically from the variety of people who have worked, visited or contributed within this community. Some of the activities described are contained within an 'adventure trail' which leads around the site (please see the activity grid within this section), whilst others are used separately.

This, by no means, exhausts the wealth of outdoor and adventurous activities, experiences, journeys and ideas which take place at Corrymeela or explore how they have been, and continue to be, adapted by staff, volunteers and groups. Nor do we list the 'do's and don'ts' of each task or activity. The authors ask that the experience and expertise of the reader be applied to the given exercises so that they may be extended, enhanced and improved.



## Ice Breakers

There are so many books and ideas to do with games, tasks and activities used for introductory sessions that it seems futile to regurgitate them here. Our suggestion is to talk to people, read about some of the ideas and tasks and try them out. Alternatively, it is not too difficult to create your own warm-ups or adapt the ideas of others to suit your own needs and context. What is often overlooked when using icebreakers, fire-starters or introductions is their relationship to the journey ahead or the underlying assumptions or the learning climate created. Are you seeking to foster co-operation, trust, communication or reconciliation? Is there a clear progression and connection to your aims? What is your role, what are your responsibilities and how do you prefer to interact with the group or individuals? A lack of clarity, a hodgepodge of proven successes or an over-reliance upon competition or completion, may simply reinforce certain agendas and values thus deflecting you from your aim. For example, without critical thought an ill-conceived time boundary, which is used to stimulate action and momentum during an icebreaker, can promote competition, reduce attention to detail and distract individuals from completion.

Additionally, be aware of the myth of perfection. The myth assumes that there is a complete and flawless way of working which is worthy of our attention or aspirations – often the way of success and measurable results. It is valuable to both keep things in perspective and to recognise that aspirations may not be met, perhaps in part, due to our own 'deficiencies'. Thus we must contemplate the challenge.

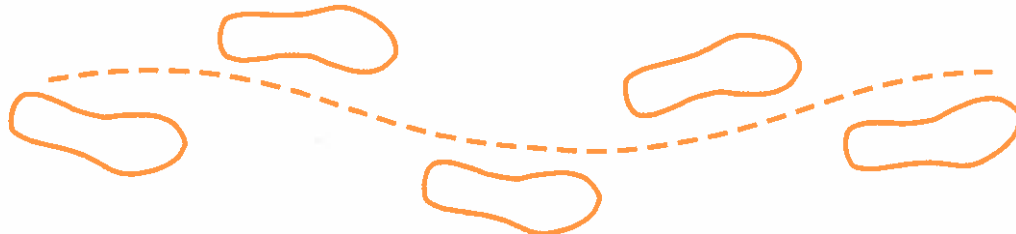
Finally, do not assume that this path has been paved in successes. We have made mistakes, often in the form of idealising certain techniques, dabbling with particular methods, inflating the potential of an idea or imitating the work of others. Each mistake has, thankfully, offered a fresh and unique insight into how we construct adventurous experiences.



## The Corrymeela Adventure Trail

The Corrymeela Adventure Trail is an attempt to utilise the grounds and facilities of Corrymeela's residential centre. It provides a possible resource when seeking to integrate adventure into a programme at Corrymeela. Several key factors need careful consideration before utilising this trail or any of the tasks independently, including those listed below.

**Aims and aspirations.** A group's objective will greatly influence the type and number of activities/tasks, the degree of structure, the type of leadership and the focus upon learning. For some groups at Corrymeela, the tasks are there to provide shared experience, vital in cross community work,



where ordinarily, one group's personal experience is separated from that of another. Through engaging in demanding tasks the shared experiences may provide the opportunity to see similarities and utilise differences. For other groups, the activities provide opportunities for people to develop skills and knowledge about their own competencies and those of others.

**Time available.** The whole trail takes approximately two to three hours depending on the group's performance. Staff should, therefore, select those activities which best fit the time available. It is difficult to be precise with time for reasons of group size, structure and stage of learning/reconciliation. Staff should be aware of using time boundaries or trying to hurry groups towards a particular finale where the ending or completion overtakes the value of each present experience.

**Number in party.** This is obviously linked to number of staff and the connection to the remaining programme. For example, is the group so large that they will be rotating around a larger 'round robin' type programme of which this trail is a part? If so, how are you going to prevent the sharing of task experience, information and possible solutions! If the key to adventure is the unknown, how is the unknown maintained once sub-groups have completed certain tasks and are able to disclose solutions, ideas and problems? Is this a problem? One possible solution assumes that the group can be trusted. Using group cohesion as a lever, and saying, 'this is our experience and unique to this group!' may allow you to foster a sense of uniqueness. Alternatively, you may simply try to keep more than one group separate or ask them to be economical or creative with the truth when interacting with other groups. Whichever way is used, care is needed to facilitate the 'right' experience.

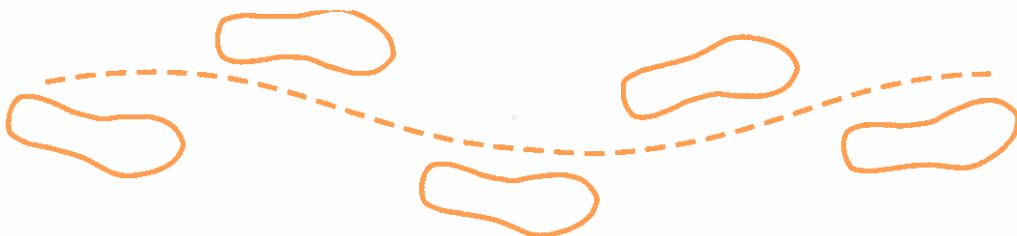
We have assumed that the optimal group size is eight and that there is sufficient staffing to accomplish this.

**Age and competence of group.** These aspects have a bearing upon the type of tasks engaged in, the freedom given and the constraints or scenario imposed. For example, imposing communication blocks<sup>1</sup> to influence certain outcomes assumes participant understanding, compliance and the ability to facilitate this. In a time when there seems to be a tension about securing the safety of youngsters and trying to foster self-responsibility and self-awareness, how we respond to the needs and competencies of both young and old people is crucial to the purpose of the trail.

**Staff particulars.** Age, experience, knowledge and confidence are important to using this trail safely and effectively. What help is available from other staff is also paramount. There is often a tension between centre staff who may be confident and/or familiar with such a facility and new staff seeking to comprehend, apply and integrate the adventure experiences into their own needs and context.

**Difficulty.** The overall difficulty rating which is used on the activity grid tries to accommodate the size of a group (eight, as already suggested), the complexity of the task, the maturity of individuals and the safety aspect. However, this is a subjective assessment based upon our personal experience with a variety of groups. This may differ considerably from your experience or your understanding of the

<sup>1</sup> A communication block is where you limit a person's ability to speak allowing a roughly equal contribution from others. For example, each person is allowed to speak after two other people have spoken, except for the first two people. I have used what I call communication blocks to prevent minority influence or to promote communication and contribution opportunities. It also allows a group to consider the relevance of information within groups.



task/activity. It also ignores how information is delivered, how you account for group and individual experience or integrate your own objectives. The linear scale of 1 to 10 provides a crude form of reference in order to indicate the possible level of difficulty to be experienced by an individual/group arriving at this task.

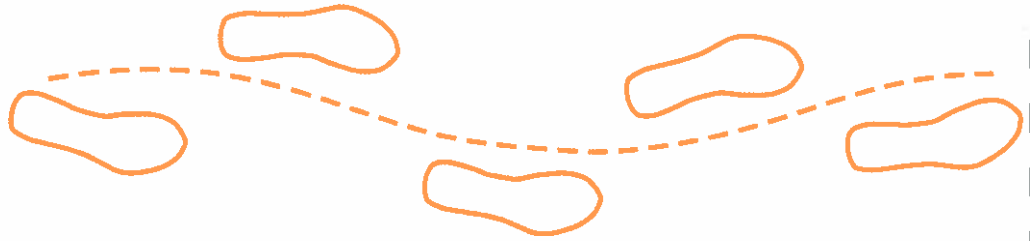
Providing or proposing a scale of difficulty presents a number of problems. Does a group assist in or detract from solving problems/tasks and how do we assess the perception or reaction of individuals? Additionally, how do successes or failures influence the way in which an individual and group perceive the next task? Users of the trail will doubtless discuss the grading of some of the tasks together with the risk element, as discussed later. We hope that the suggestions are not too far from those experienced. Importantly, we hope, also, that users will consider what the experience means to each of them.

**Risk.** Ignoring the psycho-social aspects of risks, which are indeed important, the physical risk factor, as identified in the forthcoming grid, tries to convey the potential for injury and allows the leader an opportunity to consider the physical capabilities of individuals and the group. In doing this, the leader can plan for the safety of individuals and group. Much has been written about real and apparent risk and the view here reflects the immoral position that people in our charge and care be placed into positions of real danger. However, the opposite of this picture is the cotton-wool clad environment or 'nanny-state' which protects people from all possible outcomes and depicts leader as all-powerful, all-knowing protector and the participant as being all-dependant, all-reactionary, all-subservient. In between these two polarised positions is a place where individual groups can experience risk and adventure within a safe, positive and challenging climate. The potential for the peace and reconciliation process lies in the blending of the degree of difficulty (the adventure and challenge potential) with the degree of risk involved. As Miles and Priest (1990) suggest:

*Adventures are personally specific (based on personal competence) and situationally specific (based on situational risks). In other words, an adventure for one person, in a particular place, at a given time, may not be an adventure for another, or for the same person in a different place or time*

*(p. 150 in Miles & Priest, 1990).*

**Environmental impact.** To assume that participation can foster environmental awareness may be rather simplistic and naïve. You may remember where you abseiled from or completed the orienteering course, you may even be able to describe who got wet when retrieving some imaginary film capsule from a watery location during some problem solving scenario. To then ask individuals about their connection to that place or to understand about the human impact is to be a little naïve about the task of adventure. We believe there is a clear distinction between adventurous experiences and environmental/earth education and quite often the ability to synthesise these two important foci is missed. To paraphrase Cooper (1991), the learning is not just about and through the environment but also for the environment. In a very simple way, by becoming aware of our position and connection to the places in which we live and visit, we can foster the possibility to confront our impact and understand our influence upon the environment.



<b>Task</b>	<b>Page</b>	<b>Activity</b>	<b>Difficulty</b>	<b>Risk</b>	<b>Time (mins)</b>
<b>Giant Skis</b>	12	Whole group to cross a specified distance using two planks, which are end 'slinged'.	5	2	12
<b>The Island of Tunnels</b>	13	Landing on a roped/marked area, which contains a series of obstacles such as hoops, planks or 'bivouac' sheet, the group has to negotiate the island touching the obstacles with only their feet.	7	2	15
<b>Span the Gap</b>	14	Span a specified distance using the whole group, with a restricted number of feet, hands and 'bums' as the only points of contact.	6	2	15
<b>Nightline</b>	15	A constructed line forms the basis for a blindfold individual course, which runs through an obstructed area.	5	4	20
<b>Spider's Web</b>	16	Resembling a giant spider's web, the group must negotiate each segment with specified restrictions.	7	3	15
<b>Forest Steps</b>	17	The whole group negotiates the stepping stone set-up in an area carrying the equipment specified.	5	3	10
<b>Over the frame</b>	18	Using crates as stepping stones, the whole group must negotiate an elevated course without touching the ground. In addition, they must collect objects located along the course.	7	6	15
<b>Escape from the Building</b>	19	The whole group must enter/leave the imaginary burning frame without touching the sides.	5	5	12
<b>Contaminated Ground</b>	20	Using the two planks and three crates the group must travel across a specified area. Only the crates can touch the ground.	4	4	12
<b>Acid Attack</b>	21	A group must devise a method of escaping from a room after imaginary liquid has spread across the floor which forces the group aloft by 0.5 metre.	5	4	6
<b>Giant Slalom</b>	22	Using the equipment provided, the group must negotiate a slalom type course.	5	5	15
<b>Group Climb</b>	23	The whole group must climb over an obstacle with specified restrictions. Eg. Two without the use of hands, two who cannot speak, etc.	7	7	12
<b>Trust Walk</b>	24	Working in pairs, one person is blindfolded and their partner leads them through a specified area.	5	3	20
<b>Rope Square</b>	25	The group is blindfolded and then attached to a loop of rope. They are then asked to form the rope into a 'perfect square'.	5	3	15
<b>Sheep &amp; Shepherd</b>	26	Using a whistle as a signalling device, a shepherd must guide blindfolded sheep into a constructed pen.	5	3	15 each
<b>Group Tie</b>	27	Using a 3-metre piece of rope tie the group together loosely around the waist. They then negotiate a walk through a specified area.	5	2	15
<b>Communication</b>	28	Using a whistle and/or torches as signalling devices, half the group must devise a way of transmitting a message to the other 'half'.	7	1	15
<b>Futon Assembly</b>	29	Using the wooden puzzle provided, the whole group must assemble the wooden structure.	8	1	60
<b>Raising the Sun</b>	30	The group must raise and move the suspended 'Sun' between the tubes using the lines only. Various restrictions can be applied.	7	2	10

## Notes

The times given are only approximate and depend upon group size, composition, age, maturity, motivation, and so on. Additionally, none of the tasks take into account time set a-side for preparation, planning (you may wish to designate a period beforehand to prepare the group) or time to reflect upon each activity or more specific objectives. Nor does the time account for transit between task sites, although at Corrymeela the distance is relatively small. The times given serve only as an aid to planning activities within the time available.

### Structure

Where tasks and activities are involved, a standard format is used to describe the procedure, boundaries and so on, as follows:

**Title** – some of the titles will not necessarily be new to the reader, but may be termed differently. Our hope is that each title will help you connect more readily to the task.

**Summary** – a brief and vivid portrait of what is involved.

**Time** – an approximate time is given for the group size suggested. Although presented as a range, it may be possible to curtail or extend such duration with careful thought and planning. On occasion, it may be beneficial not to use a time boundary since the restricting nature of this boundary may provoke unwanted competition.

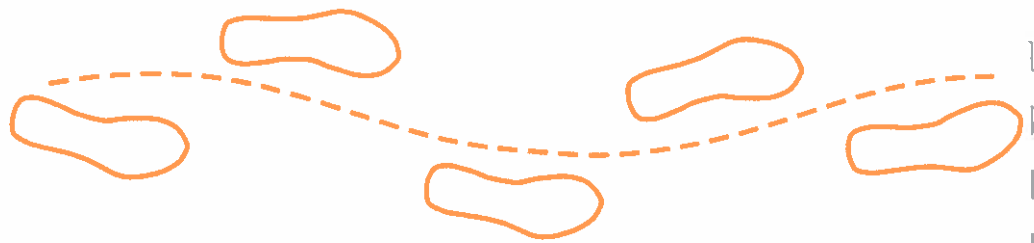
**Objectives/key points** – although the broad themes of peace and reconciliation are, a priori, important, in each task the primary objectives and key features clarify the nature and aims of each specific task.

**Procedure** – this details the preparation needed in relation to the layout at Corrymeela. Being a residential base where differing groups may be working simultaneously it is necessary to recognise and respect other groups' space and prepare accordingly.

**Materials** – this list and location of equipment requirements provides further clarity and access to the preparation needed.

**Alternatives** – variation on each activity is provided, to stimulate both instructor and participant if necessary. Feel free to add your own!





## Giant Skis

**Summary** The whole group must cross a specified distance using two 'slinged' planks. None of the group can touch the ground.

**Time** 15 mins

**Objectives** Co-operation and problem solving



### Procedure

1. Select an area to be used that is reasonably flat and free from obstructions.
2. Mark the start and finish area with rope or natural features.
3. The start and finish lines should be parallel and approximately seven metres apart (this may vary, depending on time available).
4. Lay out planks (like skis) and slings next to start line.
5. Assess length of plank and potential maximum participant number.
6. Briefly describe the activity to the group and implement key features, such as group number, role for observers, safety aspects, time available.
7. Provide a scenario if necessary, such as poison swamp, contaminated river.
8. Watch to ensure safety as the group moves.
9. Review when the task time has elapsed or upon completion

**Materials** Two long planks or building site strength planks and four slings

**Alternatives** Visual or verbal restraints can be imposed during the activity if indicated initially. To provide a more challenging experience, the group may have to pick up equipment during the task, or transport something (a bucket of water?) from the start to the finish of the task. This will increase the degree of difficulty.

**Additional Notes** The observer(s) can be used to evaluate how the group functions or to make sure the group conforms to the task rules as indicated verbally. Be aware of the impact of a time constraint that develops competition rather than co-operation! Provide sufficient time to maintain momentum without unduly enhancing competitive tendencies.



## The Island of Tunnels

**Summary** Landing on a roped/marked area, which contains a series of obstacles such as hoops, planks and a 'bivouac' sheet, the group has to negotiate the island touching the obstacles with only their feet.

**Time** 15 minutes

**Objectives** Co-operation and communication

### Procedure

1. Place 2 hoops, one mat (or cushion) and one chair (or small bench) within a roped area.

2. Give the group the following instructions:

Your group will shortly enter the island of tunnels and must negotiate all of the obstacles in front of you. This means going through the hoops and under the other items. However, you must not touch any of these items with any part of your body except your feet. If any of your group touch the obstacles, your group will have to start that obstacle again.

Finally, if anyone steps outside the island, the whole group has to go back to the start.

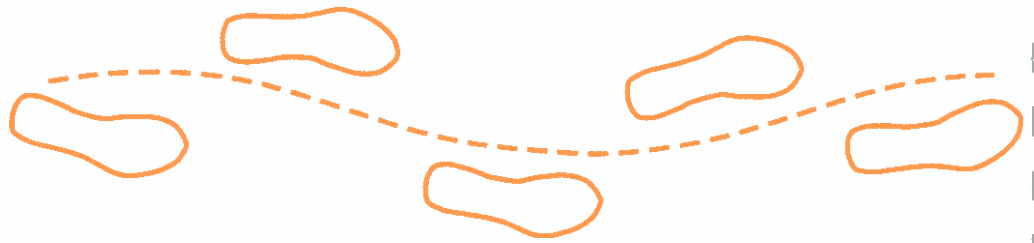
3. Monitor the group closely.

4. Review the group as appropriate.



**Materials** One long rope (10-15 metres), two hoops, one mat (or cushion) and one chair (or small bench).

**Alternatives** A greater number of obstacles can be used. An object such as a bucket partially filled with water can be carried, using feet, across the island without touching the floor.



## Span the Gap

- Summary** Spanning a specified distance between two indicated points using the whole group, the only points of contact include a restricted number of feet, hands and 'bums'.
- Time** 15 minutes
- Objectives** Problem solving, co-operation and communication.



### Procedure

1. Measure out a specified distance (I find that one large footstep per person/group member is OK).
2. Use markers to indicate end ends of this span.
3. Depending on group size and ability, provide a limited number of points of contact with the ground (again, we tend to use number of contact points as one per group member, minus one). For example, in a group of nine give them three feet, three hands and two 'bums'.
4. The group may ask whether they can use the end marker, especially if it is a bench or chair, to support full body weight. Again, this is up to you.

However, we have found that this provides too easy a resting point.

5. Indicate the time limit and when to say 'start'.
6. Whilst the group are in the planning stage, it is worth telling them that they must simultaneously hold the span for 3 seconds in the completed state.
7. Monitor the progress and then review as appropriate.

**Materials** Nothing needed except a flat and undisturbed area long enough for the group. You may choose to use chairs/bench-ends as end markers (see point 4 above).

**Alternatives** Provide only one fixed end and ask the group to try and span the largest distance possible. Although this may create some competition, if there is more than one group, it can accentuate individual contribution.





## Nightline

- Summary** A constructed line forms the basis for a blindfold individual course, which runs through an obstructed area.
- Time** 20 minutes.
- Objectives** Trust and to a lesser extent, problem solving.

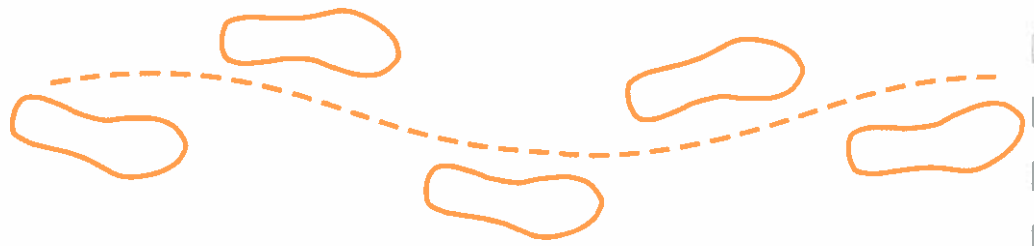
### Procedure

1. The nightline needs to be fitted into place using a 'washing line'.
2. There are loops and clips to help speed the setting up.
3. Issue blindfolds to everyone.
4. Ensure everybody is comfortable to wear these. Explain that no one will be tricked or humiliated whilst blindfolded and provide a safety signal to stop the activity, if necessary.
5. Once blindfolded, lead the group as a unit into the starting position. Set them off at a time interval that prevents bottlenecks or interference from each other.
6. Prior to starting, ensure that they are aware of the dangers of overhanging branches, posts and so on.
7. Upon completion remove blindfolds and allow for a review.



- Materials** Nightline and blindfolds.

- Alternatives** If you are trying to focus entirely upon trust, perhaps working in pairs where the partner is able to communicate in some way to assist the blindfolded person. Alternatively, the partner can act as a safety barrier, preventing the person from injuring themselves on obstacles.



## Spider's Web

- Summary** Resembling a giant spider's web within a constructed frame, the group must negotiate each segment with specified restrictions.
- Time** 20 minutes.
- Objectives** Problem solving and co-operation.



### Procedure

1. The elasticated spider's web needs to be attached to a frame of some sort (e.g. permanent climbing-frame, a couple of poles, between trees).
2. The group is told that the web is 'electrified' and cannot be touched. The whole group needs to get through the gaps in-between the web without touching the web itself.
3. Ensure that the group knows about the necessary safety rules. Namely, that there is no jumping or diving and that a penalty of blindfolding one member occurs if the web is touched.
4. Provide the group with a time limit and start them.
5. Review as appropriate upon completion or after the time limit has elapsed.

### Materials

Elasticated spiders web and blindfolds.

### Alternatives

You can provide a time penalty for touching the web. Allow each gap on the web to be used only once. We have used a communication block (see earlier in section) to promote greater participation.

## Forest Steps

**Summary** The whole group negotiates a series of stepping stones, carrying the specified equipment.

**Time** 15 minutes.

**Objectives** Problem solving, communication and co-operation.

### Procedure

1. At the start of the stepping stone area, provide the group with the necessary equipment to complete the course. Namely, milk crates or other temporary bridges, which need to be taken across the course but can be laid down on two or three occasions.

2. Instruct the group that none of the ground or surrounding area can be stood on or used.

3. As leader, consider where you will place yourself along the course, especially where there is a sudden change of direction - for safety reasons.

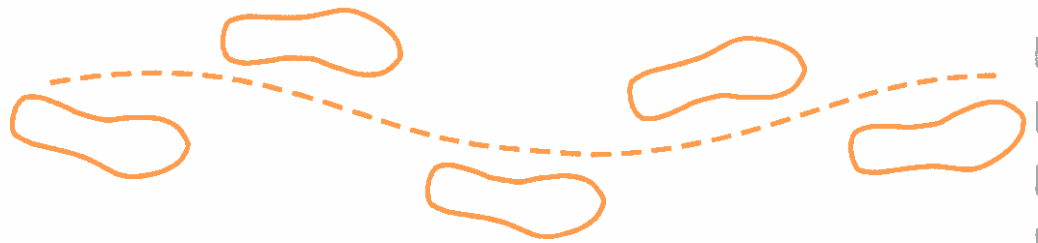
4. Ensure that everyone understands what the task requires and then start the activity.

5. Review as appropriate at the end.

**Materials** Two milk crates.

**Alternatives** An object such as a bucket partially filled with water can be carried across the course without touching the floor to complicate the task.





## Over the Frame

**Summary** Using the crates a specified number of times (as in the previous exercise), the whole group must negotiate a wooden frame or elevated area such as a wall without touching the ground. In addition, they must collect the two objects located along the way.

**Time** 15 minutes.

**Objectives** Problem solving and co-operation.



### Procedure

1. A climbing frame can provide a number of interesting challenges, especially when using the two milk crates as stepping-stones and collecting objects along the way.

2. Locate the two objects upon the frame, such that the group has to decide who retrieves and transports them. The objects could be anything that is not too heavy or bulky and should preferably be no larger than a bucket.

3. Instruct the group that they must get the whole group across the frame to the destination point without touching the ground.

4. They can place the crates once, but must finish with them.

5. They have to collect the two objects along the way.

6. Pay particular attention to safety, especially with anyone aloft. This needs to be stated initially and monitored throughout

7. Mention that you will intervene in the interest of safety.

**Materials** Suitable venue such as a climbing frame or low walled area, two or three objects (balloons filled with water?) and milk crates.

**Alternatives** Provide a 6-minute planning time period at the start, to help them focus upon how to support each other and the best use of the equipment.



## Escape from the Building

**Summary** The whole group must enter/leave the burning building without contacting the sides. The burning building is any suitable aperture which allows a group to manoeuvre individuals through a waist height space.

**Time** 15 minutes.

**Objectives** Problem solving, co-operation and trust

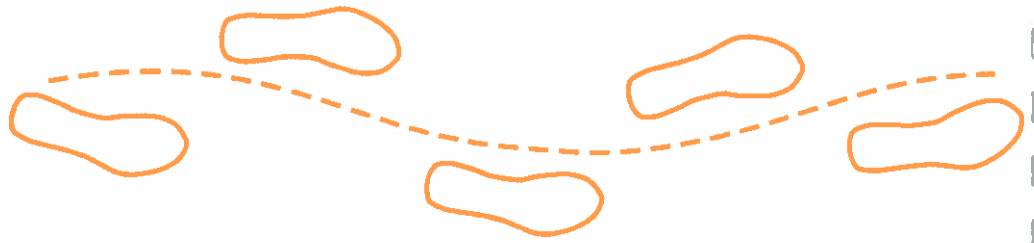
### Procedure

1. Find a suitable aperture such as window opening, climbing frame or, as shown, the space in the 'A' frame.
2. Tell the group that they have to get the whole group out of the 'burning building' without touching the sides of the frames or wall, which are on-fire.
3. The only pieces of equipment that they can use are the two short planks provided.
4. Ensure that everyone understands the task requirements and safety issues.
5. Explain that there can be no jumping or diving for safety reasons.
6. Provide the group with the time limit and then start the task.
7. After the exercise review the experience.



**Materials** 2 short planks

**Alternatives** It may be possible to use only one plank.



## Contaminated Ground

**Summary** Using the two planks and three crates they must travel across a specified area. Only the crates can touch the ground.

**Time** 10 –15 minutes.

**Objectives** Problem solving and co-operation



### Procedure

1. Measure out a specified distance.
2. Use rope or natural features to indicate the contaminated area (a gravel road for instance).
3. Tell the group that the area indicated is contaminated and as a group, you need to cross this area.
4. Only the equipment available, as described below, can be used - only the crates are contamination proof.
5. Provide them with a time limit, then start the group.
6. Monitor the group and then review the exercise.

**Materials** Two planks and three milk crates.

**Alternatives** You may wish to challenge their ability to plan by telling them at the start that the contamination can effect their ability to see or speak during the task.

## Acid Attack

**Summary** A group must devise a method of escaping from a room after imaginary liquid has spread across the floor which forces the group aloft by 0.5 metre.

**Time** 6 - 10 minutes.

**Objectives** Problem solving and co-operation.

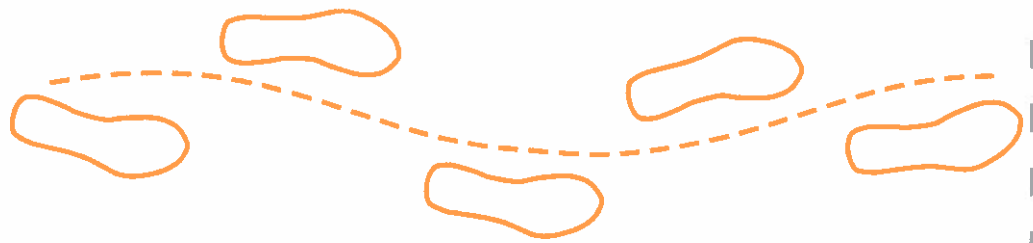
### Procedure

1. Introduce a scenario where imaginary liquid is spilt into a room where the group is sitting.
2. Tell the group that once the imaginary liquid is spilt the group must elavate by 0.5 metres and escape from the room.
3. Spill the imaginary liquid!
4. Pay particular attention to the room layout, stability and strength of furniture and safety whilst people are elevated.
5. When everyone is clear of the room invite group members to talk about how they reacted to this unusual task.



**Materials** Plastic cup to act as acid/liquid container.

**Alternatives** If someone touches the floor or is left, blindfolds can be introduced.



## Giant Slalom

**Summary** Using a series of planks and milk crates, a tied-up group, or some other large piece of equipment, the group must negotiate a winding course.

**Time** 10–15 minutes.

**Objectives** Group co-operation and communication.

### Procedure

1. Set up a slalom type course. This may, for example, involve using natural obstacles or traffic cones.
2. Show the group the starting position, the course and the finish.
3. Ensure that the course requires a number of challenges such as bends and squeezes.
4. The group must negotiate the course as described by the leader without touching the sides of the course.
5. Review the activity as appropriate.



**Materials** Planks & Crates, large piece of rope and traffic cones.

**Alternatives** It may be possible to have some of those participating to be blindfolded and the remainder of the group can only guide the 'slalomists'.



## Group Climb

**Summary** The whole group must climb over an obstacle, such as a fallen tree, children's climbing frame or low wall, with specified restrictions. For example, two without the use of hands, two who cannot speak, etc.

**Time** 10–15 minutes.

**Objectives** Problem solving, co-operation and trust.

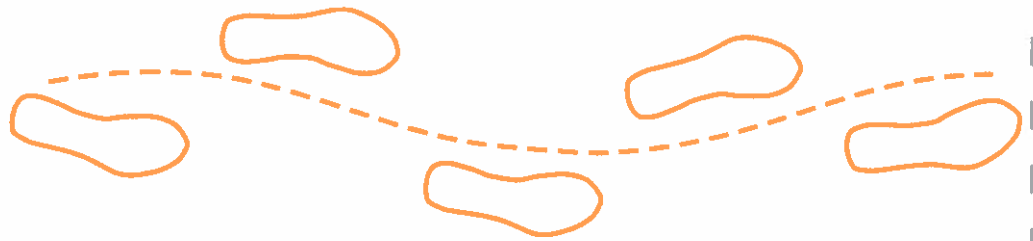
### Procedure

1. Gather the group near the obstacle.
2. Depending on group size and ability, provide a limited number of restrictions. For example, in a group of nine they may have two people who must remain connected throughout, one person blindfolded and one who cannot touch the obstacle with his/her hands.
3. When everyone is clear about the instructions, indicate the time limit and provide a specified planning time.
4. Reinforce the importance of safety throughout.
5. Monitor the progress and then review as appropriate.



**Materials** Blindfolds and cloth ties for the wrists and/or ankles.

**Alternatives** The group may be given an object to carry over, such as a bucket filled with water and an accompanying scenario. Provide a limited talk time, or use a communication block.



## Trust Walk

- Summary** Working in pairs and using a suitable area, one person is blindfolded and his/her partner leads him/her through the area.
- Time** 15 – 20 minutes.
- Objectives** Trust and communication.



### Procedure

1. Have the group divide into pairs and issue each pair with one blindfold.
2. Explain that the blindfolds are optional and can be taken off at any point. Ensure that the blindfolded person will in no way be made fun of or deliberately tricked or embarrassed.
3. Provide a safety and stop call to ensure that the blind are protected.
4. Ask the sighted person to guide the blindfolded person to the start of the designated area. Use some natural or constructed features as safety boundaries.
5. Allow sufficient time for the pairs to review the experience.

**Materials** Blindfolds.

**Alternatives** There are a number of blindfolded trust ideas, warm-ups and alternatives to the above. Since the notion of interdependence is crucial to reconciliation work, it is important not to rush into or out of these tasks.

One possible way to create a challenge for both sighted and blind, is to ask the sighted to remain mute and physically guide the blind through the specified area.

If you want to use a tester, try starting with rope square and sheep and shepherd to help check out the element of trust within the group.



## Rope Square

**Summary** The group is blindfolded and then attached to a loop of rope. They are then asked to form the rope into a 'perfect square'.

**Time** 20 minutes.

**Objectives** Problem solving and communication.

### Procedure

1. A large rope (10 -20 metres) is knotted into a rope loop and then placed on the ground.

2. Instruct the group that they have twenty minutes to form the rope into a 'perfect square'. They are allowed a maximum of ten minutes planning time and a further ten minutes in order to complete the task.

3. For the first ten minutes they remain sighted but cannot touch the rope.

4. At the end of the planning time or when the group decides to start, whichever occurs first, they are individually blindfolded and connected to the rope.

5. The leader spaces them along the rope loop so that they are holding the rope in one hand.

6. The group is told that they can move along the rope but cannot disconnect from it throughout the task.

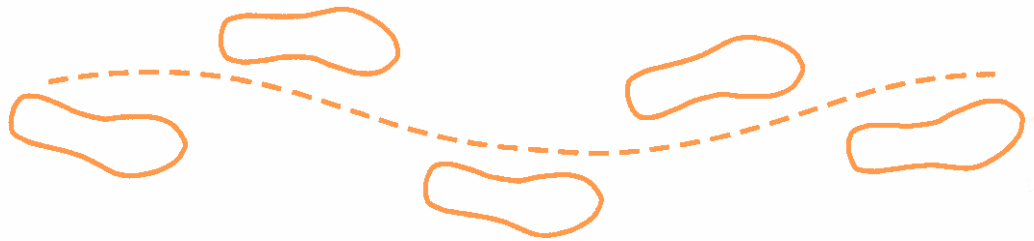
7. Once they have completed the task and created what they perceive to be the perfect square, they are asked to place the rope on the ground and take their blindfolds off.

8. Ensure that the ground area is flat and free of any obstructions.



**Materials** A large rope (10 -20 metres) and enough blindfolds for one each.

**Alternatives** Combining planning time and task completion time by placing everybody on the rope blindfolded initially and then reading out the instructions can alter the nature of the activity. It can save time but it may distance some people from the initial problem solving stage.



## Sheep and Shepherd

- Summary** Using a whistle as a signalling devise, a shepherd/ess must guide blindfolded sheep into a constructed pen.
- Time** 18 minutes.
- Objectives** Problem solving and communication.



### Procedure

1. A gateway/pen is devised and then the group is instructed upon the task.
2. Inform the group that they have twenty minutes to guide blindfolded and mute sheep into the gateway/pen using only the whistle provided to communicate to the sheep.
3. They are allowed a maximum of ten minutes planning time and a further ten minutes in order to complete the task.
4. For the first ten minutes the sheep can talk and remain sighted.
5. At the end of the planning time or when the group decides to start, whichever occurs first, they are individually blindfolded and then the leader places the sheep by scattering them in an imaginary field. Safety precautions concerning the use of blindfolds need to be instructed and enforced.
6. The leader then locates the shepherd/ess away from the gate entrance.
7. As each sheep passes into the designated area the leader can remove the blindfold but the sheep must keep silent until the task is completed or the time limit exceeded.
8. Ensure that the ground area is flat and free from obstruction.
9. Review how effective the communication/group was in an appropriate manner.

**Materials** Cones to mark the gate entrance, whistle and blindfolds for each 'sheep'.

**Alternatives** It is possible to have two shepherd/esses to try and provide a more complex communication structure.

## Group Tie

**Summary** Using a 3-metre piece of rope, the group is tied together loosely around the waist and led a specified distance.

**Time** 10 minutes.

**Objectives** Problem solving and fun.

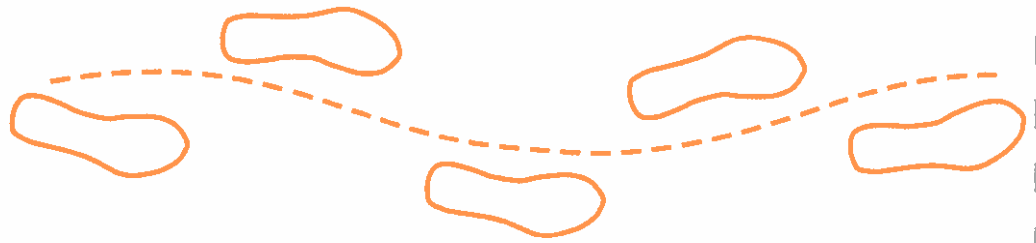
### Procedure

1. Arrange the group so they are standing close to each other.
2. Pass the 3-metre rope around the whole group and draw in the group so they are comfortably close.
3. Tie the rope to ensure that the group remains closely bound.
4. Provide a suitable route appropriate to the group make-up where they have to communicate and support each other. For example up a short stepped area or across rough ground.
5. Review the experience both during the exercise to see how each person is feeling and afterwards to uncover the level of support, decision-making or awareness.



**Materials** One 3-metre rope.

**Alternatives** Rather than use a rope, one person becomes a patient who needs to be lifted around the course.



## Communication

- Summary** Using a whistle and/or torches as signalling devices, half the group must devise a way of transmitting a message to the other 'half'.
- Time** 15 minutes.
- Objectives** Problem solving and communication.



### Procedure

1. Tell the whole group that they have fifteen minutes to devise a communication method using only the whistle and/or torches provided.
2. Once they have planned their transmitting method, divide the group in half.
3. (a) If a torch is used ensure that the two groups halves can see but not hear each other. (b) If a whistle is used ensure that the two groups halves can hear but not see each other.
4. The leader will then tell one half the message such as "Come home now" and then go to the other group to see if they can receive the message.
5. A silence rule is necessary once the group is split into two until the task is complete.
6. Review how effective the communication/group afterwards.

**Materials** One whistle and two torches.

### Alternatives

## Futon Assembly

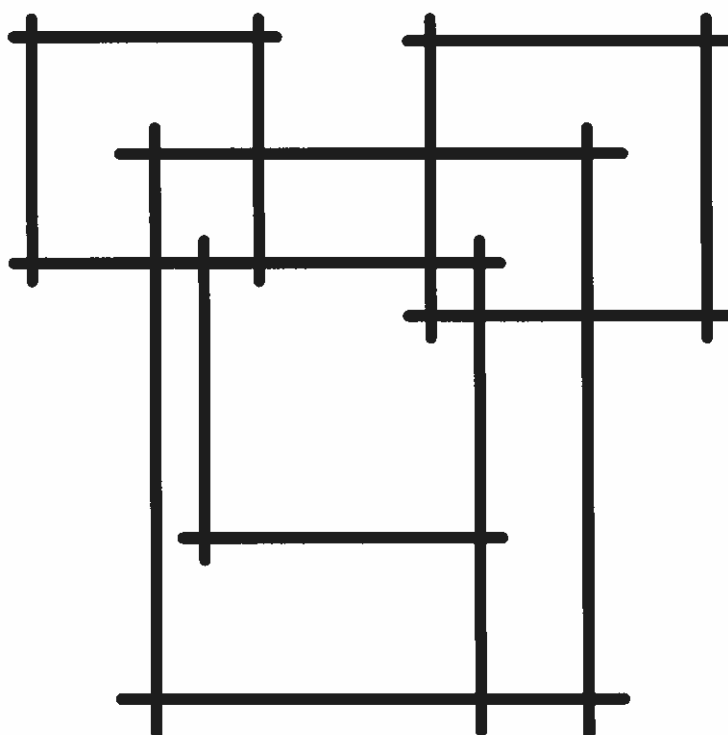
**Summary** Using wooden planks provided, which are cut to dovetail into a connecting puzzle, the whole group must assemble the wooden structure as indicated in the diagram below.

**Time** 60 minutes.

**Objectives** Problem solving, communication and co-operation.

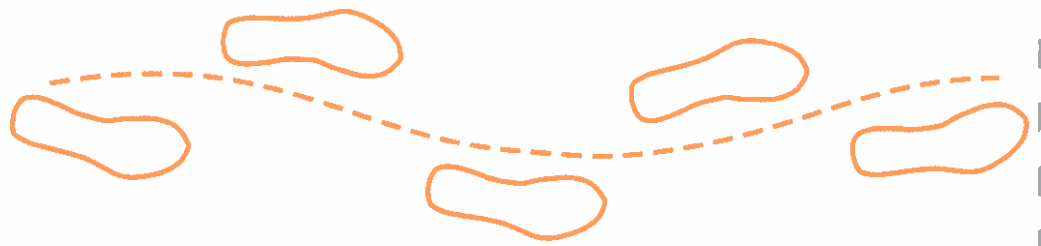
### Procedure

1. Place the planks in a pile in front of the group, ensuring that there is sufficient space to construct the structure.
2. Provide the group with a copy of the diagram, which shows the completed structure.
3. Instruct the group that they have 50 minutes in which to design a method of assembly, which will be timed at the end of the practice time. At the end of the specified time period the group then has 2-3 attempts to assemble the structure in as fast a time as possible.
4. Ensure that the group understands that they cannot mark the planks and that only correct assembly will be accepted.
5. Pay particular attention to safety, especially with planks.
6. Mention that you will only intervene in the interest of safety.



**Materials** 15 pre-cut planks. The cuts on the planks are all the same size to prevent easy plank differentiation.

**Alternatives** Provide a 6-minute planning time period at the start, to help them focus upon how to support each other and the best use of the equipment. Use communication restrictions such as allowing only half of the group to see the diagram.



## Raising the Sun

**Summary** The group must raise and move the suspended 'Sun' between the tubes using the spiders web lines only. Various restrictions can be applied.

**Time** 10 - 15 minutes.

**Objectives** Problem solving and group-work.



### Procedure

1. Make sure that the Sun is located over the tube initially and the spiders web lines are laid out in position. Place two further tubes in the ground a few metres apart.
2. Bring the group close to the spiders web lines.
3. Explain that the goal is to raise the sun and move it through to midday and evening positions resting the Sun on the designated tubes.
4. The constraints are that they are not allowed to touch either the Sun or the tubes throughout the exercise.
5. When everyone has heard the task instructions, provide them with a start time and then begin.
6. After initial success restrict participants ability to see or speak.

**Materials** Ball, Tubes and spiders web lines.

**Alternatives** Restrict the number of participants to provide limited support. This needs careful consideration as the group needs sufficient supporters.





## Musical Instrument

**Summary** A group must devise a method of creating a musical tune which has at least six distinct and different musical notes, using only equipment provided.

**Time** 60 minutes.

**Objectives** Problem solving and co-operation.

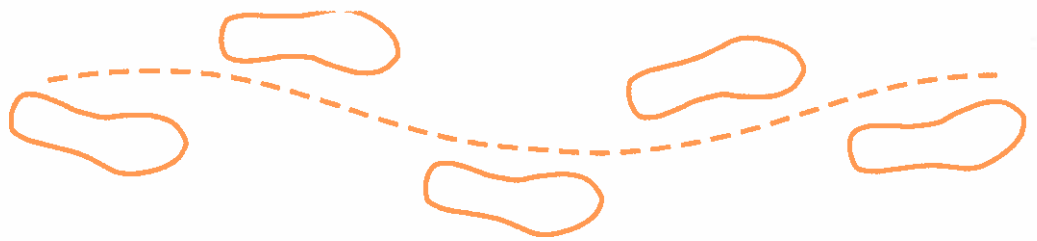
### Procedure

1. Split the group into groups of three or four.
2. Provide a limited array of equipment (elastic, cardboard, sticks and string).
3. Explain that the goal is to devise a method of creating a musical tune which has at least six distinct and different musical notes.
4. When everyone is clear about the instructions, indicate the time limit and instruct them to start, noting the time.
5. Monitor the progress and then review as appropriate.



**Materials** Elastic, cardboard, sticks, string and 'red-herrings', per sub-group. Ensure that there is sufficient equipment.

**Alternatives** The group may be given freedom to operate throughout the area in order to collect items to help.



## Stand alone activities

Some of the above activities have been successfully used as a 'one-off', as mentioned in the opening paragraph. They are simply integrated into the programme to help the participants on their journey, or even break up what may be an otherwise static programme. Corrymeela uses such activities alongside many others. For instance, artwork to help explore and stimulate other forms of communication which afford people the opportunity to be creative and step outside their own worldview. Although some may question the possible disruption of such usage, activities which are carefully 'parachuted' into a programme may stimulate activity, act as a tonic, or simply act as a relief in very tense situations. Care, however, is needed to prevent dissolving the safe space that is often sought and created.

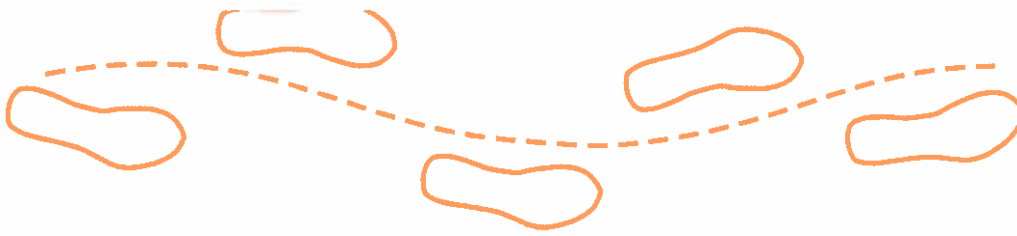
## Conclusion

There is no simple answer as to how you may use or interpret these on-site activities. We have provided a possible route and a crude scale to assist in the planning of each task and the sequence/direction on the adventure trail. There is, perhaps, one over-riding cautionary note. By attending just to the number and frequency of difficult or risk-laden tasks the experiences amassed can become a representation of a desire for the stimulation by adventure and not a representation of the potential for learning or transformation. The construction of outdoor experiences in Corrymeela reflects a rich and complex repository of knowledge designed to support the peace and reconciliation process and not a recreational facility or tool to support individual prosperity or reinforce personal achievement. Hijacked by these desires, trying to continually surmount the previous experience, for us, misses the learning objective.

At Corrymeela, Adventure Learning programmes reject this 'smorgasbord' approach of outdoor and adventurous experiences where the faster, higher, more exotic encounters help define and satisfy one's life, existence and meaning. We believe the challenge is to illuminate and accept diversity through adventure, thus providing opportunities which foster a sense of equity and promote inter-dependence.

### Most of all,

*Do not let the magic overshadow the message or the anticipation become expectation for adventure is about meeting the ordinary afresh and about meeting the exciting ordinarily  
(Source unknown).*



## Suggestions for further reading

Ewert, A.W. (1989) *Outdoor Adventure Pursuits: foundations, models & theories*. Publishing Horizons.

Hopkins, D. and R. Putnam. (1993) *Personal Growth Through Adventure*. David Fulton.

McNeill, C., Martland, J. and P. Palmer. (1992) *Orienteering in the National Curriculum*. Harveys; Doune.

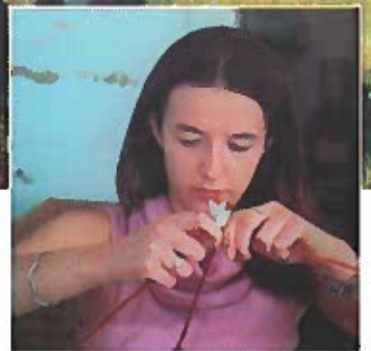
McNeill, C., Ramsden, J. and T. Renfrew. (1987) *Teaching Orienteering*. Harveys; Doune.

Miles, J. and S. Priest (Eds.). (1990) *Adventure Education*. Venture Publishing Inc.

Schoel, J., Prouty, D. and P. Ratcliffe. (1988) *Islands of Healing*. Project Adventure Publishing.

Van Matre, S. (1993) *Earth Education*. Institute of Earth Education.

# creative | learning





## Introduction

Using different art forms to open up issues, develop relationships and support group building processes probably predates the use of the verbal in achieving such intra-human and inter-human communication. Yet, in today's society, it is one of the least recognised or developed communication forms in relation to dealing with difference or conflict.

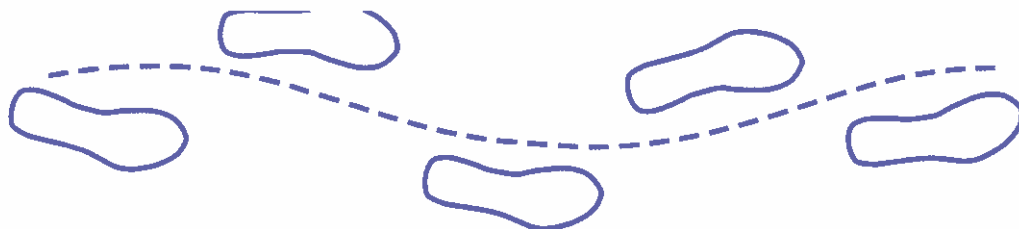
The arts can provide special opportunities to develop and practise many conflict resolution skills, for instance:

- They involve participants actively, so that they can actually experience the point of view of another.
- The engagement in an external activity can provide a 'distancing' which can help people gain a new perspective which in turn may help to resolve a particular situation.
- People can try out different options and ways of being in a frame of reference which is parallel to everyday life.
- Involvement in the arts engages the whole person, 'speaking from the heart' and using his or her creativity and emotions. This can lead to learning and insights that can pave the way for personal change.
- Co-operative projects can teach participants skills of working together and some of the outcomes of this process provide tangible evidence of this achievement.
- In many situations people do not have the communication skills to resolve situations verbally and art based approaches are extremely helpful here.

For many of us, however, using the word 'art' brings back uncomfortable memories of the art class at school and the term itself can be an inhibitor to the experience and its desired outcomes. The main problem with most of our school based experience of art is that it was product based – that is, we were expected to produce something within given parameters so it could be evaluated and marked. Nothing could be further from our interest in relation to our commitment to our approach to Creative Learning. Indeed, the fact that we have chosen this term is precisely to ensure some distance from this product based approach to using the arts. Central to all the exercises contained in this section is the idea that it is the process within the exercise that is important and the fact that a product (a picture, a drama, a sculpture and so on) is produced as an outcome of this process is at best secondary and often, merely incidental.

The apparent intractability of the Northern Ireland problem has, partly, been characterised by an inability of both communities to imaginatively and effectively allow the political situation to evolve. This political commitment could/should be experienced by the 'other' as an accepting of diversity and equity amongst all individuals, based on interdependence within society. Sadly, that which has been all too often absent is any obvious sense of creativity and ability to learn outside the fairly predictable tramlines that are, largely, culturally determined for us.

It was inside this common history that we found the need, in our programmes, to seek to evolve new methods of interaction to support our work with both single identity and cross community groups. Language, precisely because of its deep relation to the underpinning wider culture, was often a very limiting forum for supporting creative thinking. Creative thinking best occurs on the back of creative



experiences where older and more established patterns of interaction have been put, briefly, to one side. The value of experience is that it is part of our individual, existential reality. It happened. Our interpretation of what happened may vary but what is seldom in dispute is that something happened. All of our Creative Learning exercises have been evolved over the last ten years and have been synthesised and adapted over the years to become part of an established dimension to many of our programmes.

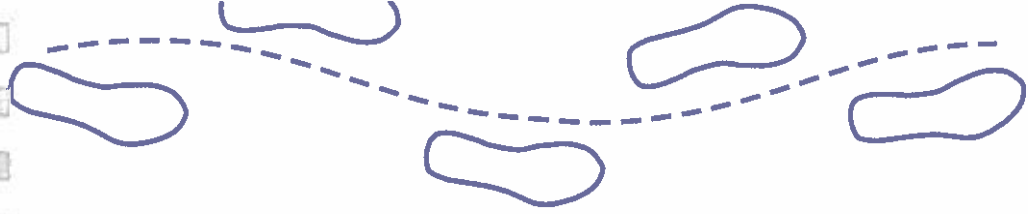
As with the Adventure Learning section, we would recommend that, if you have little background experience in group facilitation, you start with some of the exercises which are more straightforward in relation to the use of resources, the pacing of the exercise and ease of instruction to the group. We have sought to give a clear account of all elements requiring attention. While we hope that you will find the exercises useful in helping groups work together and open themselves to new experiences and understandings, we also hope that you and the group will see them as a fun and enjoyable.

### **The 'Safe Space'.**

One of the outcomes of our work within Corrymeela across all elements of our programmes has been the development of a commitment and some understanding to the concept of 'safe space'. As children, certainly before we leave primary school, we learn about the people outside our immediate family network, we learn to categorise them and we learn that we too are categorised. This is true within both the teacher lead classroom environment (formal) and the pupil lead playground environment (informal). As part of this experience, we learn a lot about conflict and difference. We learn to develop a conflict management style which may vary in different situations (fight or flight). As we grow towards adulthood we learn that the more difficult an experience or subject, the more the likelihood of differences emerging between those present and consequently, the extent to which conflict is or is not likely to occur. In Northern Ireland our cultural story includes those experiences brought about through the sectarian divide that is part of our lived history and daily reality. From this experience we learn when to discuss certain subjects and when not to. A central function of our 'experiential learning' methodologies is about opening up a learning environment where difficult stories and experiences can be named and shared. The key to this is the development of what we call safe space.

### **Safe space holds a number of key elements:**

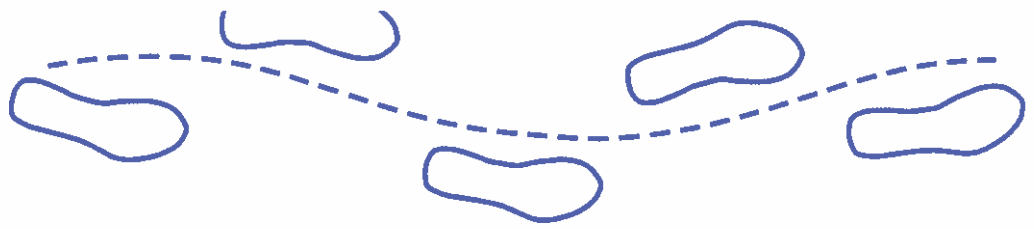
- There are boundaries as to that which any of us is asked to do and the reason for any activity should be explained (relevance).
- Those boundaries are discussed and agreed (contract).
- The facilitator needs to choose a clear leadership style. This may vary from highly directive to quite laissez-faire depending on group needs and experience. The facilitator is responsible for the management of the contract (leadership).
- Programmes are not static, fixed entities and need to evolve according to the needs of the group. The development of the sense of safe space is, in part, due to the level of engagement by the group with the process and activity undertaken. Within any activity it is essential to be able adjust its rhythm, pace and content as it unfolds (flexibility).



- Each person can and should only engage in the activity at the level with which they are comfortable (personal responsibility).
- Safe space is relative to the level of trust within the group. The greater the level of trust, the greater the level of potential risk-taking available to the group (pacing).

### **Types of Groups.**

Creative Learning activities have been used with a variety of groups within Corrymeela. The following activities are almost all suitable for any group type and group size. Age ranges and recommended group sizes are noted at the beginning of each exercise. Additionally, information in each activity summary should help denote the suitability of exercise in relation to the group type with which you are working.



## Agreement

### Summary

This workshop is an experimental drawing approach, using artistic processes (scribbling) to model current political processes. This was run for the first time at Corrymeela with a group of young people from across Ireland on the Saturday after the Good Friday Agreement was signed. It does not require specific art skills to run the workshop, which is really a series of short exercises. The political analogy is introduced about half way through.



The workshop works best with 15 year olds and upwards and is ideal in the context of a political discussion programme for adults, either in a cross community or single identity context.

Optimum group size of 12- 25, splitting into 3-5 groups, with a minimum of 3 per group.

### Time

Total time is about an hour and a half, not including a break.

### Objectives

To encourage creativity.  
To deepen understanding of political processes.  
To allow the group dynamics to develop.

### Procedure

#### *Introduction.*

Everyone can draw! Drawing = Communication by making marks on a surface. In groups of 4/6 fill a page with as many different types of pencil marks as possible (slow/fast, heavy /light, straight/wobbly and so on).

#### *Emotions Exercise.*

Each person in the group has a piece of A4 paper and a pencil. Instruct them to fold the paper into 8 sections. Explain the 'rules' - that is, that you are not allowed to: draw any recognisable 'thing'; to use any symbols (this needs explained a bit); to write anything. Use only different types of marks and scribbles. Try to convey each of the words/emotions in the 8 boxes of the page (approximately 2 minutes per drawing). 1. anger 2. peacefulness 3. joy 4. femininity 5. masculinity 6. sadness 7. chaos. The 8th word/emotion can be suggested by the group. Compare with others in groups of 4/6 (look for similarities and differences).

#### *Abstract Self Portrait.*

Take a new page each and attempt to communicate your own personality. Use only scribbles and marks. Remember that there is no need to explain your drawing.





### *Instructions for Manifesto Group Drawings.*

Use the types of marks that members of the group had in common in their individual pieces and include 'parts of themselves' (shadows, traced outlines, hand-prints, portraits of each other drawn with their left hand and so on). Encourage drawing together, working over and interacting, rather than everyone picking their own section to work on. Encourage discussion and consensus. Encourage experimenting with the materials and taking risks.

### *Conclusion.*

When the drawings are finished, bring them together and display them in the centre of the room. Make sure that everyone has some understanding of the political analogy. If necessary, explain further the political analogy in your own words. For example, 'the members of the Parties have something in common but we have different ways of expressing ourselves. Differences are as important as similarities in reaching a joint statement. In many ways, the division of parties was random, down to a few people's opinions about similarities of style in a quickly drawn scribble. These divisions, however, even in this short a time, have come to be significant as we develop a sense of ownership over our 'Party'.

Take a short break during which time all drawing materials are tidied away.

### *Final Piece/Peace.*

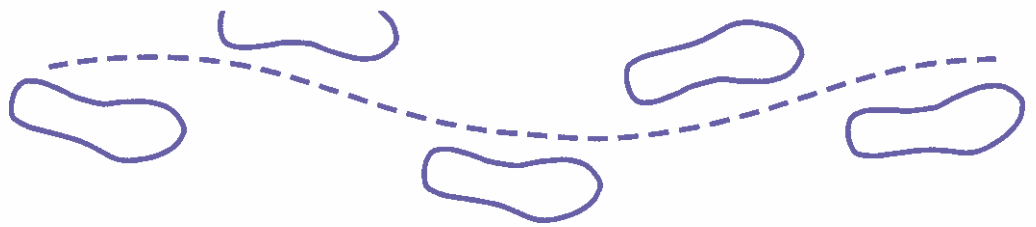
Put a clean piece of card in the centre of the room and announce that this is the final Agreement Document! This should be a bit smaller than the individual manifestos. Each 'Party' then picks a spokesperson to argue for the inclusion of as much of their manifesto drawing as possible in the final Agreement Document. The group has to decide which parts are important enough to be included in the final communal piece and what strategy they should adopt. Give the groups 10 minutes to decide which bits of their 'manifesto' they would like to include - these should be ripped or cut out. Decide on a deadline for the agreed final drawing. Only pieces that have been agreed and are glued in place will be part of the final piece/peace.

### **Materials**

A4 white paper. Large pieces of white card, pencils, erasers, charcoal, scissors and glue.

### **Alternatives**

Everyone should sign the finished piece. After the agreement, the workshop can be expanded to involve 'cross-Party' bodies in specific tasks. Each 'Party' will bring to these tasks the ethos or drawing style of their 'Party' manifesto.



## Easy Poetry

### Summary

This is an exercise I developed to produce poems in a communal manner. This has proved to be an inspirational and funny exercise and works with a variety of groups. It has worked well as a light-hearted evaluation exercise.

### Time

About half an hour.

### Objectives

- To have fun!
- To show how the exercise may also be an evaluation tool.
- To encourage creativity.
- To provide group identity.



### Procedure

Each person has a piece of paper and is asked to write down a word at the top of the page. The word should be something to do with the situation of the workshop/the group/the residential. At this point, explain a bit more about the fact that they are going to write some brilliant poetry! Each person passes his/her page to the person on the left. S/he then, on a new line, adds a phrase. The pages are passed again and the next person adds another word. Remind people that they are writing poetry (but it doesn't have to rhyme).

This happens six times, so that we have poems of the structure...

- Word
- Phrase
- Word
- Phrase
- Word
- Phrase

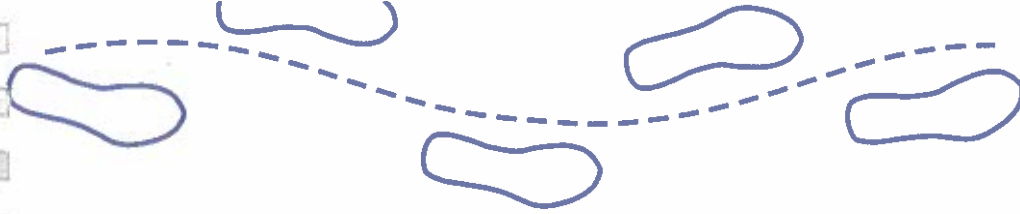
At the end read out the poems.

### Materials

Pens and paper - one A4 sheet per person.

### Alternatives

If the group is less confident, the facilitator or a more theatrical volunteer from the group, can read out all the poems in an exaggerated poetry reading style.



## Proverbs

### Summary

I have often used this exercise as an ice-breaker but it can also serve well as an evaluation tool. It can provide humour at times. It is important that people follow the instructions without needing to know where it is going. The exercise works best in an attitude of relaxed, creative play. I find this is a good way into other creative activity as it doesn't involve any recognised 'artistic' ability.

### Time

For a group of 12 people the exercise takes about 30 - 45 minutes.

### Objectives

- To encourage creativity.
- To promote social interaction.
- To have fun!
- To develop group identity.

### Procedure

Ask everyone to write at the top of their sheet a statement which they believe to be true. You could ask them to write this statement about themselves, their identities, their communities or their experiences of the workshop. This can be positive, negative or neutral. It is not, actually, that important what people write. What is important is that they write something. Number this statement 'No.1'.

Once everyone has done this, each passes the page on to the person on the right. The next person writes a statement which is an extreme exaggeration of the first statement. This exaggerated statement is 'No.2'. Once everyone has completed this, the sheet is again passed on. The next person writes statement No. 3. This statement should mean exactly the opposite to the meaning of statement No.2. Pass this on again. Statement No.4 is an exaggeration of No.3.

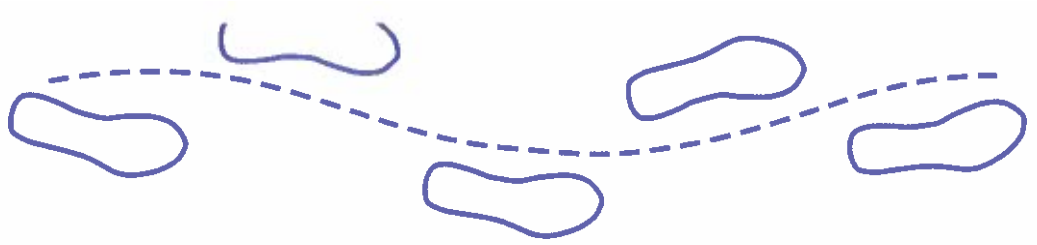
The final statement to be written on the sheet needs to bring together the essence of statements 2 and 4 (are you still following?). In other words, a statement that somehow brings together contrasting and conflicting statements. At each point, a person can expand or simplify the previous statement. It is also worth pointing out that this 'works' with about half of the original statements.

Everyone now has the chance to read these final statements aloud. Due to the nature of the exercise, the final statements often sound like proverbs or ancient wisdom and can be quite amusing. Only the final statements should be read out - though people often want to see how the statements developed. The pages may be handed around at the end.

### Materials

Pencils/pens, one sheet of A4 paper per person.





## Sense of Self

<b>Summary</b>	A novel and easy approach to self-portraiture. This is another version of a workshop that uses an experimental approach.
<b>Time</b>	1 - 2 hours.
<b>Objectives</b>	To encourage creativity. To promote reflection. To explore identity.
<b>Procedure</b>	Follow the first two parts of the 'Agreement' workshop – that is, the 'introduction' and the 'emotions' exercises.



### *Automatic writing.*

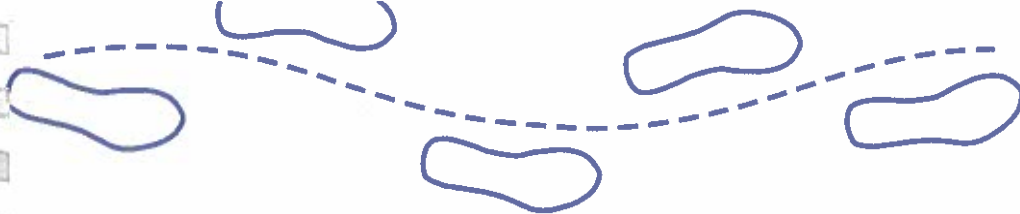
Give each person a small piece of paper (A5 or smaller). Ask them to start writing whatever comes into their heads. Instruct them to keep writing over the bit they have just done so that it can't be read. Keep writing until the page is full of layer upon layer of writing. This is a lovely exercise and some people find immense pleasure in being able to write whatever they like without fear of criticism. If someone doesn't know what to write tell them to write 'I don't know what to write'. Give people as long as they need for this or do it just before a break, as some will want to keep going.

### *Face prints.*

(This is messy!)

You will need: graphite powder or crushed charcoal, Vaseline, white tissue paper and PVA glue. I generally explain that self-portraiture is about getting information from your face onto a piece of paper. One way of doing this is to sit in front of a mirror but there are other (messier) ways of transferring information from the face to a page. You will need to demonstrate this exercise so try it out beforehand. Face prints may be too messy or scary for some groups or individuals. Hands may be more appropriate in some cases as this is much less threatening.

- Spread a very small amount of Vaseline over your face.
- Press a piece of white tissue paper onto your face.
- Carefully remove the paper.
- Onto a larger piece of paper on a table place the tissue paper and sprinkle



graphite powder over the surface.

- Pour the excess off (this can be reused). The image will have a ghostly character but with areas of immense detail.
- Paint a page with PVA glue and place the image, graphite side down, on the surface.

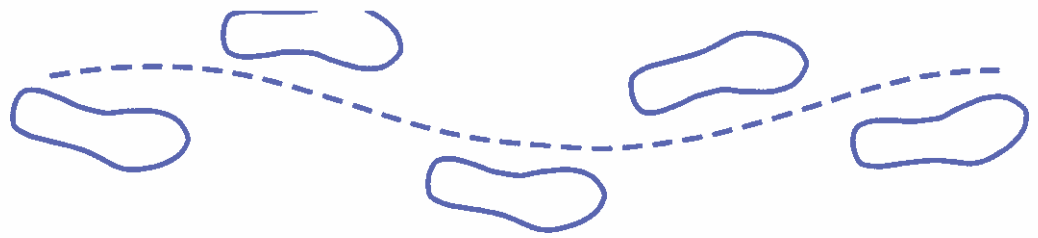
You can choose in which direction to go to make a final piece. For example, you can create individual new pieces bringing together all elements from above – that is, the emotion scribbles, face/hand prints and automatic writing. Alternatively, create a group collage from the different individual pieces.

### Materials

A4 white paper, A5 white paper, graphite powder or crushed charcoal, Vaseline, white tissue paper and PVA glue. Large pieces of card if you decide to create a group collage as a final piece.

### Alternatives

With more space and time, you may choose to do full body portraits, drawing round shadows projected onto large pieces of card or tracing body outlines.



## Clay Pizza

### Summary

This is an exercise with groups of all ages from 6 years onwards. It works best with groups of up to 20, minimum size being 4. It is a very flexible exercise that allows group creative reflection time and so can very helpful as an evaluation, group building, co-operation and communication tool.

### Time

Preparation time: 15 minutes.

Group time: 30 – 60 minutes.

### Objectives

To allow for creative self-expression.

To promote (quiet) co-operation.

To encourage communication.

To enhance team building.

To show how this exercise may also be an evaluation tool.



### Preparation and Resources

You will need the equivalent of a tennis ball size lump of self-hardening clay per person. Template pizza card, clay modelling knife, newspapers, scissors, nightlight candle and quiet music (optional).

Set up your working space, using old newspapers to cover surfaces that you are working on. You will need a room with table(s) and chairs that can allow people to work individually and collectively. Cut out a 12 inch circle of stiff card. Divide the card up into the equivalent number of pieces so that each person has a piece. When cutting the card

you should slightly jigsaw the edges of the pieces so that they can interlock when brought back together and number them on their bases 1-2-3-4 and so on. This helps when refitting them.

### Procedure

- Gather the group into a circle around a table.
- Give everybody about a tennis ball size lump of clay and a piece of the card pizza puzzle and a night light candle if desired.
- The groups can either work together round a table or with their own space apart from one another.
- Ask the group to think of how they are feeling, their hopes, fears and expectations.
- Ask the group to take five minutes to reflect on how they might express some of these feelings through the clay. Emphasise that there are no rights and



wrongs but that at the end you would like them to share something about their piece.

- Using their clay modelling tools ask each group member to cover their pizza card with the clay so that it provides a flat (ish) base. Ask the group to mark out a space for the nightlight if it is being used.
- Allow twenty minutes for the task of expressing feelings using the clay. This time can be varied according to the group age and size. Ask the group to work quietly. (Use soft background music if desired.)
- When everyone has finished ask the group to gather around the table.
- Give each person an opportunity to talk about his or her piece. After sharing, each person places their piece in the centre of the table.
- If nightlights are being used they should be placed and lit on the pieces at this moment.
- Depending on who agrees to start, the next person to share will be the next number in sequence – that is, 3-4-5-6.



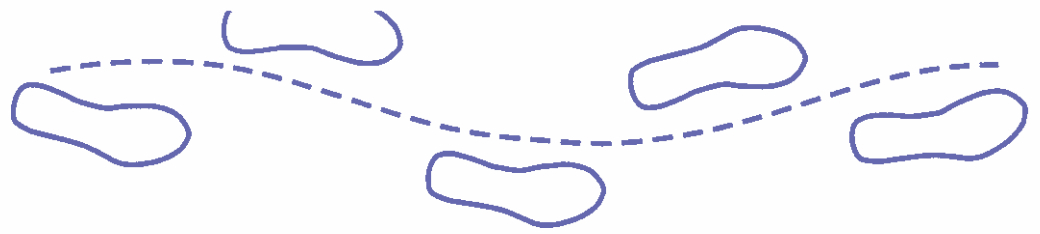
- At the end of the sharing the whole pizza will now be complete symbolising the collective sharing of the group.
- The group can then decide what they would like to do with the pizza. Keep it together or divide it up? What they wish may well depend on whether the group will be staying together in future.
- Taking a few minutes, review with the group how they found the experience. Use this information to adapt and develop the exercise in future. The clay will take several hours to dry.

### Notes

Please remember that it will take several hours for the clay to harden up to a level where it can be moved safely.

### Alternatives

This exercise can be used as an affirmation exercise or as a celebration. Use the reflective phase of the exercise to focus the group.



## Giggles and Squiggles

### Summary

This is a short, fun, group building exercise that allows the group to interact with one another and diminish any fears of 'arty' type exercises. It is best used as a warm up and energiser at an early stage with the group. It gets the group to work on non-verbal communication.

Suitable for ages 6 upwards.  
Group size 4-30.

### Time

Preparation time: 5 minutes.  
Working time: 10 minutes.

### Objectives

To have fun!  
To promote non-verbal communication.  
To introduce (further) group members.



### Preparation and Resources

You will need a selection of crayons, oil or chalk pastels and sugar paper.

- You will need a large enough space for the group to gather around in a circle. If possible, it helps to work around a table.
- Gather materials and place pieces of sugar paper, equivalent to one between two people and place in a circle.
- Place writing materials in the centre of the circle.

### Procedure

- Ask the group to gather round in a circle around the paper.
- Pair the group off.
- Ask everyone to choose a crayon, oil pastel or chalk pastel.
- Each pair is given a sheet of paper to work on.
- Tell the pairs they can make any noise that they want to but they cannot use words during this part of the exercise.
- Ask the pair to choose one person to go first. The first person makes any mark they would like on the paper.
- The second person continues the mark with his or her own mark and so on.
- Let this go on for a few minutes then swap the lead over and let the other person go first on the same piece of paper.
- At the end, in their pairs, they can share how they felt, what some of the marks look like and if they felt it 'flowed' in a particular area.

### Notes

This is meant to be a high energy exercise. Lots of activity and noise is fine.

### Alternatives

This can be developed into a trinity in groups of three – each person responding in turn (clockwise and anticlockwise). Hopefully, the middle person doesn't feel frustrated!





## Mask Making 1

### Summary

As the title suggests this exercise is about the making and painting of 'Modrock' plaster facemasks. This is a good exercise for trust building and working on themes of identity, personal image and responsibility. It is a co-operative exercise during which touch, gentleness, patience and sensitivity can be experienced positively if some basic safety and group principles are maintained.

It is best attempted with those 8 years and older and as it is a paired exercise it is probably best limited to no more than 30.

### Time

Preparation time: 15 minutes.

Working time: 1.5 – 2 hours.

### Objectives

To build and maintain trust.

To explore the sense of touch.

To maintain safety principles throughout.

### Preparation and Resources

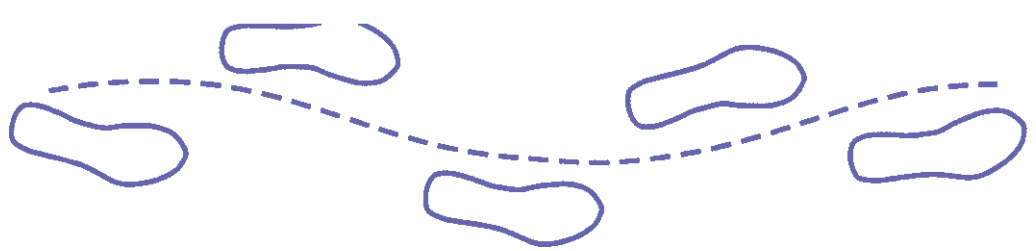
Modrock plaster bandaging, scissors (one per pair), containers of warm water (one per pair), Clingfilm, newspaper or sheets of plastic or bin liners if available.

You will need a large enough space for one member of each pair to be able to lie down comfortably. You need to cover the working area with the newspapers and bin liners before the group arrive. Prepare individual containers of warm water for each pair. The Modrock should be divided up into fist size rolls for each person in the group.



### Procedure

- Gather the group into a circle and sit them down on the floor.
- Number off into pairs.
- Tell the group that each pair will be helping make a mask for one another and that this requires some ground rules.
  1. The person making the mask on their partner is responsible for their health, safety and well being.
  2. As it is a fairly messy activity, care should be taken of clothes and so on.
- One of the pair agrees to go first and lies down on the floor face up, with his or her head on a piece of the newspaper and bin liner.
- The second person kneels down beside the head and shoulders.
- Have the bowl of water, scissors and a dry Modrock bundle in easy reach beside you.
- Cut 3-inch strips of Modrock ready for use.



## Mask Making 1 cont'd

- Take the cling film and carefully place a large piece of it over your partner's face, immediately making small tears at the nose and mouth to ensure easy breathing.
- Have each mask-maker check with their partner that they are feeling okay. Encourage lots of reassurance.
- When comfortable and ready they may close their eyes.
- Take a piece of the prepared Modrock and dip it in the warm water, shaking off the excess water. Gently place the open floppy strip on the forehead of the person lying down. Use fingertips to smooth it in place. The surface of the bandage strip should become creamy. Take another strip of Modrock, dip it in the warm water as before and place it overlapping the first and covering more of the forehead. Work in this way using the fingers to blend the creamy plaster to make a smooth surface for the mask, cover, strip by strip, all contours of the face.



- Be careful round and across the eyes, round the nose and mouth, keeping the airways clear. Add more layers to the first layer, smoothing the layers as you go, to define the characteristic features of the face.
- Three to four layers will be needed to make a strong enough mask.
- As you are building up the mask layers the plaster will gradually harden, tap it gently to see when it has hardened sufficiently to hold the form then gently lift the mask from the person's face. The Clingfilm will come away with the mask leaving the person's face free once more.
- Set the mask aside to dry completely.
- Swap and repeat procedure.
- Bring the group back into the circle and review the experience, concentrating on the feelings of both people as maker and receiver.
- Tell the group when they will come back together to complete the second phase of the exercise.

### Notes

It takes at least six hours in a warm and dry atmosphere for the masks to dry. Make sure that they are in a safe place where they will not be damaged.

### Alternatives



## Mask Making 2

### Summary

As the title suggests this exercise is about the making and painting of Modrock plaster facemasks. This is a good exercise for trust building and working on themes of identity, personal image and responsibility. It is a co-operative exercise during which touch, gentleness, patience and sensitivity can be experienced positively if some basic safety and group principles are maintained.

It is best attempted with those 8 years and older and as it is a paired exercise it is probably best limited to no more than 30.

### Time

Preparation time: 10 minutes.

Working time: 30 – 60 minutes.

### Objectives

To maintain trust.

To encourage creative expression.

### Preparation and Resources

Poster paint or any water-based paint, paint brushes, jars of water, bin bags and old newspapers.

### Procedure

- Gather the group into a circle and sit them down on the floor.
- Tell the group that each person will be now have the chance to paint their own mask.
- For five minutes ask them to quietly reflect on what they might see as their strong characteristics and how they might like to symbolise this with colour and so on. It is important to emphasise that this is not about an artistic production but about simply using paint to express something about themselves that they can show to the world.
- Ask the group members to find some personal space and to use the paint and paint brushes available to work on their masks.
- Normally give about 30 minutes - this can vary according to the group.
- As the mask is simply an expression of how each individual would like to symbolise his or her self, there is no need to give any feedback.
- Set the mask aside to dry completely and ask the group to help tidy up the equipment.

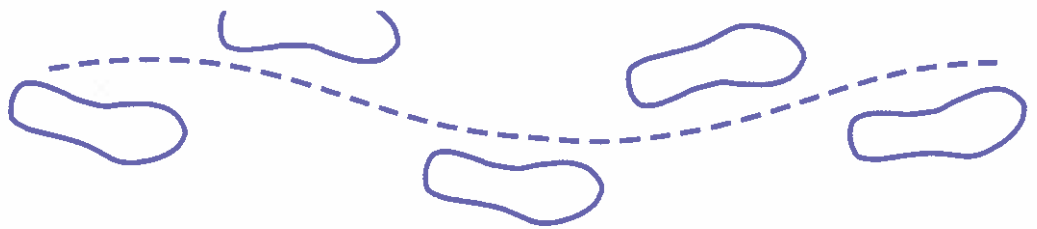


### Notes

It takes approximately 20 minutes for paint to dry in a warm and dry atmosphere. Make sure that they are in a safe place where they will not be damaged.

### Alternatives

You can further develop this exercise using creative drama and/or by discussing something of what the masks may represent.



## Paper Pulp Pictures

### Summary

This is a versatile activity since it can be used on both an individual level or as a group effort. Therefore, it builds confidence and can promote co-operation (if used as a group activity). The ability to be 'artistic' is not necessary yet the product is often surprisingly aesthetically pleasing!

Group Age: 6 years upwards.  
Group size: 4 – 20.

### Time

Preparation time: 15 minutes the day before the exercise and 20 minutes on the day of exercise.  
Working time: 1-2 hours.



### Objectives

- To encourage creative expression.
- To promote discussion.
- To promote co-operation.
- To encourage team building.

### Preparation and Resources

Shred and tear up paper into a bucket and leave it to soak overnight.

1. Take the soaked paper and put small amounts into the liquidiser and liquidise into a pulp, adding water to help the process.
2. Line up individual containers for the pulp.
3. If the pulp is very wet strain off excess water.
4. Add different colour dyes to the pots of pulp and mix to required shades.
5. Intermix pulps, if you like, to give a wider range of colours.

You will need: used paper, liquidiser, poster paints, bucket, water, yoghurt pots, plain sheets of paper, cold water dyes, aluminium mesh, 'j' cloths, 2 flat wooden boards or planks, glue sticks, old newspapers, flat work surface.

### Procedure

- Lay folded newspaper down in front of you on the table.
- Lay a piece of 'j' cloth down on top of the newspaper.
- Now lay the piece of aluminium mesh on top of the 'j' cloth. You are ready to start your picture.
- Think of what it might be – some simple objects or abstract shapes.
- You will not be able to produce fine detail easily so bear in mind the consistency of this medium.



- With your picture in mind, take small amounts of coloured pulp with your glue stick and put onto the mesh, little by little, building up your picture. Ensure that the coloured pulps do touch each other as you gently flatten them down onto the mesh.
- Ideas to add to your picture at this stage might be to place bright cotton threads across or swirled around on top of the pulp. Add a little sprinkle of glitter or shiny bits of coloured foil paper. For example, if your pulp shape was a Christmas tree the foil bit could become the lights on the green pulp tree.
- When you have completed your picture you place a fresh piece of 'j' cloth gently over the pulp picture.
- Next, place fresh newspaper on top of the 'j' cloth.
- Place all this between the two wood boards.
- Put the boards on the floor and stand on them to squash out as much water from the pulp picture that lies between the boards. Sixty seconds or so should do it. If this is a group activity then your piece of mesh should be large enough so that all of the group can make a contribution to the picture and that your wood is long or large enough for more than two people to stand on at one time.
- Step off the wood and lift out the contents between the wooden boards and take it to the table. Open the layers one by one lifting the newspaper and then the 'j' clothes.
- Now lift the mesh up from the 'j' cloth that lies beneath it.
- Holding the mesh with the flattened pulp picture on it in your hands, turn to a flat piece of paper and with the edge of the glue stick gently loosen the pulp picture and turn it out on to the piece of paper to dry thoroughly.

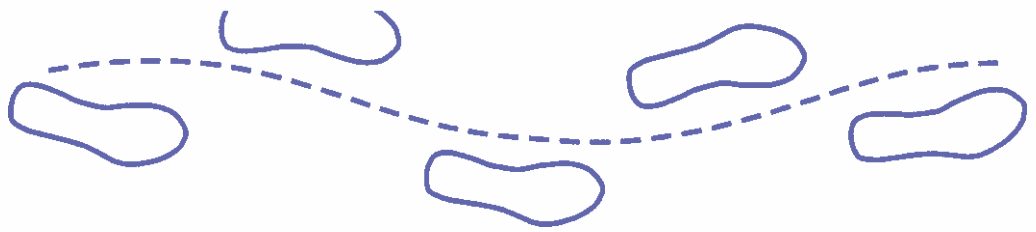


### Notes

Sometimes the pulp picture can crack a little as it comes away from the mesh – the mesh is bendy so you can bend it back away from the pulp as it gently flops on to the piece of paper. You can use your glue stick to mend little breaks delicately.

The aluminium mesh can be used again and again. Paper pulp can be reconstituted by adding a little water.

### Alternatives



## Spirals

### Summary

This is an exercise which will help you deal with issues to do with boundaries and territory. It helps individuals work on their sense of space and can help identify group members with their different characteristics such as bridge builders, jokers, mediators and so on. This activity needs clear instruction, safe space and sharing afterwards.

For ages 8 years and upwards.

Group size: 6 – 20.

### Time

Preparation time: 10 minutes.

Working time: 45 – 90 minutes, depending on group size.



### Objectives

- To explore identity further.
- To reclaim colours and symbols.
- To challenge group dynamics.
- To celebrate diversity.

### Preparation and Resources

Sheets of card, paint, pastels, crayons, markers, coloured paper, glue, scissors and so on.

Lay out rectangular strips of card of equal size in a spiral shape on a newspaper-covered floor. There should be one card for every person working in the group. Staple or tape the edges of the card together so that they will hold the spiral shape.

### Procedure

- Welcome the group and reassure them that this exercise does not require anyone to be good at art.
- Tell them that perhaps the hardest part is that you would like them to work in silence when working on the spiral.
- For the first part of the exercise, ask them to choose a place on the spiral at which each would like to work.
- Ask them now to think of something they would like to put on the paper that they might remember was important to them as a child.
- They should now bring with them any of the art materials they might wish to use.
- Try not to give too much direction by suggesting ideas. Encourage them to be as playful in their art as they might like to be.



- After 15 minutes ask them to finish off, stand up and take their materials with them to somewhere along the spiral.
- When they have settled ask them to paint how they feel today or that which is important in their lives now.
- After 15 minutes ask them to finish off, stand up and take their materials with them to somewhere else on the spiral. (This is the last period of art work and again lasts 15 minutes.)
- When their time is up ask they group to stand up and walk around the whole spiral to see it from different angles and to see what has been produced.
- As a group, you can now share the experience by reading the spiral, clockwise or anti clockwise. Remind people to use "I" statements when sharing how they felt during the exercise and about what they drew, painted or stuck on the card.

### Notes

Make available the widest range of art materials you can as it adds to the variety and texture of the finished spiral.

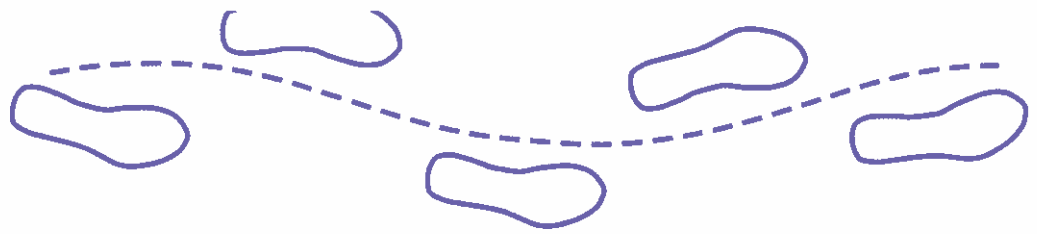
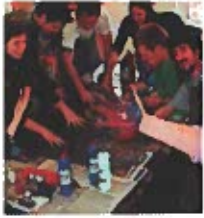
Don't use this as a first session, it is better when the group have had some chance to work together and build up trust.

As this is an art activity where issues of space and the valuing of the work of others are encountered, there may well be some upset in the group about how other people covered or changed some of their earlier work. This is part of the process and a key point to the exercise. The purpose is to help draw out these kinds of experiences - so be prepared for strong feelings to be aroused sometimes.

### Alternatives

Over a longer period of time, three spirals creating a 'trinity' can be evolved. These can be used to focus more on past, present and future timeframes and/or can be adapted to spiritual, multi cultural and gender issues.





## Symbol Circle

### Summary

A simple icebreaker, warm up and introduction exercise. It is useful for those who are wary of art as a medium to work in. It requires no background or skill in art. It helps provide a different medium for a circle of introductions using colour and paint.

Any age may participate.  
Up to around 20 people.



### Time

Preparation time: 5 minutes.

Working time: 10 minutes.

### Objectives

To introduce members of the group.

To allow play with colour!

To explore the sensations of paint.

To share techniques available to get away from thinking.

### Preparation and Resources

As this is a messy exercise make sure your working area is wipeable and/or protected with a plastic sheet, bin bags or old newspapers.

Piece of very large card, one bottle of paint per person, aprons.

### Procedure

- Have the group put on aprons first or old shirts or something that can protect them from paint splash.
- Everyone in the group chooses a bottle of paint and stands in a circle around a large sheet of card. This may be more appropriate on two tables pushed together than on the floor for some groups.
- Gather the group into a circle around the sheet of card or paper.
- Starting with yourself, use the paint bottle to make your own symbol, finishing it with a line going towards the next person on your left.
- This person then continues the line and adds their own symbol, mark and so on.
- If this is an introduction game ask each person to share their name and describe their symbol.
- This continues until everyone has had a turn and the circle of symbols is complete.
- The circle can be left to dry as a group signature.

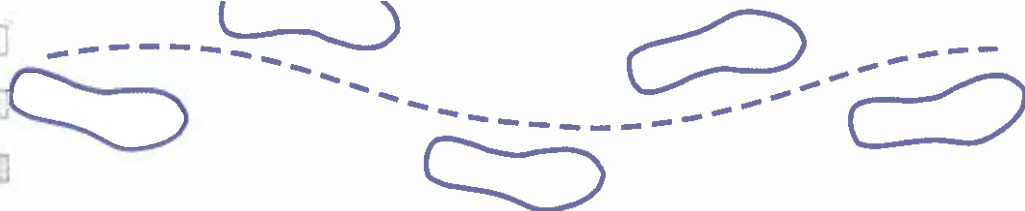
### Notes

If they don't want to use their fingers, elbows or feet! sponges or brushes should be available.

### Alternatives

I recommend you take it a step further into the Sticky Fingers exercise.





## Sticky Fingers

### Summary

A simple icebreaker, warm up and introduction to Creative Learning as a medium of work. It is useful for those who are wary of art as a medium to work in. It provides a different medium for a circle of introductions using colour and paint. It can be used on its own or as a follow on from the Symbol Circle exercise.

Any age may participate.  
Up to 20 people.

### Time

Preparation time: 5 minutes.  
Working time: 10 minutes.

### Objectives

To introduce members of the group.  
To allow play with colour!  
To explore the sensations of paint.  
To share techniques available to get away from thinking.

### Preparation and Resources

As this is a messy exercise make sure your working area is wipeable and/or protected with plastic sheet, bin bags or old newspapers.

Piece of very large card, one bottle of paint per person, aprons, access to hand washing facilities.



### Procedure

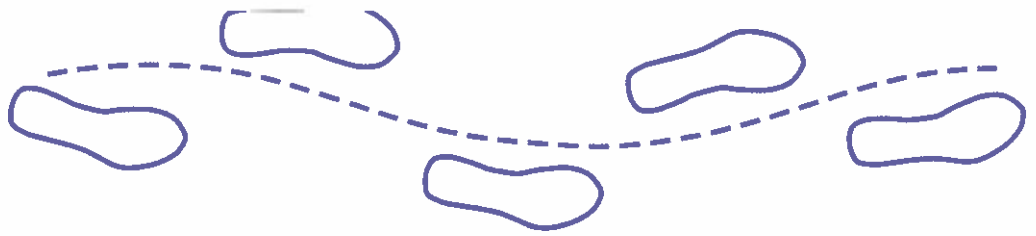
- Have the group put on aprons first or old shirts or something that can protect them from paint splash.
- Everyone in the group chooses a bottle of paint and stands in a circle around a large sheet of card. This may be more appropriate on two tables pushed together than on the floor for some groups.
- Gather the group into a circle around the sheet of card or paper.
- Starting with yourself, use the paint bottle to make your own symbol, finishing it with a line going towards the next person on your left.
- This continues until everyone has had a turn and the circle is complete.
- Suggest to the group that as the time together is an opportunity for us all to mix then why don't we mix up the paint and see what happens.
- Have all the members of the group place all ten fingers on the paper and paint and start mixing the colours together using just their fingers and hands.
- Let this go on for as long as feels good.
- Have the group wash their hands and clean up.

### Notes

If they don't want to use their fingers, elbows or feet! sponges or brushes should be available. If it is a high energy group be careful that it doesn't end in a paint fight!

### Alternatives

This is a good immediate follow on from the Symbol Circle exercise and creates a lot of activity and messy fun.



## Willow Sculpture

### Summary

This is a good group building exercise as it can combine individuality and collective work. It is a helpful exercise when you want to mix adults and children (although make sure the adults do not take over). Willow sticks have the advantage, when wet, that they are very flexible and easy to use.

For ages 10 years upwards.

Group size 4 – 20.

### Time

Preparation time: 10 minutes on the night before the activity takes place and 10 minutes on day of the activity.

Working time: 1-3 hours depending on group size and complexity of structure.



### Objectives

To promote team building.

To encourage all ages to work together.

To promote co-operation.

To develop creative expression – especially through the use of colour.

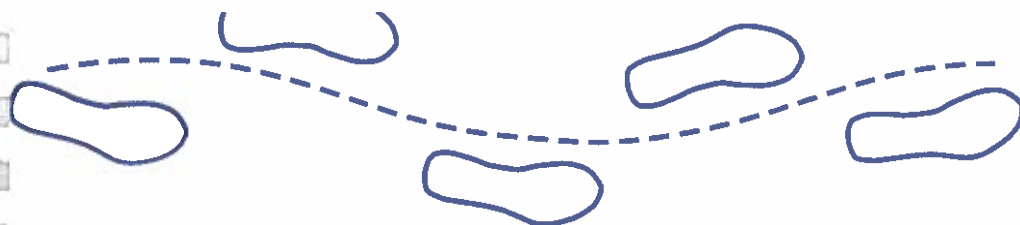
### Preparation and Resources

Willow canes, masking tape, coloured tissue paper, scissors, 'P.V.A.' glue, brushes, secateurs, yoghurt pots, string.

Gather and soak the willow canes in a bath or stream overnight or for 4 hours minimum to make them very pliable. Weigh them down if necessary. Take them out of the water and let them stand to drain.

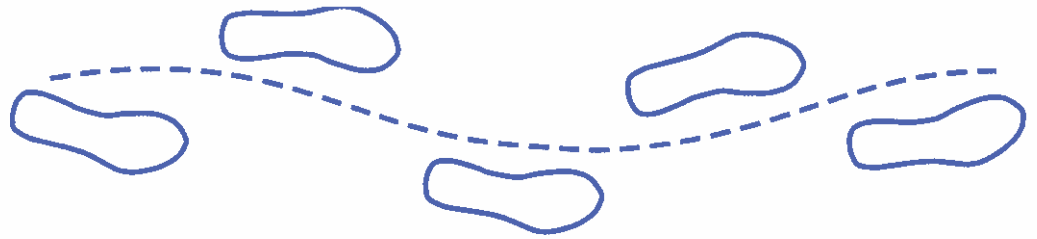
### Procedure

- Demonstrate to the group how bendy and pliable the willow is and how it can be connected up using masking tape and so on.
- Split the group into working groups of approximately 4 people.
- Ask them to take 5 minutes to discuss something they would like to make together (for example, an animal, a rocket, a person, a globe). Depending on the level of ability and experience in the group give advice as to how complex a figure they might want to consider.
- Give the group some paper and pencils and ask them to think of the willow as the bones of a skeleton and to make a simple drawing of what this skeleton shape might look like. This should last no more than 10–15 minutes.
- While this is a problem solving activity for the group, the skills and experience of each group will vary and it is fine to offer help and advice as necessary.



- Once the group has made a plan that you feel can even basically work, let them move into the construction phase.
- Make sure that you remain available for advice and encouragement. The process is more important than the outcome.
- Pieces of willow can be cut into smaller bits to make segments to form the skeleton. Make hoops going one way and then the other to hold, for example, the globe in place. Other pieces can be attached to form wings or tails. The form can grow in size in this way.
- The beauty of this structure is that it is very light.
- Once the form is made, it is time to cover the willow with tissue paper.
- Pour some of the PVA glue into a container and add some water to let it down a little.
- If possible, it can be helpful to have the willow form hung up at this stage so that the entire group can get round it.
- Paint one side of the coloured tissue paper lightly with glue so that it can stick to the willow skeleton.
- Lay each piece across the willow form making sure that the tissue touches one willow cane to the next and that it is reasonably taught.
- The colours you choose can be characteristic of the form or you can use all the different colours you have. Placing more than one or two sheets or pieces of tissue on top of one another will make a stronger structure but will also let less light through - thickness depends on what image you wish for. In the drying out process the tissue lying over the willow form will become firm. Another coat of PVA glue can be lightly brushed over it to provide more shell like protection if you wish.





## Artist's Palette

### Summary

This is another outdoor nature exercise which draws on the colours available in the natural world around us. It is simple to organise and is helpful in drawing out questions of diversity and awareness. It can be used with a wide range of ages and group types.

Age: 6 years and upwards.

Group size: 4 – 30.

### Time

Preparation time: 15 – 20 minutes.

Working time: 20 – 30 minutes.

### Objectives

Through nature, to highlight diversity.

To reflect on diversity.

To heighten awareness of the environment around us.



### Preparation and Resources

1. First gather some white card and cut it into artist palette shaped pieces about 10cm in overall length. One per group member.

2. Stick a strip of double-sided sticky tape across the centre of the card palette.

3. Store in cloth bag.

### You will need:

- White stiff card.
- Double-sided sticky tape.
- Scissors.
- Cloth bag.

### Procedure

• Bring your group to a suitable outside venue where they can have access to different vegetation.

• Gather your group and ask them to look out around them.

• Ask what they see as the predominant colours. This is normally brown and green.

• Give each person a little palette with the double-sided tape strip on it.

• Ask the group to cover an area collecting little pieces (about 1m square) of coloured petals, leaves and so on, of as many different colours and shades as they can and stick them to the sticky strips on their palettes.

• This can be done in pairs or alone.

• Give 10 – 15 minutes for this part of the exercise.

• Bring the group back together in a circle and ask them to place all the palettes down on the ground in front of them.

• Look at the wide range of colour that has been collected.

• It is helpful now to discuss the difference between the first impression of a mostly brown and green landscape compared to that which is actually there when the time is taken to look more closely.

• You can then develop the discussion, as appropriate, to open up questions of diversity, first impressions and so on.

### Notes

If you are working within a garden area, make sure you take care to insure that plants are not broken or pulled up. Only small pieces of any specific colour are needed.



## Inside – Looking Out

**Summary** This is an interesting exercise to help raise practical awareness of disability. It works by providing the opportunity for people to glimpse at some of the restrictions different forms of disability can bring and how the task of a helper or carer can be helpful or not.

Age: 12 years upwards.

Group size: 6- 20.

**Time** Preparation: 10 minutes. Working time: 1 hour.

**Objectives**

- To raise awareness of disability.
- To allow for some experience of caring for/assisting the disabled.
- To show that anyone can create art.
- To reflect on issues to do with disability.

### Preparation and Resources

Coloured paints, sponges, paint brushes, sheets of paper or card, clay, water, a space to work in, on tables or on the floor, blindfolds, string, tape and so on.

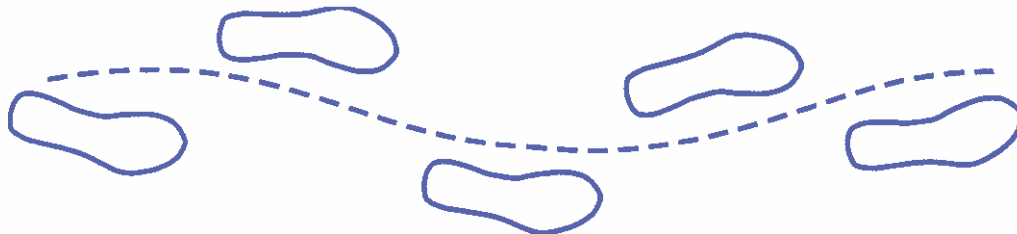
### Procedure

- Ask the group to get into pairs.
- Show the group pairs the different resources for them to work with.
- Ask each pair to decide who will start off as the carer and who will be the person with a disability.
- Give them examples of different impediments: deafness, blindness, loss of a limb(s), paralysis and so on.
- Ask them to choose an impediment with which they will try to work. If, for example, this involves blindness they may wish to put on a blindfold. If it involves the loss of a limb they may wish to tape or tie up the limb in some fashion in order to enter into the experience more directly.
- Using the medium of paint or clay ask the 'disabled' person to try and create something – say a painting, drawing or a model.
- The task of the carer is to help them achieve this challenge.
- After 5 - 10 minutes ask the group to change the nature of the disability with which they are working.
- After a further 5 – 10 minutes, have the pairs swap roles and repeat the process.
- When finished bring the group into a circle and ask them to reflect on their experiences. What surprised them? What was most difficult, interesting, frustrating? What insight did it give as to how they think about disability?

### Notes

If you have someone who is disabled in the group, check with them before the exercise begins how they might like to have their own experience made available to the group. This might be through leadership, with information to the carers or more directly within the feedback session.





## Leaf Slides

### Summary

This is a simple exercise which is very helpful in raising both individual and group awareness on issues of diversity and looking beneath the surface level. It is an excellent assimilation exercise in relation to earth education also.

Age: 6 years upwards.

Group size: 4 – 30.

### Time

Preparation time: initially 30 minutes, ongoing 5 – 10 minutes.

Working time: 15 minutes.

### Objectives

To encourage the group to look beyond the superficial.

To highlight diversity.

To increase awareness of nature.



### Preparation and Resources

You will need:

- Stiff card.
- Sharp modelling knife.
- Leaf slides and cloth bag holder.
- One different leaf per person in group.
- Cloth bag for leaves.

1. When starting out for the first time: cut the card into 20 x 10cm lengths and fold in half making a 10 x 10cm square. In the centre of each folded card cut out a 3 x 3 cm square hole. This gives you a frame with which to hold your leaf and allow the light to shine through the leaf. Make around 30 of these and put them into a cloth holding bag.
2. For each group session gather as many different leaves as there are group members and place in a cloth bag.

### Procedure

- Gather group around in a circle, preferably outside as the best light for this exercise is direct sunlight.
- Pass out the different leaves, from the little bag, to each group member.
- Ask the group members to look at their leaves. What is it like? Look at the back. Is it different? Ask them to make a little tear and smell it. Are there any distinguishing features? Get to know your leaf in this way so as you can recognise it again, give it a name if you like.
- From your other bag now give out the leaf slides – one per group member - and ask them to place their leaf inside the card over the cut out hole.
- Standing in the circle ask the group to hold the leaf slide up to the light. The light will shine through the square hole in the card and through the leaf, exposing the detail and structure of the leaf.
- When they have looked at their own, ask them to pass their leaf slide to the person on their left so all the leaves get looked at in this way. Continue until you end up with the leaf you started with.
- Ask for thought and comments on what was seen. Was there much difference? Did the light show different detail that you hadn't been able to see before? Is this a little like people, until we get to know them, sometimes we can only have a surface impression?
- Gather the leaves back in and put them back into your bag. Gather in the leaf slides for use on another day.

### Notes

This is a good exercise when combined with outdoor or earth education exercises.



## Listening

### Summary

An outdoor exercise for a warm, dry day. A good exercise for reconnecting with quietness and the value of solitude. A really effective way of quietening a group and at the same time introducing them to the world of sound that nature offers us.

Age range: 4 years upwards.

Group size: any size.

### Time

Preparation time: 5 minutes.

Working time: 15 minutes.

### Objectives

To indulge in solitude.

To increase an awareness of the sounds of nature.

To calm and quiet a group.

### Preparation And Resources

The resources you will need are:

- A card for each person.
- A pencil for each person.

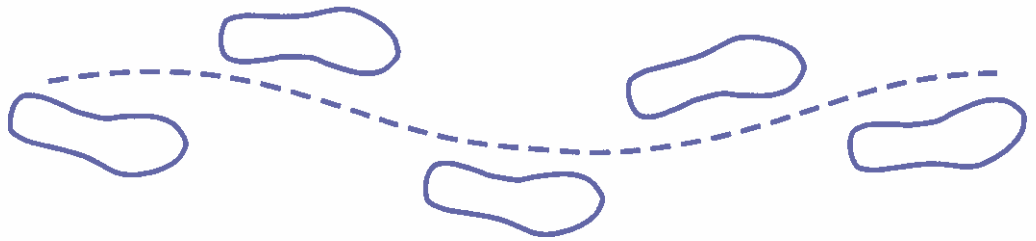
### Procedure

- Gather the group round and give out the cards and the pencils.
- Place people in separate locations where they will not be too disturbed by others around them.
- Each individual is asked to now sit quietly and to listen for the things around them and to mark on the cards the sounds they hear. The sequence of the sounds noted will become 'their tune'.
- Bring the group back together in a circle and ask them to share their tune, describe noises, recreate the sounds, listen to the feelings and share being listened to.
- How hard was it to focus and still yourself? Each should be given the time and respect to share their piece.
- Ask each of the group where they find spaces to be alone and how they feel in those times.
- Reaffirm the value of finding solitude in the business of our lives.

### Notes

If you are in the city, you will need to find an open space or park to work in for this exercise. If there is a lot of human activity and noise you may, specifically, have to ask them to seek out the sounds of nature around them.





## Sand Silhouettes

### Summary

A simple and interesting exercise if you have access to a beach. It is open to wonderful levels of variation for working the group as individuals, small groups and large groups. It is useful as a reflective exercise on identity and as a co-operative or group building exercise also. It can also be a good all age activity.

Group size: 4 – 20.  
Age 6 years upwards.

### Time

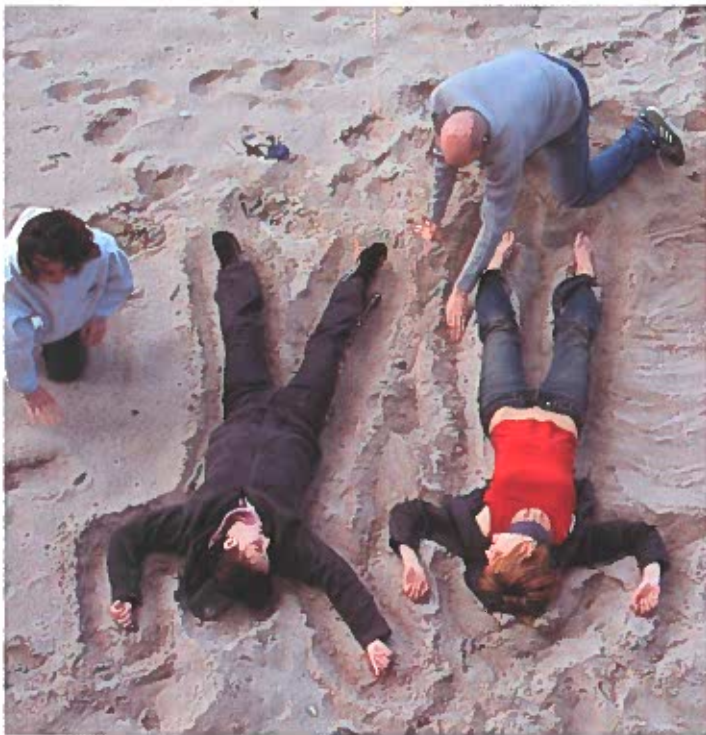
Total time: 1 hour.

### Objectives

To encourage expression of self.  
To promote co-operation.  
To develop a sense of self-knowledge.  
To have fun creating!

### Resources

The only resource you need is a sandy beach.



### Procedure

- With the group, look for a large area on a beach that is as flat as you can find and without too much debris.
- Pair the group up by giving each person, in sequence, the letters A and B.
- Ask all the A's to lie down on the sand. This could be in a long line holding hands, space permitting, or in a circle with heads facing the middle. This could be working in pairs or small groups depending on what your key objectives are for the exercise.
- With care, ask the B's to draw around their partner.
- When this is done, ask the B's to take hold of their partner's hand and pull them up from the sand as carefully as they can so as not to disrupt the silhouette.
- Swap and A's draw around the B's.
- When it is the B's turn you can decide whether you wish to continue with the shape already started or you can begin a new pattern altogether.
- When all is finished the group can stand back and look at the sand people.
- The group can now go gathering seaweed, pebbles, driftwood and so on, in order to decorate their sand people.

- This can be done freely or with some specific theme or idea in mind.

### Notes

The key to this exercise is for the leader to know those objectives s/he wishes to achieve. If it is mainly creative and free then you will shape it one way. If there is to be some focus or more direct purpose then you will need to shape your directions accordingly. If, for example, the group are to project into their silhouette something of how they might personally see themselves or how others see them, then you must emphasise respect and allow enough time for group feedback and reflection.

### Alternatives

If you have no beach available, you can adapt the exercise using large sheets of old newsprint paper on which to draw the silhouettes.





## Seaweed Pictures

**Summary** A fun and creative exercise using seaweed to help form an intricate and unique picture. It can be used as a co-operative or as an individual exercise and is very useful if the group has a low level of confidence with art techniques.

Age: 6 years and upwards.  
Group size: 4 – 30, depending on space.

**Time** Preparation time: 10 minutes, depending on whether you have the seaweed gathered.  
Working time: 40 – 60 minutes.

**Objectives** To introduce a group to an art technique.  
To foster co-operation and/or individual expression.

### Preparation and Resources

- Gather up a variety of seaweed during low tide and place in a bucket of water to prevent from drying out.
- Prepare some card.
- You need a water trough or sink.
- Flat area or table to dry work on.

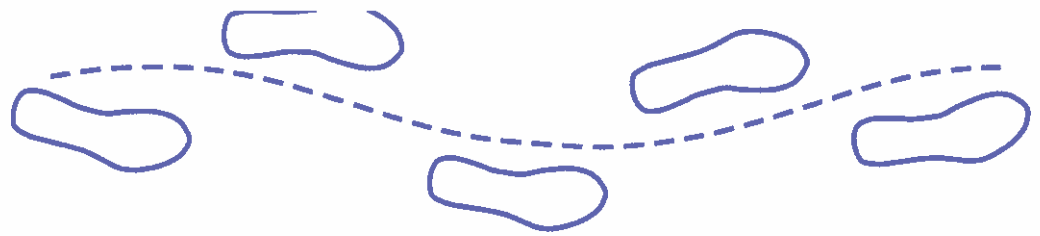
### Procedure

- Gather the group around and give them all a piece of card and explain that they are to find pieces of delicate seaweed that they like the shape of from the bucket of seaweed or if you are at the beach to gather pieces from rock pools.
- Tell the group to be careful of choosing the lumpy heavy kinds as they will not dry out well and may fall off the card.
- When they choose seaweed from the bucket ask them to take it to the water trough and to float their seaweed pieces in the water trough/sink or if you are able to work at the beach, rock pool.
- Each group member should then take their card and put it into the water under their seaweed, some of the seaweed will float about naturally over the card.
- Very gradually, holding the piece of card with two hands, bring the card up under the seaweed letting the seaweed splay out as much as possible. Allow the water to fall away from the card leaving the seaweed on the card.
- Set the card down on a flat surface for it to dry out. Do not disturb the seaweed. There is a natural glue in the seaweed that will stick it to the card.



**Notes** Most people in Ireland and Britain do not have to travel too far to get to the sea. So, even if you don't live near the sea, you can still utilise this exercise with just a little forward planning. Bring some plastic bags with you the next time you travel to the beach or sea and gather up a variety of seaweed, put it in the bags until you return home. When you get back home or to work, you can then put the seaweed into a bucket of water to help it re-hydrate.

**Alternatives** Pond or river-weed can act as an interesting alternative if you can access it.



## Taste and Smell

### Summary

This is another of our nature exercises and is very useful for opening people to their sense of diversity, texture and taste. It's a good exercise to work on in relation to difference but from a more oblique angle than would normally be used. It is also a good way of positively bringing down the energy of a group into a more reflective phase.

Age 4 years and upwards.  
Group size 6 – 30.

### Time

Preparation time: 10 – 15 minutes.  
Working time: 15 minutes.

### Objectives

To encourage and explore the senses.  
To develop a sense of trust of difference.  
To bring 'back to earth' and calm a group.



### Preparation and Resources

There are many things you can use for this; a variety of herbs, flowers, fruit and vegetables. Sheep's wool, earth, perhaps some things that are just going off, like a rotten apple. There are also many things in the nearby grass or hedgerow to taste and smell. It is good to have a jug of water and some cups to share out at the very end.

- Cut up some of the fruit and vegetables.
- Place all items gathered on a table in an outside location if possible.

### Procedure

- First, gather the group around the table.
- Ask the group members to pick up something from the table in front of them.
- Ask them to smell it, perhaps squeezing the leaves to help release the oils and increase the potency.
- Ask them if they wish to taste it. Is it pleasant or bitter?
- Have the group move around the table to try as many different things as possible.
- Once the group has moved around most of the table ask them to share any thoughts on the range of tastes and smells encountered.
- Were there any surprises?
- How did they recognise to avoid some things and try others?
- Finish off with a glass of water to refresh and to remind us of its significance to our lives.

### Notes

If it is not possible to lead this exercise outside it is also fine to work indoors. Working outside makes the connection to nature easier.

### Alternatives

To heighten the sense of smell and risk you can use blindfolds with the group so that they have to rely more heavily on touch, taste and smell.



## Suggestions for further reading

Campbell, J. (1993) Creative Art in Groupwork. Winslow Press Ltd. Oxford.

Try the following website for further resources:

<http://www.thinkbucket.org>

The screenshot shows a web browser window titled "The Thinkbucket - Gallery". The address bar contains "http://www.thinkbucket.org/gallery.htm". The browser's navigation bar includes buttons for Back, Forward, Stop, Refresh, Home, AutoFill, Print, and Mail. Below the address bar, there are several bookmarks: Live Home Page, Apple, iTools, Apple Support, Apple Store, Microsoft MacTopia, MSN, and Office for Macintosh. The website content is displayed in a simple, text-based layout. On the left side, there is a vertical navigation menu with the following links: Favorites, History, Search, Scrapbook, and Page Holder. The main content area features a large image of a purple bucket with the word "welcome" below it. To the right of the bucket, the word "gallery" is written in a large font. Below "welcome" and "gallery", there are several smaller images arranged in a grid. The text "the idea", "the process", "the artists", "the resources", "links", "feedback", "contact us", and "gallery" are listed vertically on the left side of the main content area. At the bottom right of the main content area, there is a caption that reads "click on the image to see a larger version". The browser's status bar at the bottom left indicates "Internet zone".

# puppetry or ..... hand in glove



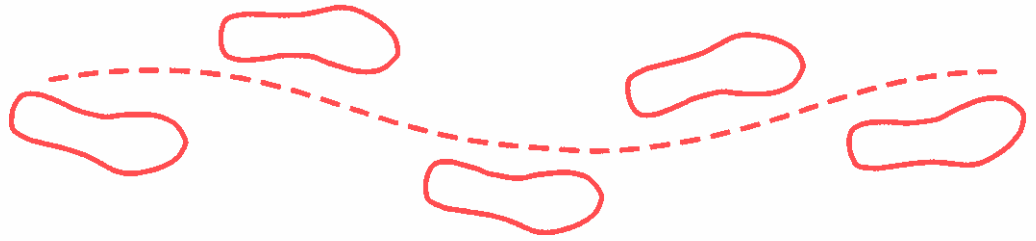


## Introduction

The Corrymeela Community's centre at Ballycastle has often been described as a meeting place providing a 'safe' space in which to express some of the anger and fear surrounding the religious and political divisions in Northern Ireland. Telling our own and listening to other people's stories is very sensitive work that often has to be approached with 'hand in glove'. Glove puppets have proved to be a very useful tool for people of all ages to tell those stories. Puppets have been used both in workshops at the Centre or in preparation meetings in schools, churches and community centres throughout Northern Ireland, addressing social, religious, economic and political issues.

The aims of this chapter are:

- To describe how to prepare for and facilitate the telling of stories using puppets in order to explore sensitive community relations issues – a drama workshop.
- To describe how to prepare for and facilitate the making of different types of puppets – art/craft workshop – a prelude to a drama workshop.
- To describe how you can get started making more permanent puppets.
- To look at presentation and how to make some theatres. First, a travelling tent-style theatre, useful for use in the community, which can be packed into the boot of a car but does require time to assemble. Second, an ever-ready wooden theatre for use in one place, and third, a toy theatre which is transportable anywhere.
- To include some scripts as examples to get you started.
- To include a short bibliography for further reading.



## Telling our stories

### Aims:

- To help raise consciousness about sectarianism.
- To help people explore conflict in a safe, creative way.

### Time:

- Half to one hour for a puppet (drama) workshop.

### Method:

- At the beginning of a puppet workshop ask the participants to introduce themselves to the rest of the group, telling of any experience they have had in the past of using puppets.
- Do a 'loosening up' exercise. Try the following:
  - In twos do some 'mirroring' and some 'opposites' work. In mirroring, one of the pair starts an action which the other has to 'mirror'. In opposites, whatever action one in the pair does, the other does the opposite – for example, bending to the right/bending to the left.
  - Another activity that works well is 'the imaginary ball'. Here, each participant imagines him or herself holding a ball. Each person then describes, through mime, the activity associated with the ball, whether it be a marble, a beach ball, a golf ball, a tennis ball and so on - no talking! They could look around at other peoples' actions to make sure their ball could not be confused with another. You then invite them to swap their imaginary balls with the various other members of the group. After about four or five rounds of swapping ask the group to stand in a circle holding and miming whatever ball they were given last. Ask each individual if they can identify their own. Any of these activities will stimulate the imaginations and prepare the group for storytelling using a puppet.
- Ask each participant to think of a story from television or literature, the latest news event, the imagination, or best of all from his or her own life experiences.
- Ask each person to find one other person in the group with whom they can tell it. This couple has either to agree which story they both prefer or make one story out of the two. This couple then finds another couple and the four together find one story that they can tell.
- Let the small groups choose suitable puppets.
- Let them take turns to present their play to the rest of the group.



# Hand & Rod & Finger Puppets



cut shape in card; cut holes for fingers



sock puppet with button eyes



Put finger tips into shoes....



stick card to inside of sock to control mouth

Stick on hair and face mark on the features



Yogurt pot puppet



Felt hand puppet

sticker sew on eyes and hair



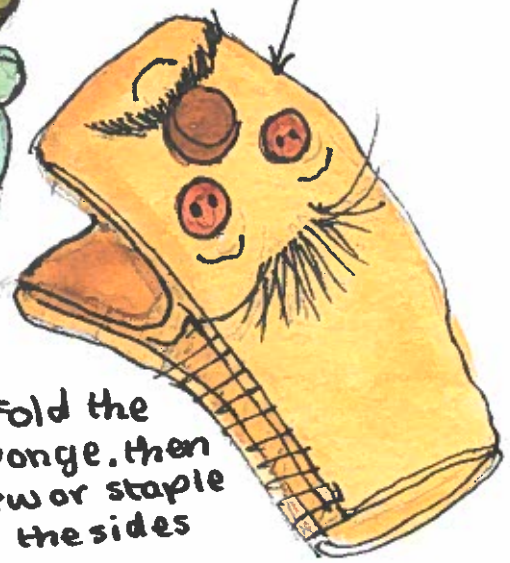
card hands

fabric

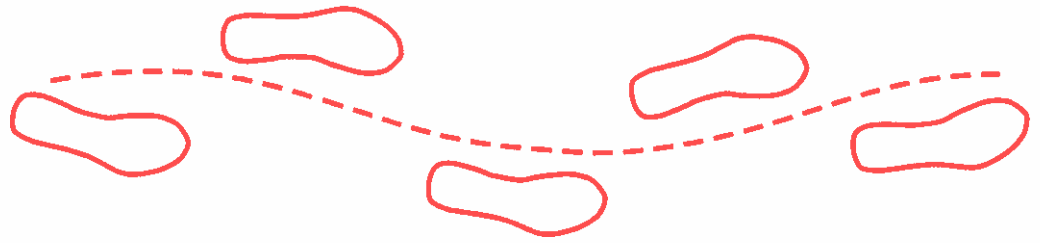
two rods crossed and fixed together at the neck. Layer Bag head is stuffed with newspapers....



Take an old glove and sew on some hair and faces.



Fold the sponge, then sew or staple the sides



## Making Puppets and Presentations using Scrap

### Aims:

- To encourage creative expression.
- To facilitate the making of a range of differently manipulated puppets.
- To reuse and recycle junk materials.

### Time:

- One hour for an art/craft workshop.

### Resources:

- Paper bags and newspapers.
- Rods, cardboard tubes and lolly sticks.
- Sticky tape, glue, scissors, felt tip pens.
- Card.
- Socks and squares of material.
- Buttons, needles and thread.
- Wool, hair and fur fabric.
- Ribbon and braid.
- Puppet books (see bibliography).
- Scripts (see later section).

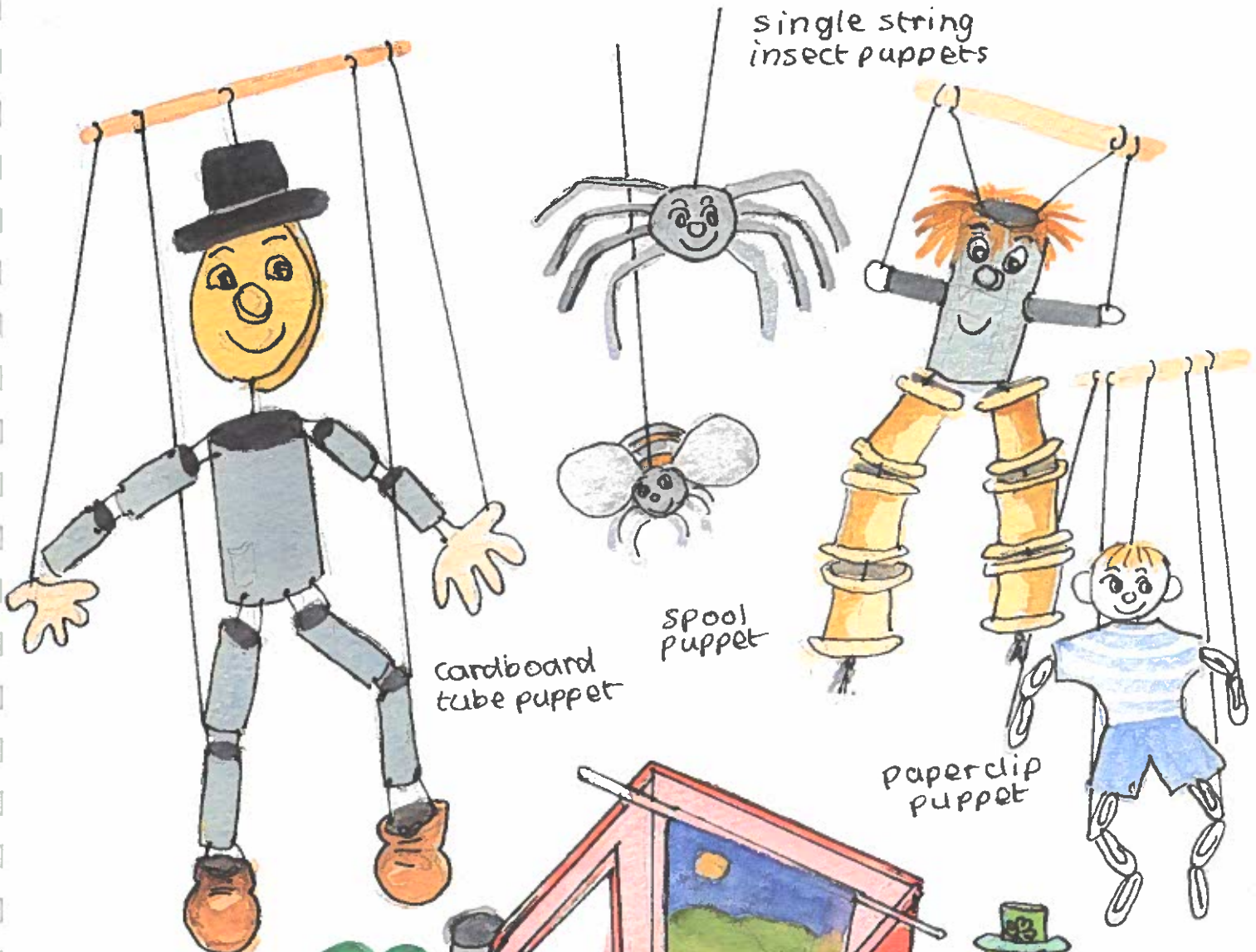
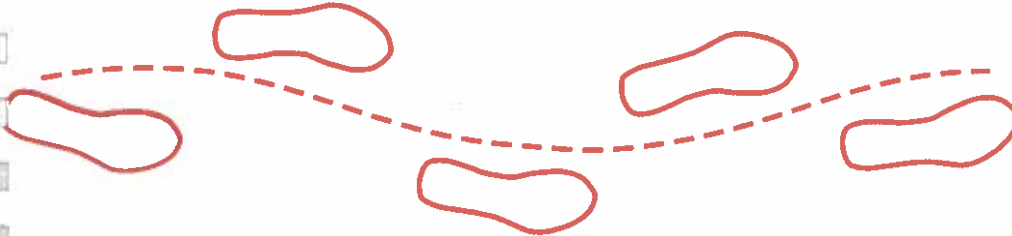
### Method:

- Collect the materials. The junk puppets can easily be made from whatever materials you have available, just let your imagination do its work. The illustrations show some of the materials used to make the sorts of puppets most frequently made at the Centre. These include: paper bag puppets; 'spongies'; sock puppets; string puppets or marionettes; puppets and the diorama for the Toy Theatre.
- Divide the participants into interest groups and let them use the materials available at each work station according to the type of puppet they want to make.
- As well as making the puppets, give some thought to the presentation. Puppetry is a dramatic art and puppet making merely a prerequisite to telling/presenting a story. Methods of presentation can be as variable as the materials available and your imagination will allow. The illustration 'Concert time in the Croi' shows the sort of materials you can use.





# String Puppets and Diorama



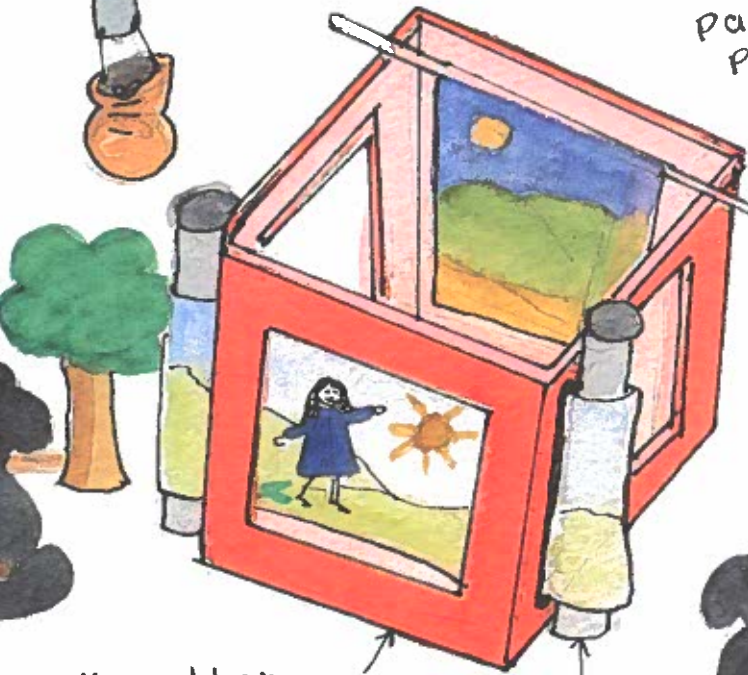
single string  
insect puppets

cardboard  
tube puppet

spool  
puppet

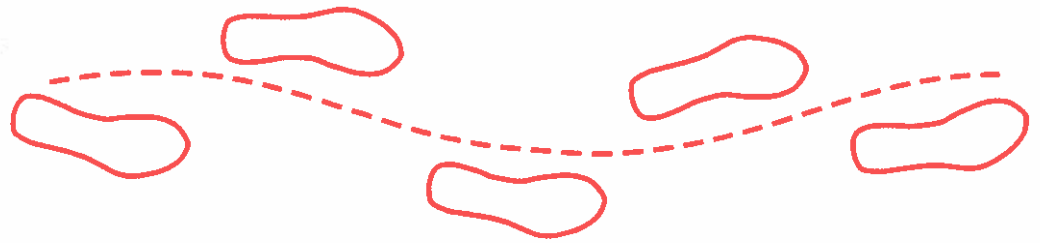
paperclip  
puppet

Puppets drawn  
onto card ; cut  
out and stuck  
onto rods  
for pushing  
on/off  
stage



Cardboard box  
diorama/ Toy Theatre.  
Cut openings as  
shown and put lid of  
box at the base for  
a stage...

Cardboard  
tube holding  
roll of paper



## The Puppets – More permanent ones

### Time:

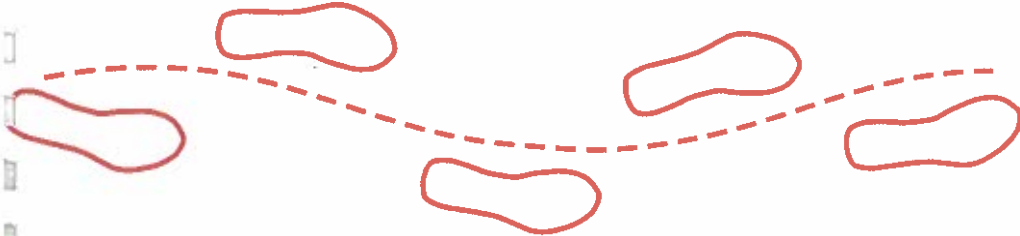
- Variable

### Resources:

- Felt or stocking for the heads and hands of the puppets and, if the puppet is to shed its clothes, the body as well.
- Scraps of black, white and red felt for the facial features.
- Soft stuffing for the head and hands.
- Thin card for head and hand tubes.
- Fabric glue.
- Scraps of wool and fur fabric for hair.
- Various bits of braid, buttons, badges, feathers, and sequins.
- Tracing paper for the pattern pieces.
- Medium black marker, pen and wax crayons for colouring the faces.

### Method:

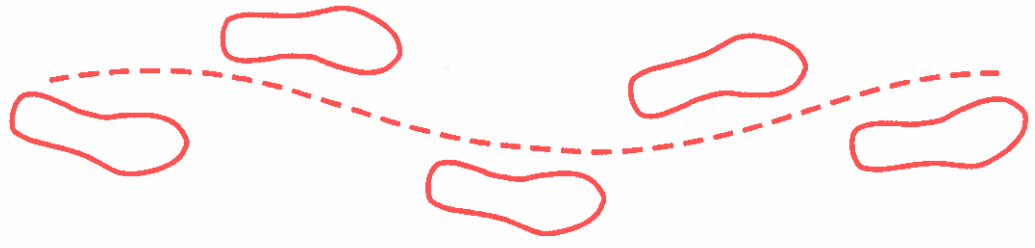
- You can use all sorts of heads for your puppet - See Puppet Sketch 1.
- Choose whatever fabric or design you would find easier for you.
- For the finger tube cut a piece of card 8 x 8cm, wrap around index finger and secure with tape. Insert into head and fasten to neck with fabric glue.
- For the body - see Puppet Sketch 2 - cut two body pieces from the chosen material and join them together at the side and shoulder edges. Trim and clip into seam allowance at the curves. Turn right side out. Turn in neck edge 1cm and push neck edge of head into it. Slipstitch neck edge of body to the head.
- For the hands, cut two pairs of hand pieces and join them around the edges leaving wrist edges open. Trim seams and turn right side out. Stuff the hands, again leaving a space for the tube. For hand tubes cut two 8cm x 3cm strips of card. Roll up to fit fingers/thumb, secure with tape and ease into the hands. Fasten wrist edges of hands to the open ends of the tube. Push hands inside wrist edges of body, thumbs pointing upwards and sew in place.
- You can dress the puppets as the characters they represent. Like actors/actresses the same puppet could play different characters, according to how you dress them.



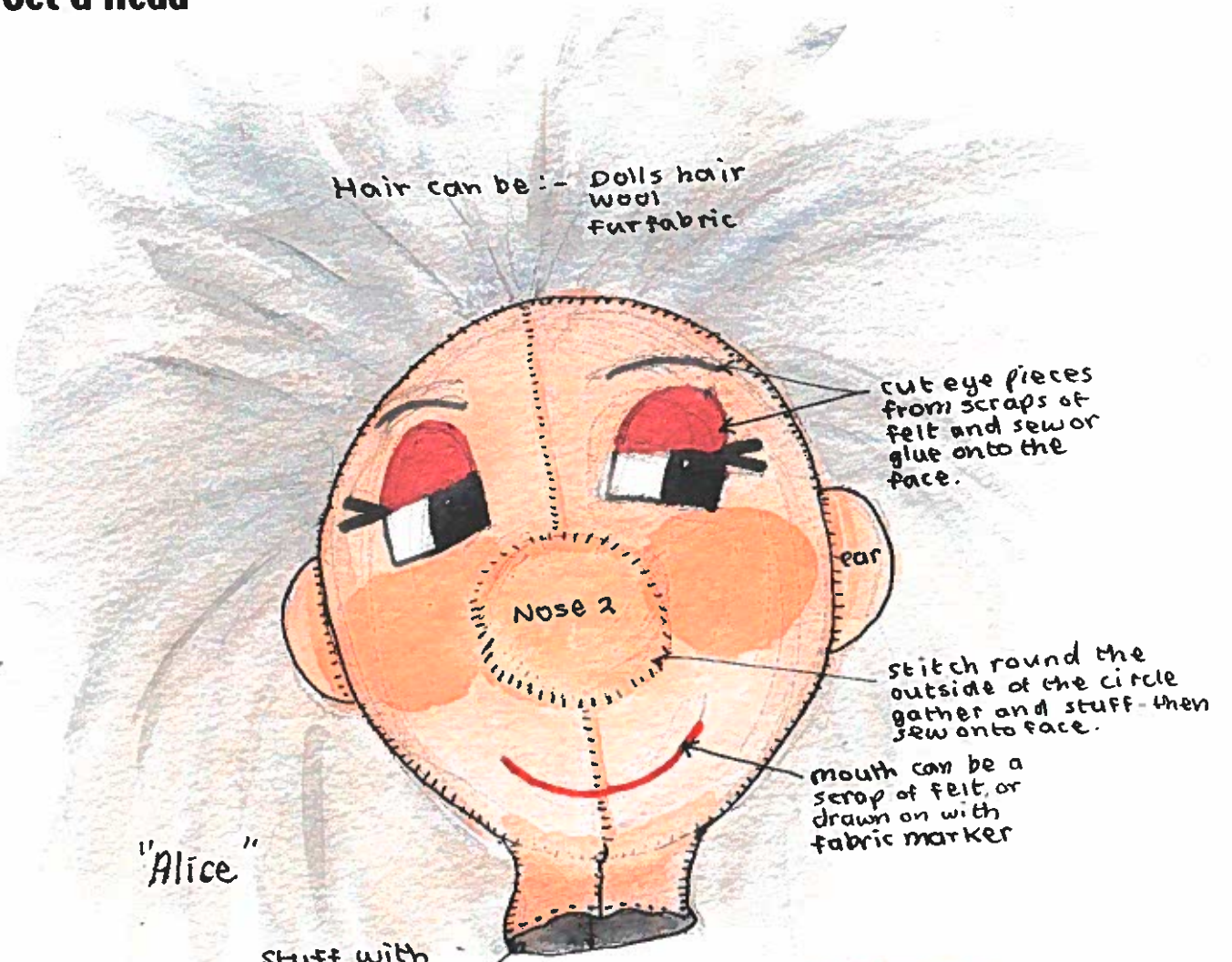
PUPPETRY OR  
HAND IN GLOVE

# Concert Time





# Get a Head



Hair can be :- Dolls hair  
Wool  
Fur fabric

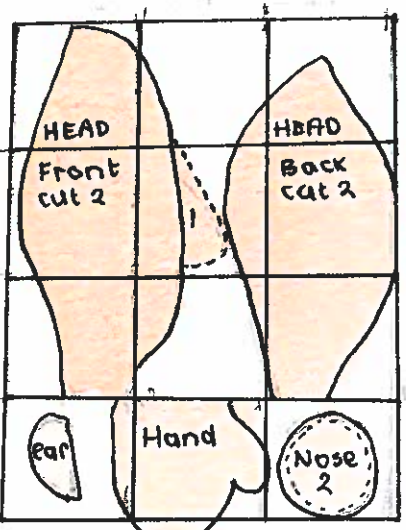
cut eye pieces from scraps of felt and sew or glue onto the face.

stitch round the outside of the circle gather and stuff - then sew onto face.

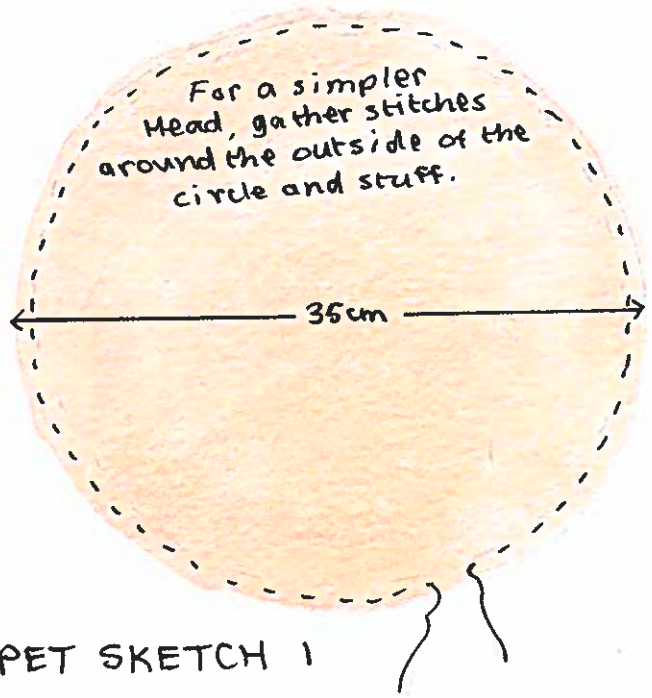
Mouth can be a scrap of felt, or drawn on with fabric marker

"Alice"

stuff with Toy stuffing and insert card tube



each square represents 5cm



For a simpler head, gather stitches around the outside of the circle and stuff.

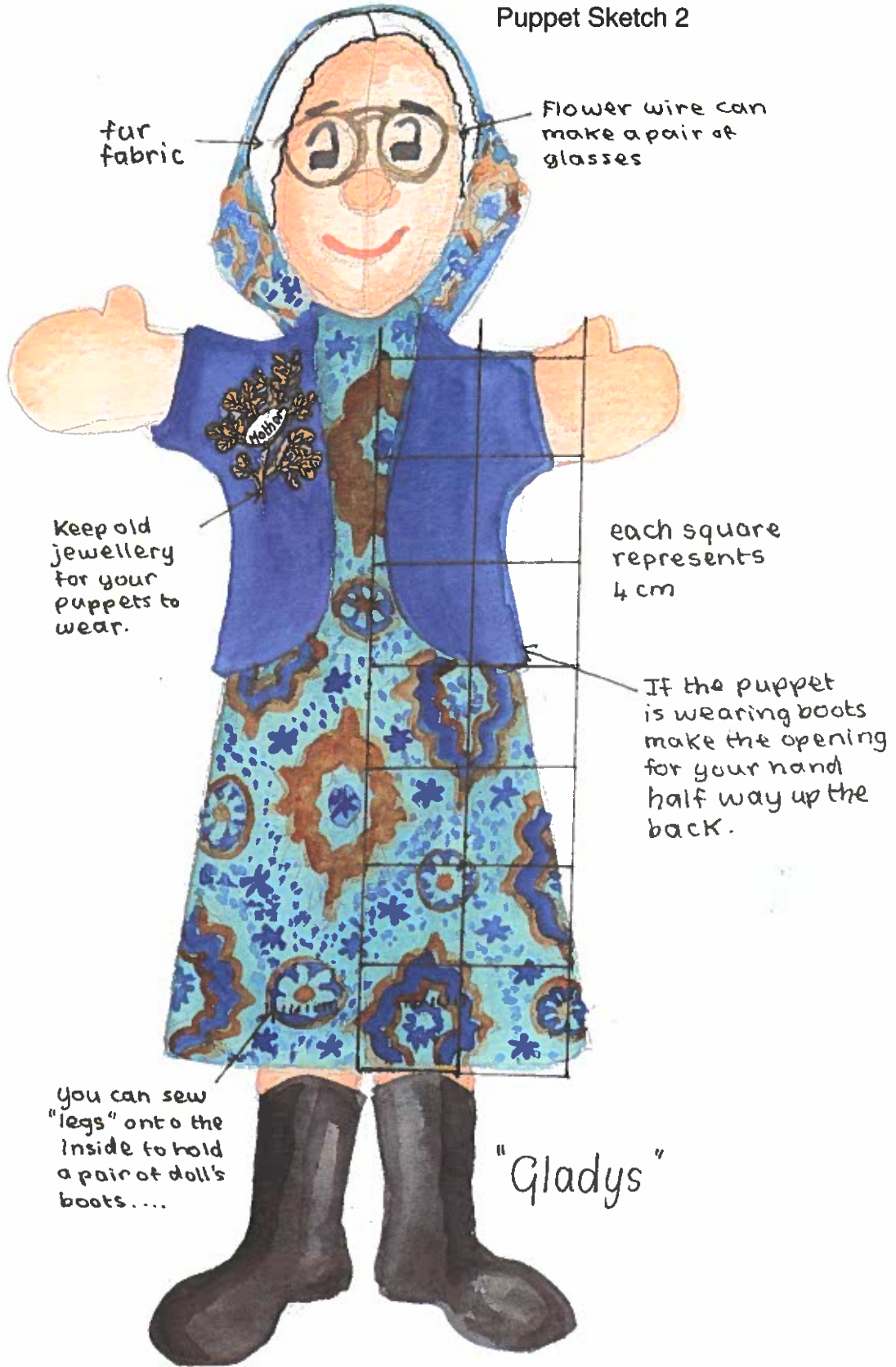
35cm

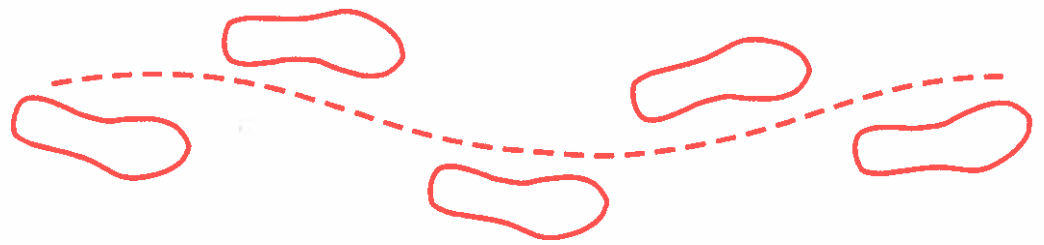
PUPPET SKETCH 1



## Body Building

Puppet Sketch 2





## Puppetry – The Presentation

Here are instructions for making both a cloth and a wooden puppet booth. The cloth booth is like a tent, can accommodate 2 operators and can be folded away and put in the back of a car for ease of transport. However, it takes five minutes or so to erect. The wooden booth can accommodate 3 - 6 operators and is ready as soon as it is in place. However, it cannot be transported in a car. The Toy Theatre is easily transportable anywhere.

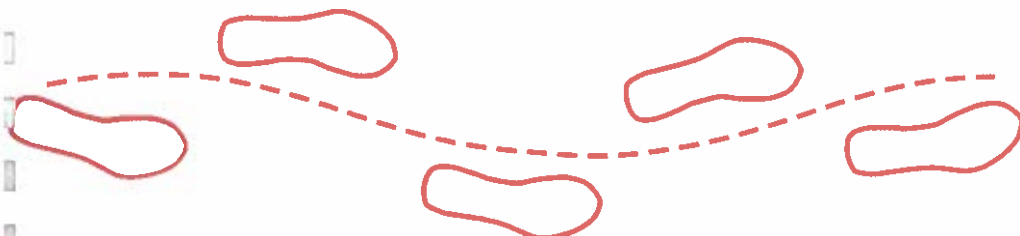
### The Cloth Puppet Booth.

#### Resources:

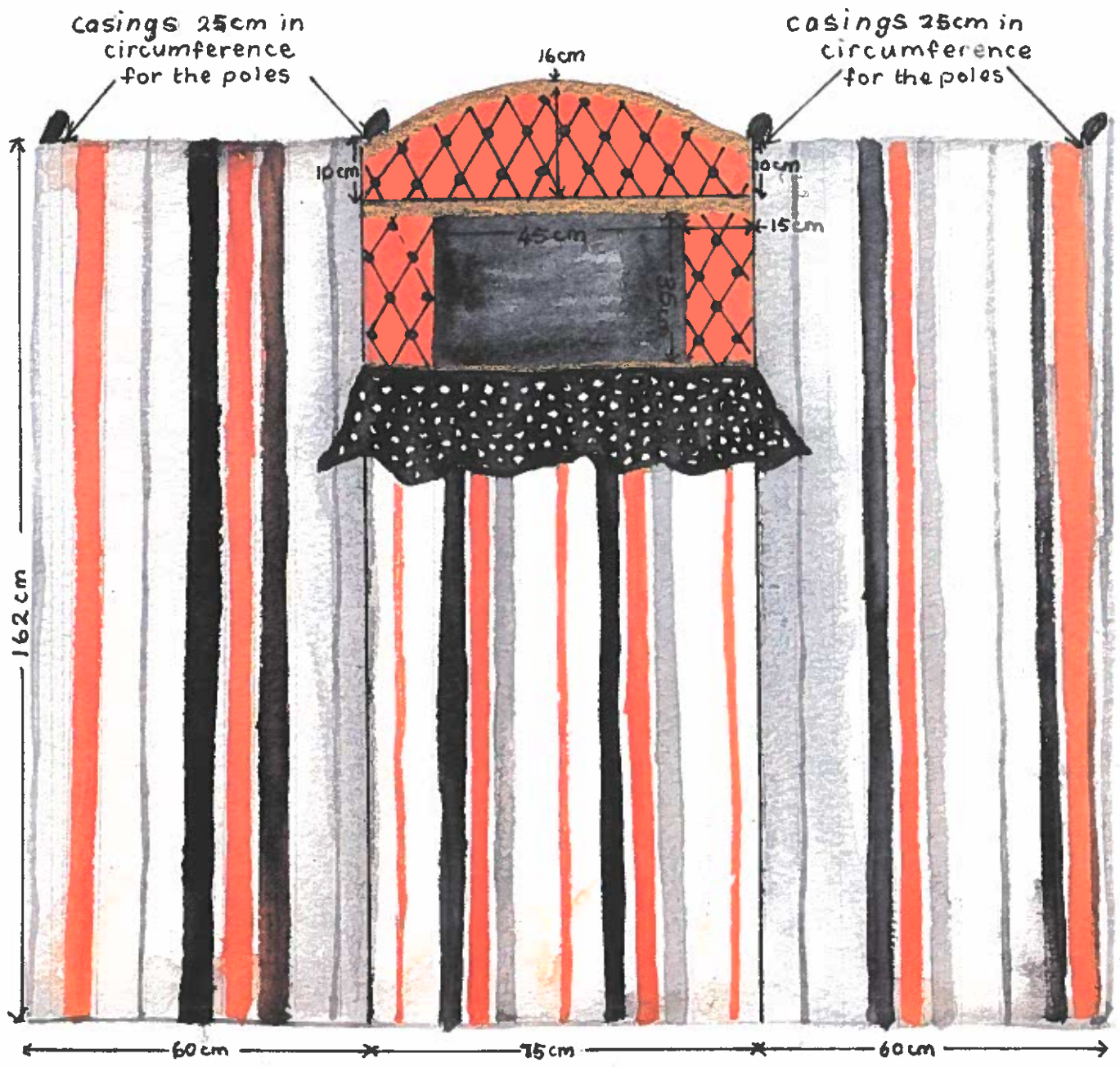
- Brightly patterned curtain material for front of booth – stripes look good.
- Plain dark material for roof and back.
- Scraps of material for stage and frill.
- 2 metres braid to decorate the stage.
- As a point of recommendation, I used wadding and beads to quilt and decorate and at the same time strengthen the sides and top of the stage.
- 1 metre of Velcro.
- 1 metre of binding tape.
- Foam to kneel on – roughly 80cm x 40cm x 8cm.
- 90cm x 80cm x 1cm thick piece of plywood for base.
- 2 lengths of wood 80cm x 11cm x 5cm thick for nailing to either end of the base – these are for holding the upright poles.
- A 1" drill bit will be required to make the necessary holes.
- 4 broom handles cut into 8 x 1 metre lengths.
- 4 cup hooks.
- 60cm chrome tubing cut into 4 x 15cm lengths.
- 4 lengths of wood 92cm x 5cm x 1.5cm thick for the cross struts.
- 1 length of 1cm doweling 75cm long to strengthen the lower edge of the stage.

#### Method:

- For the front and sides of the booth, join pieces of the chosen material until you have a rectangle 167cm long and 300cm wide. Hem the top and bottom edges, and the two side edges using 2.5cm seams.
- For the wooden poles at the back of the booth sew two casings using 25cm of material at either side of the booth.
- Measure 60cm from each side casing and taking 25cm of material, sew two more casings for the front poles.
- To make the stage opening on the booth front, pencil mark an outline 45cm x 35cm, draw another rectangle 1.5cm inside the first one then cut this out; snip to the corners of the large rectangle then turn fabric to right side of booth and press. Turn in raw edges 1.5cm and stitch down all round rectangle.

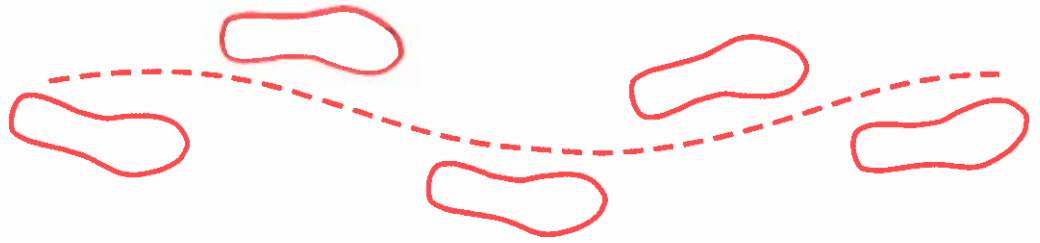


## Presenting the Play - It's all in the way you tell 'em



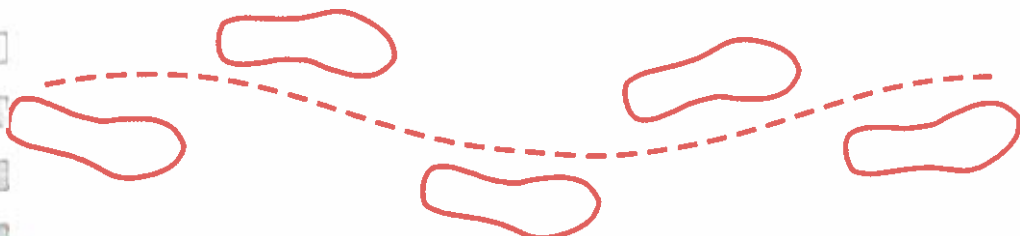


## PUPPETRY OR HAND IN GLOVE



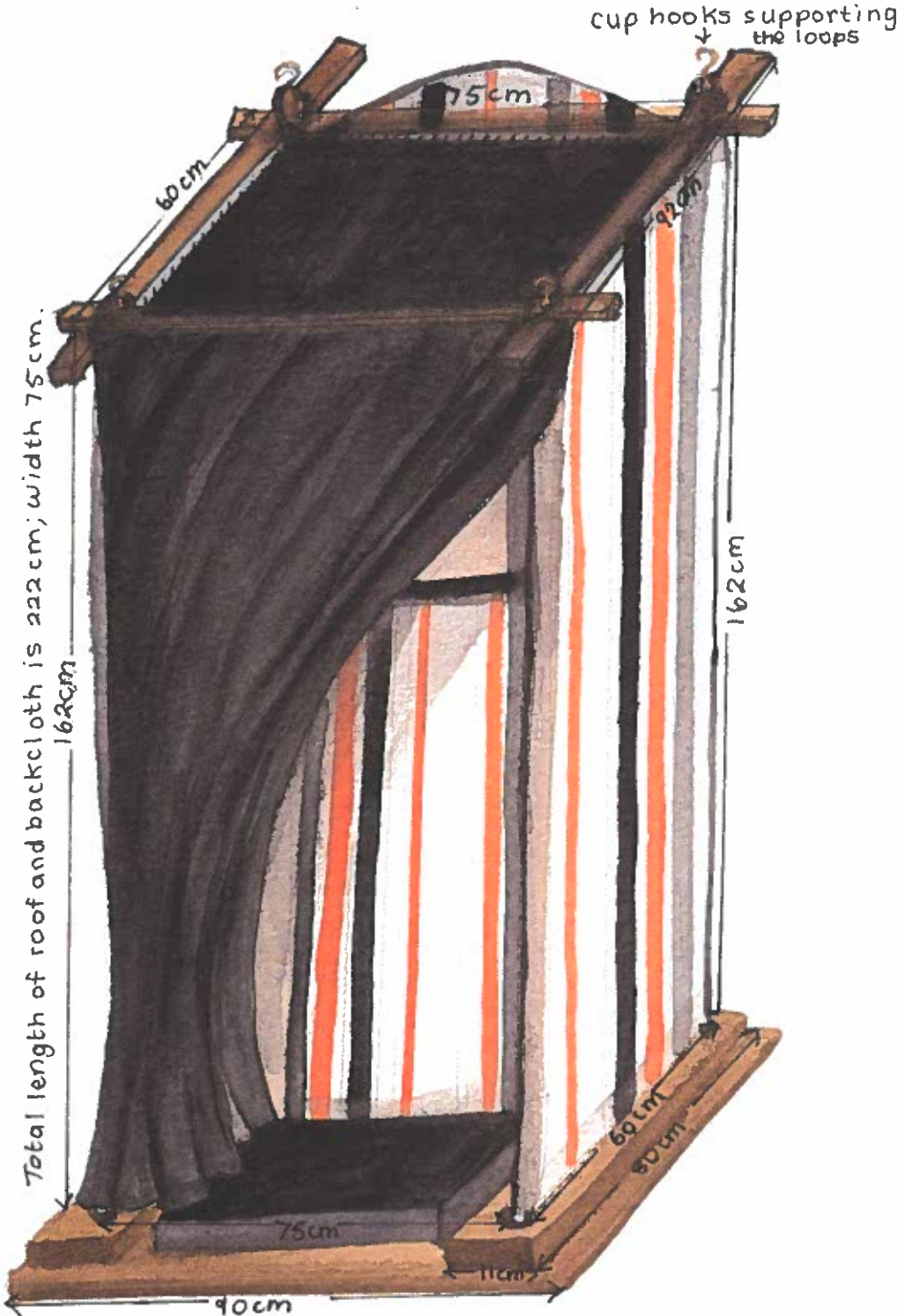
- For the sides of the stage cut two fabric strips 40cm x 15cm. Turn in short edges 2.5cm and tack. Sew these pieces in position, keeping them within the casing seams and slightly overlapping the stage opening.
- For the top of the stage cut a fabric strip 80cm x 21cm. Trim one long edge to a curved shape (see Booth Sketch 1). Now cut another piece the same for lining. Join top pieces round edges using 2.5cm seam and leaving the long straight edges open. Trim seams, turn right side out and press. Turn the long straight edges in 2.5cm and topstitch. Sew on braid as shown in the sketch of the booth.
- Pin the top in place on booth front with long straight edges level with top front of stage. Sew in place taking stitching all round edges of top piece including the top curve. Slipstitch back of curved piece to top edge of booth front. Sew on braid to cover lower edges (see Booth Sketch).
- For the frill cut a piece of fabric about 180cm x 25cm. Take narrow hems at side edges and a 2.5cm hem on one long edge. Gather remaining raw edge to fit across the booth below the stage - sew in place. Sew on braid to cover raw edge of gathered frill (again, see Booth Sketch).
- To make the casing take the 1cm doweling to reinforce the lower edge of the stage, cut a piece of material 78cm x 6cm. Take a 1.5cm seam on all sides, press and sew. Taking care to lift the frill clear, sew casing onto the wrong side of the booth, leaving one short end open to insert the doweling.
- For the roof and back you need a piece of plain dark material 227cm long and 80cm wide. Take a 2.5cm seam on all four sides and press. Slipstitch one short side onto the top back of the booth below the curve (see Booth Sketch 2). Attach a loop of binding tape to the sides of each front casing to help secure the roof of the booth to the poles. Slipstitch parts of the long sides to the side edges of the booth. When you get to the back casings attach another loop of binding tape to the sides of each (see Booth Sketch 2).
- The rest of the long sides form the back of the booth. To hold the flap in place, sew Velcro strips at intervals to the back flap and booth.
- For the cushion, wrap your material around the foam, right side of fabric next to the foam. Pin the material neatly around the foam leaving one side open. Tack these seams, remove the foam and then sew the seams - again leaving one side open. Trim seams, turn right side out and press. Replace foam inside cushion and slipstitch the remaining seam (See Booth Sketch 2).
- Attach the two 5cm thick pieces of wood to the sides of the plywood base 75cm apart, after drilling two holes 60cm apart for the poles.
- Drill holes in the four 1.5cm thick pieces of wood to form the struts. The holes for the two struts should be 60cm apart and the front and back struts 75cm apart. The side struts are specially designed to overlap the front of the booth so that clip-on spotlights can be attached (see Booth Sketch 2).





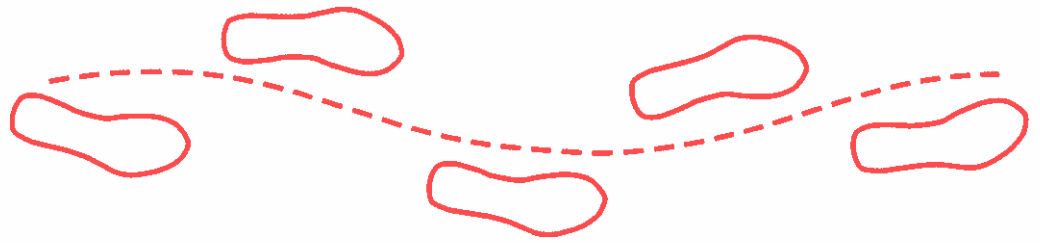
# Make Your Own Booth

BOOTH SKETCH 2





## PUPPETRY OR HAND IN GLOVE



- The four cup hooks are attached to four of the 1 metre poles and the four lengths of 15cm chrome tubing are attached to the other four. They are assembled in the same way as tent poles. The hooks are for holding the loops attached to the booth.
- The booth sketch shows how it all comes together – easy really! So go on, have a go – for lots of fun and experiential learning.

### **Transporting the Booth.**

To keep all the pieces of the booth together use two carrying bags made from scraps of material, and cardboard boxes - one for the booth and cushion and one for the pieces of wood to keep them safely together.

### **Lighting and sound effects.**

The effect created when using a couple of spotlights is strongly recommended. A darkened room with spotlights on the puppets provides atmosphere and aids the imagination - a most essential ingredient in a puppet show. Music and sound effects also add much to the enjoyment, carrying the audiences' imaginations away to another time and place.

### **Background.**

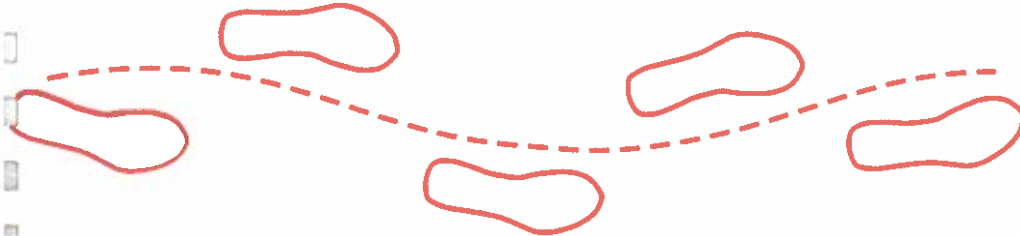
The colours and design of backdrop will vary according to the presentation. For example, use plain fabric, a collage, an appropriate poster.

### **The Wooden Puppet Theatre.**

There isn't a plan for the original wooden puppet theatre used at the Centre. However, a drawing has been made of it (see Booth Sketch 3) with the measurements included. Please feel free to be creative and adapt it for your own use.

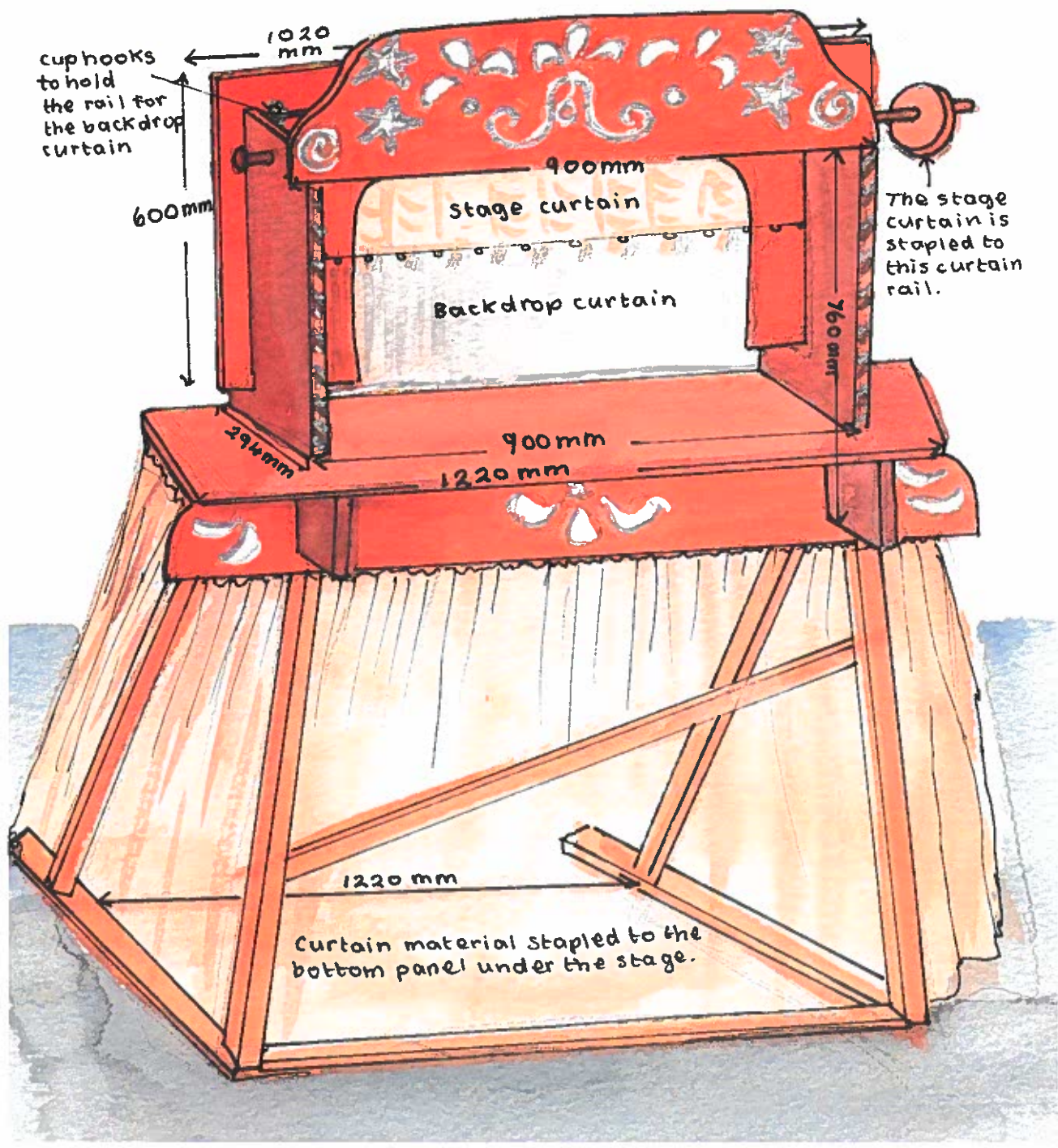
### **The Toy Theatre.**

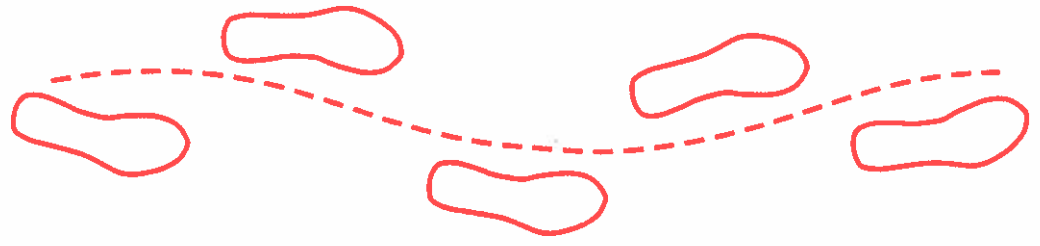
The Toy Theatre can be made from an open wooden or cardboard box. The illustration shows where to cut the openings in the sides and front. The stage could be made with the box lid pushed down onto the base and secured and a curtain can also be added. A backdrop can be painted and held or secured to the back whilst the characters in the play are attached to rods for putting on/off stage or string for dangling from the top.



# The Puppet Theatre

BOOTH SKETCH 3





## The Scripts

The following scripts are included with a bit of the background to the writing of them in the hope that this may encourage you to write your own.

### 1. Spots and Stripes.

The story of Spots and Stripes has been around Corrymeela for a long time. Its origin is unknown – it is just one of those stories passed on in the oral tradition.

### 2. The Enemy.

This play is based on a story by Alexander Irvine about his mother in ‘The Chimney Corner Revisited’, namely, the story of ‘The Man who Stole Christ’.

### 3. Talking Heads.

The writing of this play was inspired by the stories of many of the young people who pass through the Corrymeela centre.

### 4. We’ll Help Ya.

This play is based on a true story. It illustrates how empowering one another has a lot to do with ‘letting go’ of our own power.

### 5. Och But You’re Different.

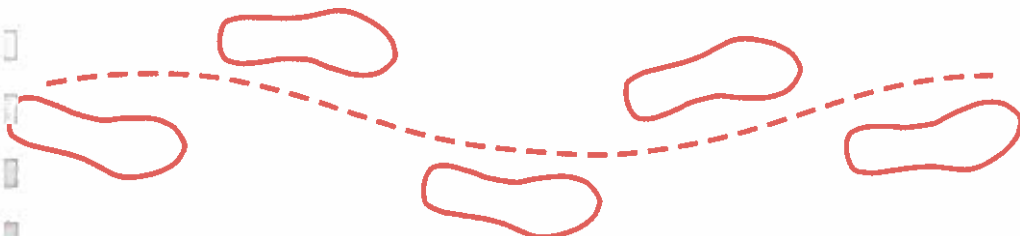
This story also describes a real situation during a family week in the Summer Programme at our Centre in Ballycastle.

### 6. The Pilgrim, The Island and The Dove.

This puppet play was written for the launch of a book published by Corrymeela Press about St. Columba. Our Centre in Ballycastle provides the setting.

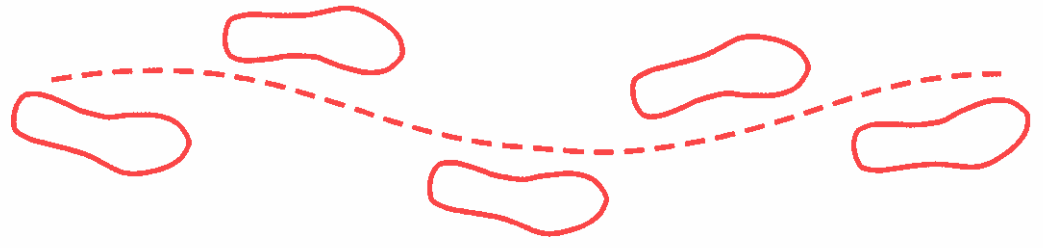
### 7. The Prayer.

This play was written for Christmas. Its setting is in Belfast and it was inspired by some of the Wild Goose Publications.



# The Toy Theatre





# 1. Spots and Stripes

Once upon a time there lived 2 puppets named Spots and Stripes and they lived in a Toymaker's workshop. They were very happy little puppets and played together all day long. They had a lot in common and seemed to be identical. As there were no mirrors in the workshop, each assumed that s/he looked like the other. Spots could only see his friend's stripes and thought he had those on his back. Stripes could only see the spots on his friend and thought he had those on his back. They played together for hours on end very happily and shared all their toys, secrets, and concerns.

Then one day, Spots vainly said to his friend, 'I say don't we look smart with our lovely stripes?' Stripes looked puzzled.

'Spots, my dear friend, you mean spots.'

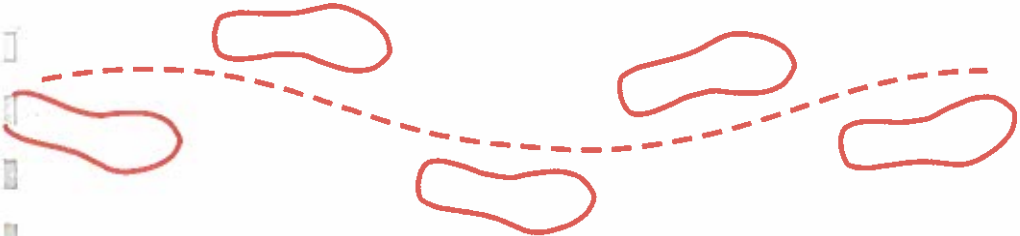
'Why, no. I'm talking about the lovely stripes on our backs', said Spots.

'The lovely spots, my dear, spots,' said Stripes.

At first they argued but soon realised that, in fact, they must be different. As soon as they realised they were slightly different they lost their trust in each other and began to remember about the things they had said to each other in the past. They were different in one way. They were probably different in other ways too. Spots remembered how once Stripes had laughed about their funny noses. What if Spots was the only one with a nose like that - what a cruel, insulting thing for someone to say. He also remembered how he had admired Stripes' lovely back. Now he realised he had spots and felt inferior, ugly and unwanted. Stripes, on the other hand, remembered about all the things he told his friend, believing that, as they were so alike, he would understand. Now he felt cheated. Maybe Stripes was the only one who didn't like the silly clockwork mice and now Spots would tell them so and they would get their own back on him. He also felt that stripes were not half as nice as spots and envied his friend.

They drew away from each other, and soon their anger and envy towards each other prompted one of them to throw a toy brick at the other. Soon they were throwing all sorts of things and even the toy guns were being used. To protect themselves, they built a wall of toy bricks between them and barricaded themselves into their own corner of the workshop. They sat down exhausted. They were miserable. Each had lost his/her only friend in the workshop. They had no one to play with and were very lonely. But neither wanted to be reconciled because each mistrusted the other. They were in a very sorry state.

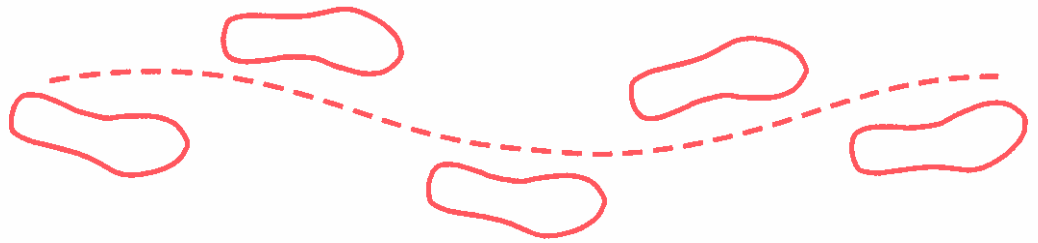
Then the Toymaker placed his hands on the heads of both puppets and patted them lovingly. The puppets felt that at last they had a friend. They were eager not to let their friend get away and both of them grabbed the Toymaker's hands. They followed the hands up to the arm, then to the shoulder and round the back and there they were face to face, the dreaded enemies Spots and Stripes! But, this Toymaker loved them both. He told them he had made them both and loved them both equally, even though they were different. He said that life in the workshop would be very dull if everything was made the same. He assured them that in their own individual way they were both quite charming. They were overjoyed and immediately took away their dividing wall and made friends again. They were, indeed, very happy and even if they were different they knew they were loved just as well by the Toymaker. They showed much more respect for the other toys now too and all lived very happily together, apart from the odd difference of opinion which kept life from getting too boring in the workshop.



PUPPETRY OR  
HAND IN GLOVE

# Spots and Stripes





## 2. The Enemy

### Characters:

**James; Mary** (his wife); **William** (his son); **Bridie** (his sister in law); **Gladys** and **Peter**.

### PART ONE

The play begins in a two-room cottage in Co. Antrim. James is attending his wife Mary who is very ill and near to death.

- James:** Mary, what is it that ail's you? Do ye want a priest?  
**Mary:** I won't be here much longer, will she not come?  
**James:** Who? Oul' Bridie. What do ye want hur fur? Didn't she cut ye off wheniver we married?  
**Mary:** I can't rest 'til she comes an' says the rosary wi' me just once before me poor soul leaves this earth.  
**James:** Aye, alright. But I've ast wance already and she sent me packin'. Ye ken too well how yer whole family hated ye fur lavin' yer church te marry an orangemaan? Yer sister Bridie's deep in the di'.  
**Mary:** You're a good man Jamie an' I just can't explain why I need this now. God help me I know I've been ill for years, an' none o' them ever came near me. I don't know what I'd have done without you. I only know I can't rest 'til she comes, an' I'm clean worn out love. Will you please do this last thing for me?  
**James:** I'll do me best...

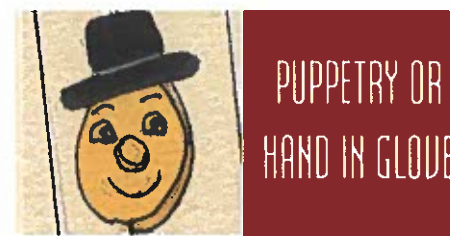
Some time later, in the middle of the night, James returned with Bridie.

- Bridie:** It's you Mary, God forgive me. He said you were bad but I never realised you were just as bad as this. You know how much it pained our mother when you married that oul' protestant.  
**Mary:** Hush now Bridie ... just say the rosary wi' me like you used to when we were little. Jamie's a good man to bring you here for me.

Mary fell asleep, clasping the rosary Bridie had left with her in her bosom. James fell asleep waiting for her to waken but she never woke. Mary went to her grave still clutching it. Their son, William, was at the funeral.

- William:** I'm ashamed of you. How could you? You're nothing but an oul' turncoat!  
**James:** What I did fur yer mawthur I did fur love. All our lives all the money we made an' saved above bare livin' went ti keep you in school an' ti help ye to be a teacher. An' where wer ye when yer mother needed ye? All these years she's naw ben able te cross the dour?  
**William:** The news of mother's death came as a shock. I didn't realise she was so bad.  
**James:** Ye know I can't write. Yer mother can but she wasn't able, an' ye niver came near us nor wrote til us these last two years or more.  
**William:** I'm busy now. I have a career, new friends. This business of burying mother with a set of rosary beads in her hand, which the neighbours have gone to great lengths





to point out, was totally wrong. I knew mother had been a Catholic once but we're Protestants now, and I thought that was all over. How could you? Well that's it. I'm having nothing more to do with you! You've made your own bed and you can lie in it!

**James:** That's whit Mary's fam'ly sid til hur when she married me. We niver toul ye the whole story fur we didn't think it matthered. The priest wud'ni marry us, an' we had ti fine aanybody who'd give luv as big a place as religion. We wur married in a wee church in the nixt toown. A wis thrown oot o' the order, an' me family wanted nowt te do wi' me. Thor mightna ben aanybody at the weddin' but it was the tak o' the toown! We wor both branded turncoats, me an' Mary, an' all we did was to luv aich other but we wor happy, an' a don't ken how I'll thole it wi'out hur noo.

**William:** You're a disgrace. I don't know you, and I can't listen to any more of this ...  
(Exit William.)

The law of ignorance that motivates poisoned tongues did it's work and when Bridie denied all knowledge of the rosary beads or of her visit to Mary, people said James had stolen them whilst others thought he had kept it a secret that he and Mary were Catholics all along and couldn't be trusted. He felt it's effect first of all in his little shop and he went out of business. He went to see Bridie but she would have nothing to do with him.

**James:** But woman you ken well enough how ye came te see me poor dear wife the very night she died. What's wrong noo?

**Bridie:** Don't bring my sister into this. You know well enough you ruined her life. Taking her from her home, her family, her church and everything that was dear to her. I hope you know the whole thing was too much for her mother. She had a hope that Mary would be a teacher or enter a convent. You brought mother to an early grave and you made my sister's life a misery, living and dying in poverty.

**James:** I'm sorry ye feel this way. I only knowed Mary an' me, we luv'd aich other.

**Bridie:** Ach, what would you know about love. Don't come back to this house again, d'ye hear? The likes of you aren't welcome here.

Both sides of the community shunned him and would have nothing to do with him. Every time his story was told, it was told differently and with additions. He left the area and the story followed him. He took to wandering the roads in search of food or shelter from wherever he could find it. He wondered if time would mellow the heart and mind of his son and went to see him six years later.

**James:** Hello son, how are ye?

**William:** Who are you?

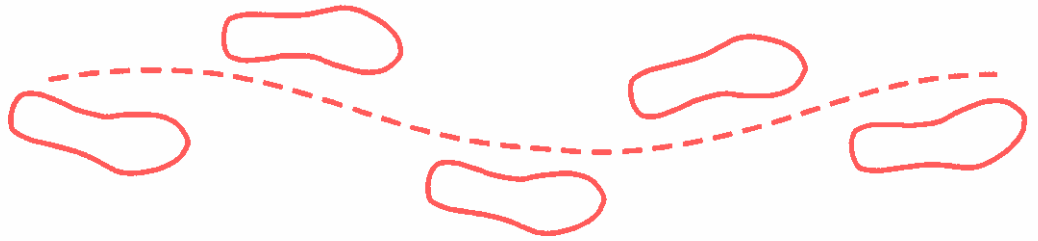
**James:** Sure it's me, yer Faather. Don't ye ken?

**William:** You must be out of your mind. My father died years ago.

He tried to get casual work thatching or labouring but when people got to hear his story, he would be paid up and sent off. People said the curse of God was on him and he was wandering the earth. He began to believe this was true and believed other peoples' evaluations of him.



## PUPPETRY OR HAND IN GLOVE



### PART TWO

**Gladys:**

Hello Peter how are ye?

**Peter:**

Pretty well. I see ye've hired thon maan ti whitewash yer hous?

**Gladys:**

Aye, what about it?

**Peter:**

Well, they say he's the maan who stole Christ? There's not a Catholic nor a pratestant'll have aanything ti do wi' him.

**Gladys:**

That's just palaver dear. You can't steal sunshine or sweetness or light. Ignorance nailed Christ to the cross and evil keeps Him out of our hearts.

Every time the saying was repeated, Gladys asked how it had been or could be done? There was no answer. Gladys invited James to share their family broth and as confidence in them increased, he unfolded more of his life story.

**Gladys:**

Look dear, people here when they are limited in information resort to gossip, fairy tales, superstition and social or religious prejudices. Yet they can also be kindhearted and share their last crust with a beggar or stranger. You can't go on blaming God and getting huffed wi' Him. You could laugh a bit more at your miseries and not take people so seriously. You've done these walls. Now take a day off and give your inside a good whitewashin' for the sake of your wife who's waitin' over there.

**James:**

D'ye really think she's waitin'?

**Gladys:**

Sure she is.

**James:**

An' ye'd recommend me ti begin on me soul?

**Gladys:**

Bull's eye. Give it two coats!

**James:**

Aye, aye. You're right. Shur a knowed it all along. A got so down a couldni luk up aany longer.

**Gladys:**

Well dear your journey's not over yet. Whilst you think you might have been drownin' you may actually have been climbing to a new peak. What do you think of that?

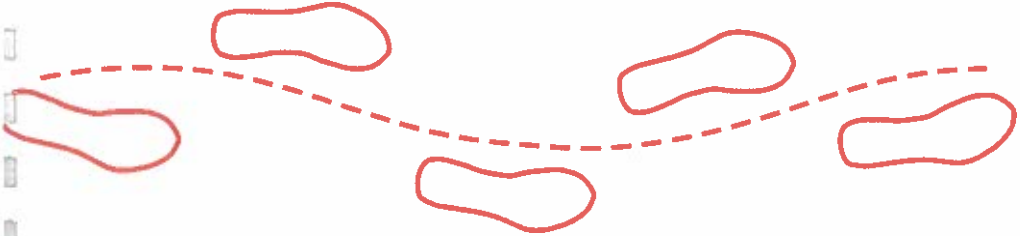
**James:**

Here's me thinkin' a had nowt but aanyemies but the only wans all the time wore ignorance an' superstition. Ye know whit a'm thinkin? Thur's only wan kin a poverty an' that's t'haave no luv in th' heart.

**Gladys:**

That's right enough, so watch out for the enemy and remember that love is enough.

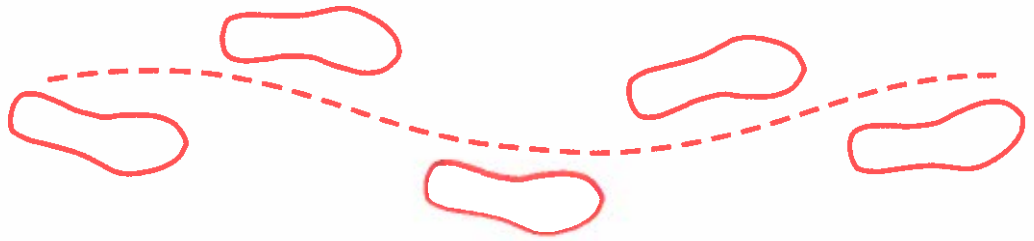




PUPPETRY OR  
HAND IN GLOVE

# William and Bridie





### 3. Talking Heads

A puppet play written in dialect.

The action takes place in a Belfast street. Three heads are to one side of a wall and two to the other.

**Ray:** Bout 'ye! My name's Ray. It's short fur Raymon'. Me ma sez I'm hur wee ray o' sunshine! I'm just away ti support me team, Linfield. They're playin' the Glens the day. Reckon they won't have too much trouble, fur they cudn't hit a bus nivver min' a futball! Me da's a peeler an' he's on duty the day so I'm off to the match meself. An' if it wasn't fur this stupid wall I wudn't have so far till walk. Still, I'm glad it's there too mind, fur I wudn't fancy gettin' bait up on me way till the match! I gat bait up wance before an' I wasn't a happy chappy. Naw indeed, more lik' a frayed Ray! I always go ti see me granny on the way home. She keps a wee shap a couple o' dures from our school. Me granny has everythin' – black jacks, bubble gum, marlies, tops, current squares, you name it, my granny has it - it's stickin' out so it is. She nearly went out o' business a couple o' years ago fur somebody put a bomb in the shap across the street. Some people eh?

**Con:** Hello my name's Constance but you can call me Con for short. All my friends do. I'm on my way to the school of music. I have to walk. Mum couldn't give me a lift this morning because she's helping out at our church sale – ah well, I suppose I shouldn't complain for it's in aid of a new piano and I'll be glad when they get rid of that other old thing. Pity about this wall - I could take a short cut through there. I don't see why people have to be separated. I was away with our school on a cross community week last week and we got on great. All the stories you hear about the other side just aren't true. My dad's a Catholic an' my mum's a Protestant an' mum often says love is enough. Mind you, when they're watchin' the news about the latest stand off, you could soon find out what side they're from.

**Cilla:** Hi ya! My name's Cilla. Me ma named me after Cilla Black, fur hur an' me da got fixed up on a blind date! My da's a laugh. Always playin' jokes. He sent me off to the shop fur striped paint last week. Me da's unemployed but he gits an allowance fur lukin' after me ma. She has multiple sclerosis so she has. She uses a wheelchur nigh, fur she kep fallin', an' me da toul her them legs was in her road. I'm away roun' ti me frens' fur we're goin' out the night. What do ye think, I have ti go right into town ti get ti hur house fur she lives on the other side o' that there wall. Me daddy hates it fur it staps him gettin' ti the park wi' me ma in the chur. Mind they can get out ti watch the march nigh without worryin' about somebody throwin' somethin'.

**Ace:** Hello there! My name's Ace. Well that's short fur Ignatius but I don't tell too many people that! An' of course I'm a dab han' wi' the futball! A bit of a star don't you know. Ace futballer that's me! Me ambition is ti play fur Celtic but fur nigh I'm doin' very well on me school team. I hit a brilliant header the other day – a shot



in a million boy - you want ti have seen it. Right over the wall – unfortunately – some wee lad burst me ball and then threw it back till me. If only he knew whose futball he'd burst an' how long it tuk me till save fur it from me paper roun's. It was signed too by Simon Donnelly. I waited an hour outside the pavilion fur him ti sign it. If I cud only meet who done that. If he cud only see me play. Me ma sez that's the trouble wi' them there walls. The people on the other side are faceless monsters. We can nivver face each other an' see eye till eye while that thing's there, stanin' fur our divisions an' I don't mean futball divisions.

**Sean:** Well now ... my name's Sean an' I love actin' – aye me ma sez actin' the eejit. Naw, I really love actin'. We're all boys in our school, so the teachers got some girls in from over the wall, the other side, you know ... to do the girls' parts. One o' them's dead on so she is. I've been goin' out wi' hur. Nobody knows only our frens. Me da wud kill me if he foun' out I was seein' a prod'. I don't think hur oul boy wud be very happy either. We were doin' Romeo an' Juliet. I don't suppose things have changed that much since Shakespeare's time. Not here in Belfast anyway. Mind you, I don't think either of us wants to die fur each other but it wud be nice if we cud live in peace.

(Enter Angela)

**Angela:** You know somethin', you lot make me laugh.

**All:** What?

**Angela:** You're all so good at talkin' about your walls an' divisions. Don't you see you belong to each other? Take the wall away and what have you got? (Remove wall.)

**All:** We're ... we're all part of the one body.

**Angela:** Exactly ... the body of Christ. Don't you know He loves you all? Green and orange, Orange and green - you are all one in Him.

**Ray:** Aye that's all very well but in case you didn't notice we're all very different!

**Angela:** Of course you're all different and you're all unique and you're all made in God's image, male and female, rich and poor, Catholic and Protestant.

**Sean:** An' He can bring us together?

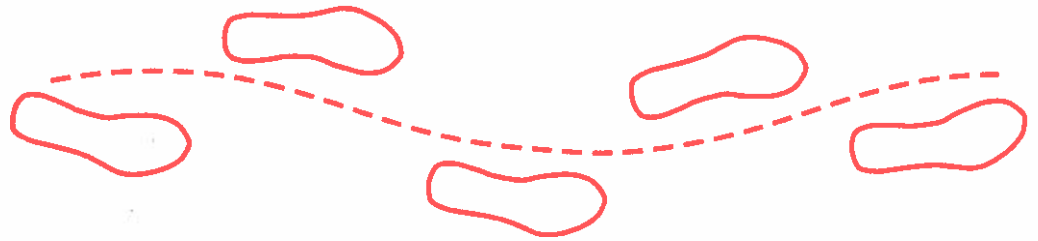
**Angela:** Of course He can, Ray., Con., Cilla, Ace and Sean – through the ministry of Reconciliation.

**Cilla:** Ohhh. Very clever.

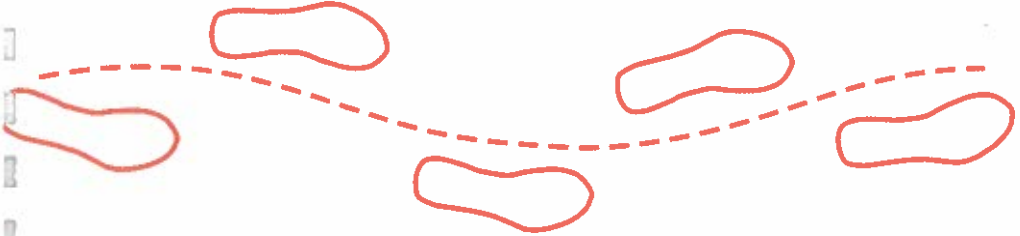
**Con:** But would it not be easier if we were all the same?



PUPPETRY OR  
HAND IN GLOVE



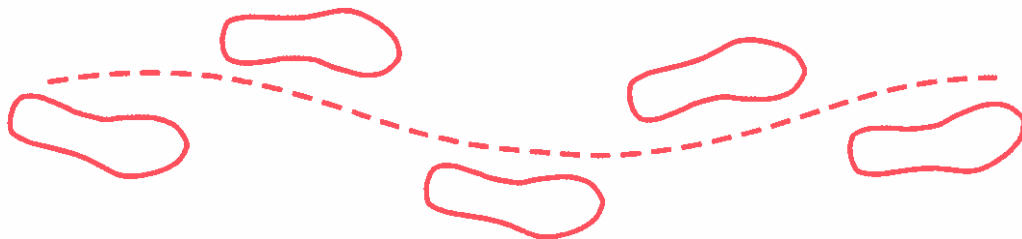
- Angela:** What and have a ministry of Conconconconcon? Now that would be a Con!
- Ace:** But an Ace like me – don't you wish there were more of me?
- Angela:** Ignatius – no way. You're all fine – it's 'draggin' you away from your walls that's going to be the hardest thing to do.
- All:** Why's that?
- Angela:** Because when you take down your walls you make yourself vulnerable.
- Ace:** What, weak?
- Angela:** Yes. God's strength is made perfect in weakness.
- Ray:** But that's very hard.
- Angela:** It's not easy.
- Con:** Can we get help?
- Angela:** Yes.
- Cilla:** Will you help us?
- Angela:** God will help you to help yourselves and one another.
- Sean:** So peace can come?
- Angela:** It can, Sean, if you will let it begin with yourself. All of you.



PUPPETRY OR  
HAND IN GLOVE

# Ray, Con, Cilla, Ace and Sean





## 4. We'll help ya

Ruth was just in her first year as a teacher, working in an inner city girls' school in Belfast. Her job was to teach general subjects to slow learners. The highlight of her year up until now, had been a midweek residential in Corrymeela with some pupils from her fourth form class. Her first form class last thing on a Wednesday, however, was becoming a nightmare.

**Ruth:** Right would you lot please be quiet! Just because this is the only class you have to stay late for in the week doesn't mean you're not in school. Donna would you please turn round. Alison, stop thumping Michelle and Arlene, would you please sit in your seat.

**Evelyn:** Miss, miss!!

**Ruth:** Yes Evelyn, do you know the answer?

**Evelyn:** Miss, that women's washin's just blown off the line. Can I go an' tell her?

**Ruth:** No you may not, Evelyn and you should be paying attention and not looking out of the window. Can no one here tell me what's missing from this sentence on the board?

(A knock at the door and the school secretary comes in with an announcement.)

**Secretary:** Miss Smith could you make this announcement to the class please before they go home? Thank you. (Exit.)

**Ruth:** Right, can you all be quiet please while I read this announcement ... I said, can you all be quiet? Look, the bell is just about to go ... thank goodness! Oh I give up ... I'm going to write it on the board for you all to read!

**Evelyn:** Miss, I can't read!

The next day Ruth was teaching her fourth form.

**Ruth:** Right girls, what do you think that passage in the book means?

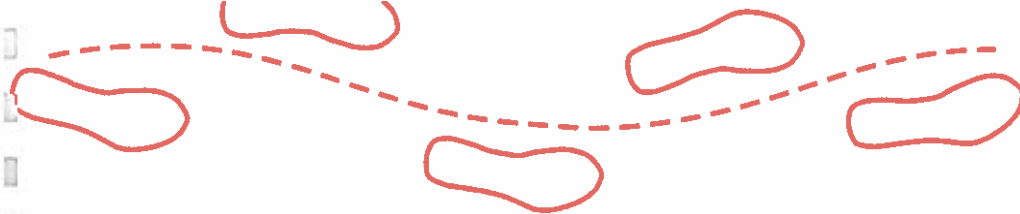
**Jeannette:** Och miss don't ask us ... we're stupid miss, we can't do nothin'.

**Ruth:** If you don't try now, what are you going to do when you leave school?

**Karen:** We'll be roamin' artists miss. Roamin' the streets and drawin' the bureau!

**Ruth:** Right, I've had enough! You lot think you're the only ones who have it tough don't you? Well you're wrong. If you think none of the rest of us can't do nothin', you want to see the class I had yesterday ... an' here I am a teacher and I couldn't even keep them quiet long enough to make a simple announcement!



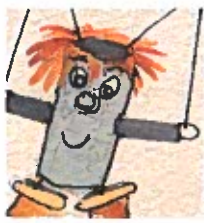


PUPPETRY OR  
HAND IN GLOVE

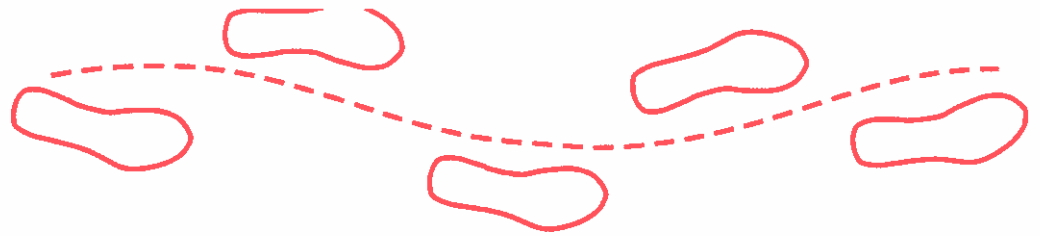
We'll help ya



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## PUPPETRY OR HAND IN GLOVE



**Karen:** Go'on miss!

**Jeannette:** Miss, we'll help ya.

**Karen:** Yeah miss, when do you have them? If it's Wednesday we could help ya 'cause we finish early on a Wednesday, don't we Jeannette.

**Ruth:** Are you girls serious? Because if you are I'm just thinking - we could split the class up into small groups like we were at Corrymeela, an' you could tutor them.

**Karen:** What'll we do with them miss?

**Jeannette:** Could we do wee sums an' all wi' them miss?

**Karen:** An' spellins'? Here's me an' I can't spell!

**Ruth:** We'll spend some time in class before next week getting their work ready for them and you can have teachers' folders.

The fourth form girls worked away that week writing out 'schemes of work' and true to their word, four of them turned up the following Wednesday to help Ruth with her class. The class was divided into four groups and Ruth went around them all to make sure they had books, pencils and paper.

**Jeannette:** Right yous lot, here's a book each. Yous can all take turns an' read a page. You start Arlene ... go. Yes, Donna do you want me to tell your granny about you? Now, for your homeworks I want you to learn those spellin's for next week.

The tutors knew the breed, seed and generation of most of the younger girls who didn't dare put a step out of line. They were enjoying themselves too much anyway! ... and you could hear a pin drop when any of the big girls spoke.

**Ruth:** You girls are all brilliant so you are! If it hadn't been for you I don't think I would have stayed in teaching!

Ruth was delighted. Her once dreaded Wednesday afternoon class had become her favourite part of the week and the class was happy too. The tutors were rewarded as well, for when their successful volunteer efforts were commended in the School and Community magazine, the headmistress called them to her office to say how delighted she was with them! And, of course, never again could they complain that they couldn't do nothin'!



## 5. Och But You're Different

Alice was a single mother who was coming with her son Jim to Corrymeela for the first time. They were coming for a holiday during the Summer programme with other families she wouldn't normally have a chance to meet. The leaders were in the car park to meet them coming off the bus.

**Rosie:** Welcome to Corrymeela. Can I help you with your bags? I hope you had a nice journey.

**Alice:** A nice journey? You must be jokin'. It seems to me there's a lot of them uns from the other side here. I don't think I'll be stayin' too long. C'mere Jim, you stay wi' me.

**Rosie:** Alice, all the mums here are just the same as yourself, - copin' wi' wee uns on their own. They have the same problems an' fears an' worries. Don't be so quick to go home. Just give it a chance.

**Alice:** But you didn't hear what I heard comin' down in the bus. I'm a protestant an' I'm proud of it an' I'm not goin' to have anybody tell me what to do.

Alice wasn't feeling any better after tea as they made their way to the Croi for the 'Welcome' concert. She was only in the door when something she saw made her do a u-turn and out she came again like a rat out of a spout.

**Alice:** Right that's it, I'm goin' home.

**Rosie:** Whatever is the matter Alice? What's wrong?

**Alice:** Och, I'm not tellin' you. You don't understan'. Where's my Jim?

Then Alice saw someone she was sure would understand. Billy was driving the bus that week. He was in his shirt sleeves an' they were rolled up to reveal several tattoos of the 'God save Ulster' variety.

**Alice:** Here's the maan fur me. You're a site fur sore eyes, so ye are. I'm goin' home.

**Billy:** Are ye luv. Why's that nigh?

**Alice:** Are you goin' into that place over there?

**Billy:** The Croi?

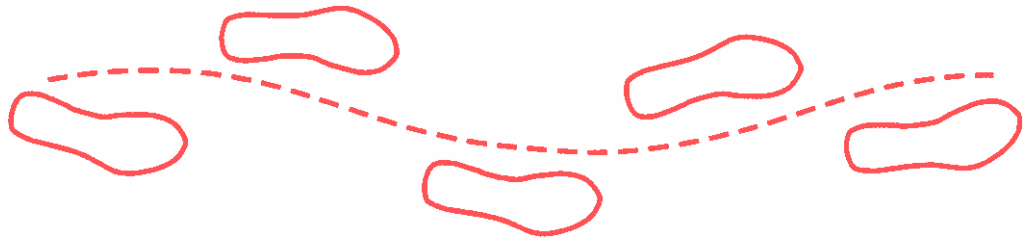
**Alice:** Whatever it is, it's a Catholic place an' I'm goin' home.

**Billy:** Alice, what is it makes you say that?

**Alice:** There's a great big cross sittin' on the table over there.



## PUPPETRY OR HAND IN GLOVE

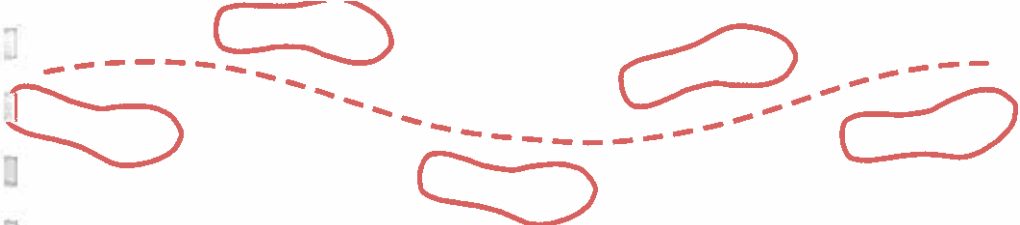


- Billy:** Alice, do you believe in Jesus?
- Alice:** Certainly!
- Billy:** An' didn't He die on a cross?
- Alice:** Aye ... but wait, there's a great big candle over there too.
- Billy:** The candle's for the light of the world, an' isn't Jesus the light of the world?
- Alice:** Aye ... are you goin' to that place then?
- Billy:** I am. Do ye want to come wi' me?
- Alice:** Alright.

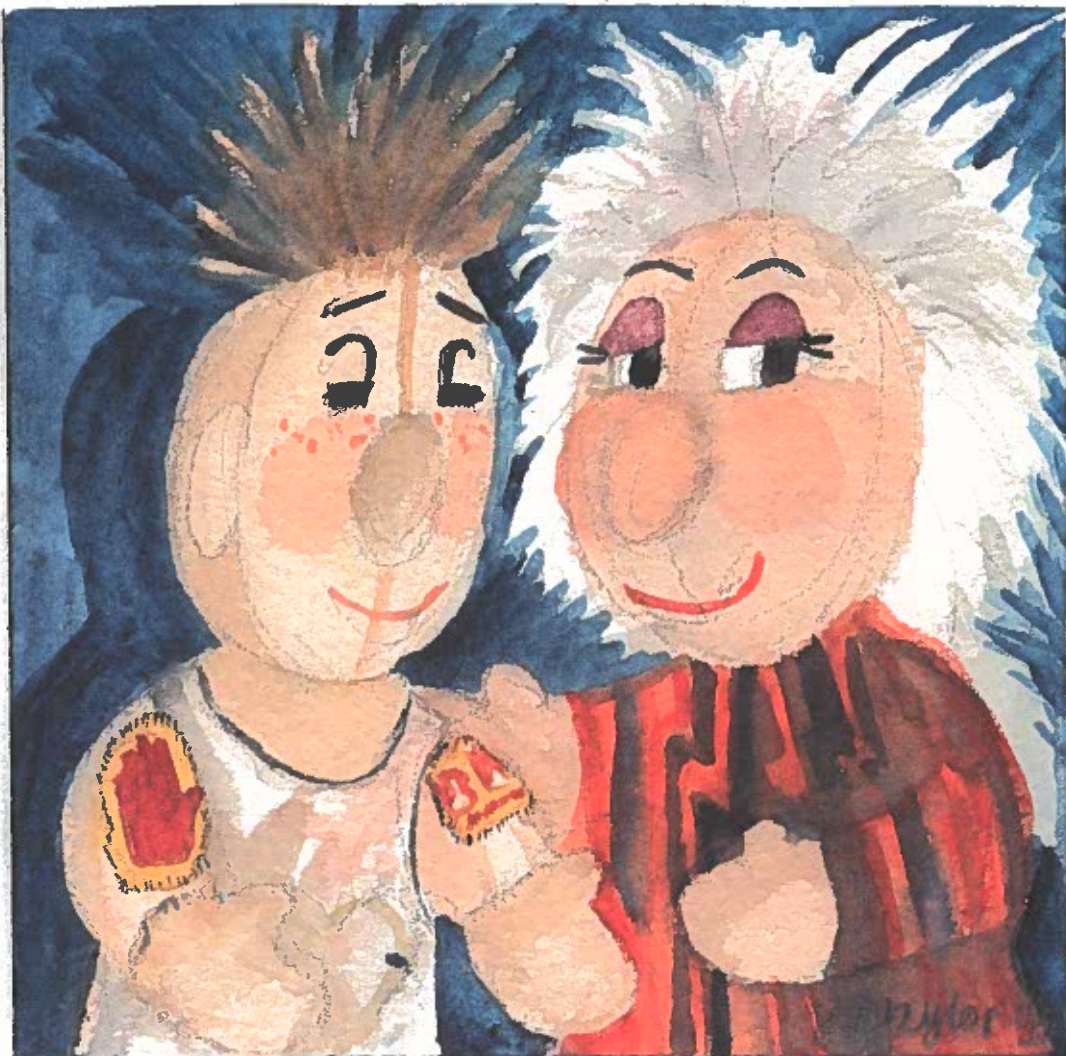
Alice and Billy went into the Croi and took their seats for the welcome concert. Alice was fond of a good lookin' man and she sat beside one of the Summer staff. His name was Chris and it turned out he was one of the family helpers. He was great with the children and friendly and cheerful, got on well with everybody. Alice thought he was magic. She decided to stay and on the third day there she said to Chris:

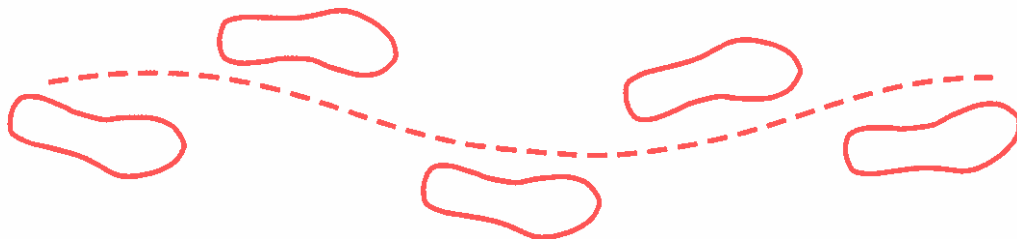
- Alice:** Here dear, you're gorgeous. Are you married?
- Chris:** I'm afraid not Alice. You see I'm a Catholic priest.
- Alice:** You're never!
- Chris:** Oh yes I am.
- Alice:** Och, but you're different.
- Chris:** The only thing that's different, Alice, is that we've been given a chance to get to know each other, first of all for who we are, rather than what we are.
- Alice:** You're right. You know I've got to meet so many lovely people this week. Why can't it be like this all the time?

That week, Alice appeared in one of the acts of the concert, dressed as a nun! At the end of the week she was in tears leaving. Her son, Jim, had a great time too.



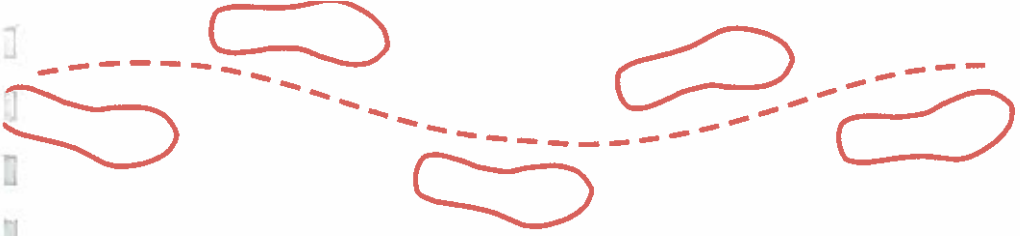
# Billy and Alice





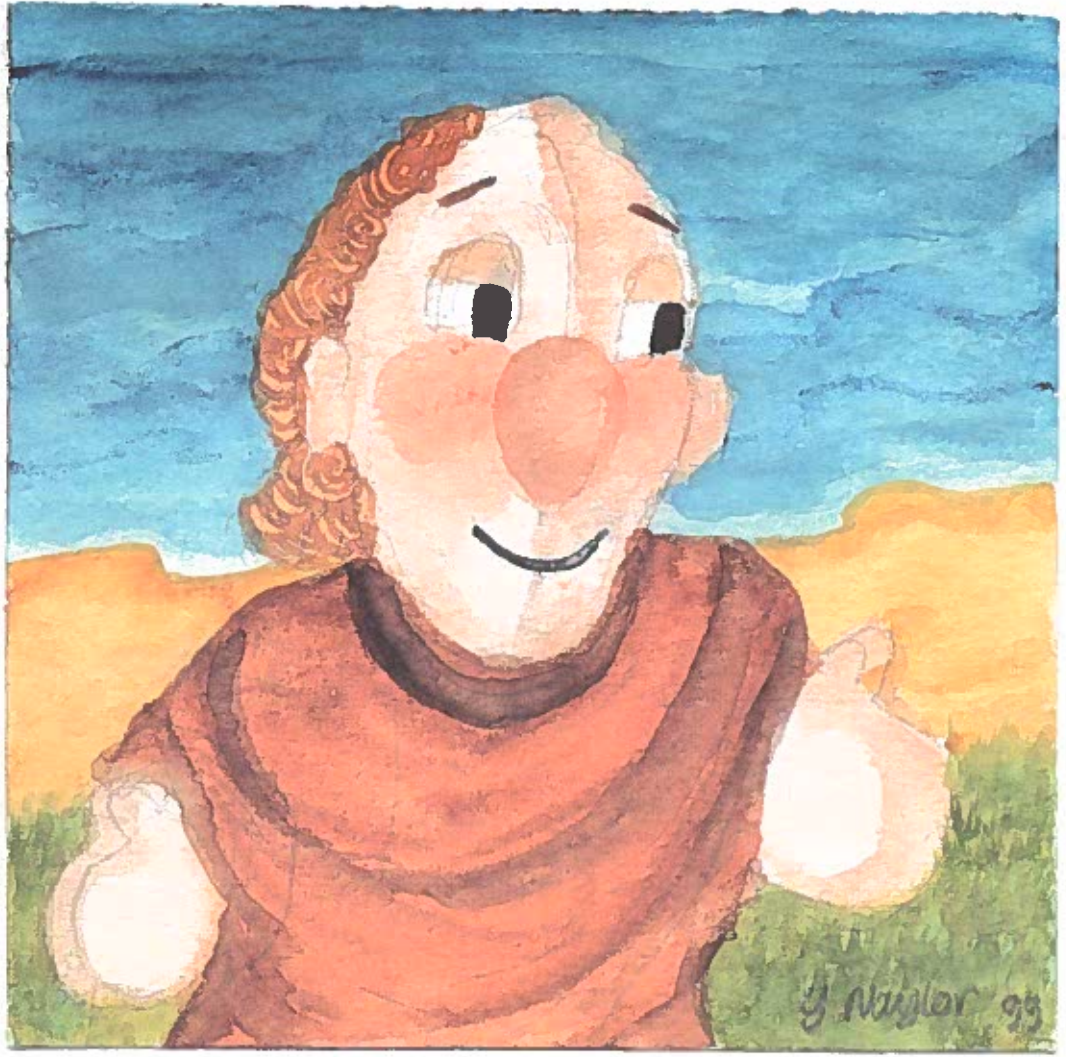
## 6. The Pilgrim, the Island and the Dove

- Sinead:** Here, Wilma, look over here!
- Wilma:** Och it's lovely here isn't it, Sinead? I'd love to stay at Corrymeela all the time. Scotland only seems like a stone's throw away.
- Sinead:** Our teacher says it's only 16 miles from Fair Head to the Mull of Kintyre.
- Wilma:** That's what I said - a stone's throw.
- Sinead:** Aye to Finn McCool! D'ye know Columba? He set off across that water in a wee boat in 563 ... very sad. (Enter Columba who mimes.)
- Wilma:** What's sad about it - brilliant! I wish I was goin'.
- Sinead:** No, they were turnin' their backs on the land of their birth an' headin' out to dear knows what!
- Wilma:** Why were they goin' then?
- Sinead:** I'm not sure. (Enter Alice, a volunteer.)
- Alice:** Well nobody's really sure why they left Ireland. Columba was brought up in Donegal and from when he was very young he would write out the scriptures in that lovely fancy writin' that ye see in the book of Kells. Well, he was a Christian an' after he was ordained as a monk, he spent a lot of time travellin' roun' Ireland buildin' churches and monasteries, spendin' time in each place.
- Wilma:** Maybe he just wanted to take the good news to the people in Scotland?
- Alice:** Aye, but there's another story about how he fell out wi' another monk called Finnian of Movilla near where Newtownards is today. Columba's supposed to have borrowed his book and made a copy of it for himself without askin' permission. Finnian asked Columba to hand it over and when he refused the dispute was taken to the high King of Ireland himself!
- Wilma:** Naw.
- Alice:** Well the King agreed wi' Finnian an' Columba was ragin'. He was from royal blood himself you know? Anyway, didn't Columba's clan and the high king's end up havin' a big battle over it near Ben Bulbin in Sligo an' 3,000 men were killed!
- Sinead:** Go on! That's terrible.
- Alice:** Well even though his side won, Columba was supposed to have been heartbroken over it, so he decided to leave Ireland as an act of penitence!



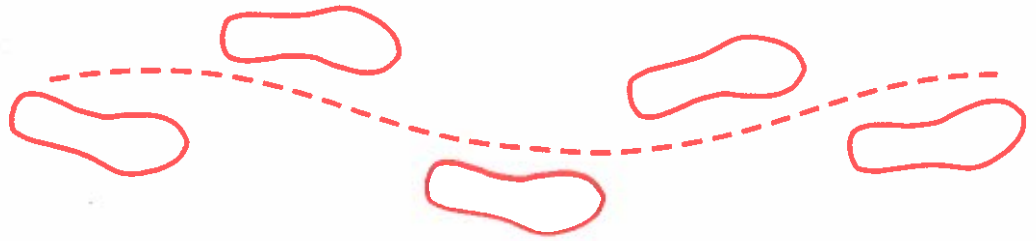
PUPPETRY OR  
HAND IN GLOVE

# Columba



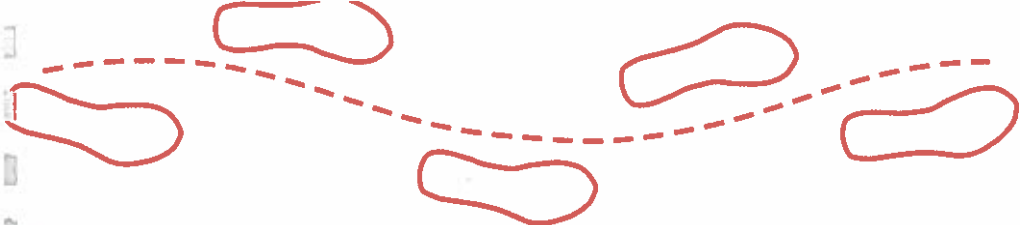


## PUPPETRY OR HAND IN GLOVE



- Wilma:** What's that?
- Alice:** Och, ye know, because he was sorry an' they say he wanted to convert to Christianity as many people there as he had led to death in the battle. Twelve monks went with him an' they landed on Iona in 563.
- Sinead:** An' did he never come back to Ireland again?
- Alice:** Oh, he came back several times as a great Christian missionary. He was described as 'loving to everyone, happy faced, rejoicing in his innermost heart with the joy of the Holy Spirit.' His name, Columba, means dove and he is still sometimes known as the dove of the church. He died on 9th June 597. (Exit Columba.)
- Wilma:** So this year's an anniversary then. Is Iona still there?
- Alice:** Yeah. George MacLeod a Presbyterian minister in Glasgow founded a new community and rebuilt the abbey there just about 60 years ago.
- Sinead:** An' are they all still there?
- Alice:** Most members of Iona today don't spend their lives there. They live an' work in Scotland and many other places workin' for peace.
- Wilma:** Just like Corrymeela! Why do Catholics and Protestants hate each other so much? They're always fightin'. They need to learn sense like Columba did.
- Alice:** Well, Ray Davey an' others founded Corrymeela in 1965 to show that there can be another way.
- Sinead:** So the heart of the work of Corrymeela and Iona is to share the message of peace an' bring people together, like Wilma an' me. That fella Columba was a quare inspiration now Wilma wasn't he?
- Alice:** Would one of you like to ring the bell for me? Worship's about to start.
- Wilma:** Come on Sinead I'll race you!

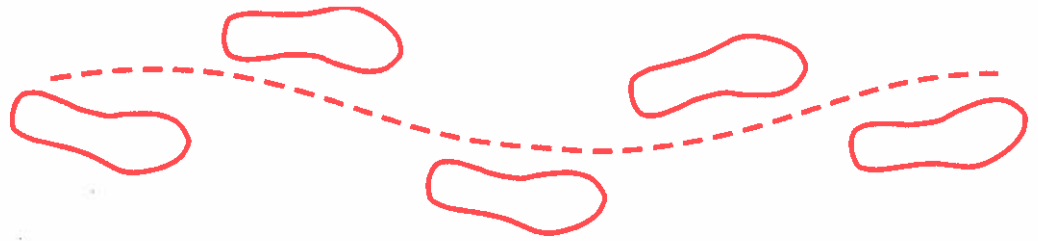




PUPPETRY OR  
HAND IN GLOVE

**Wilma**





## The Prayer

A play for Christmas.

**God:** Angela

**Angela:** Yes, God?

**God:** I've a wee job for you.

**Angela:** OK. Will I need my wings and halo?

**God:** Ah ... no ... not this time. It's Christmas again, and I've had so many prayers this week, I would like you to go and visit some people for me - and eh, give them this message.

**Angela:** Anyone in particular?

**God:** Oh, you'll know who they are.

**Angela:** I'd maybe better take a coat and hat - it's cold down there.

Angela arrives on the streets of Belfast all decorated for Christmas. People are busy doing last minute shopping. She sees a man sitting in a doorway surrounded with bottles and cans, just staring.

**Angela:** Hello.

**Man:** Hmmm, what, who are you?

**Angela:** A penny for them.

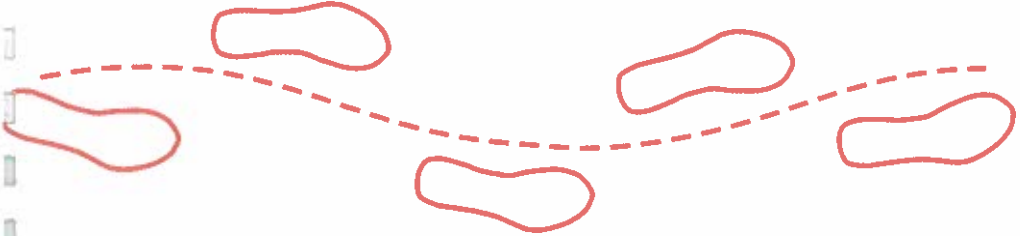
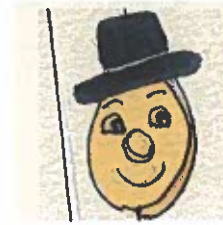
**Man:** What?

**Angela:** Your thoughts.

**Man:** I wasn't always like this ye know (cries, bitterly. Angela gives him a hanky to blow his nose). No, I wus nat. I had a wife an' a son. Do ye want ti see a photy of them? (Pulls out a photo.) That's hur, my Gladys, an' our Billy. She died four years ago now. He's in Australia - nivver wrote. I don't know what's happened ti me. I used to be a navigator wi' the royal navy - knew the stars better than any'an. But who cares now? I jist git so low an' the drink helps me forgit. (Takes a drink.)

**Angela:** James, I have a message for you.

**James:** You have ... fur me? Who from? How do ye know me name?

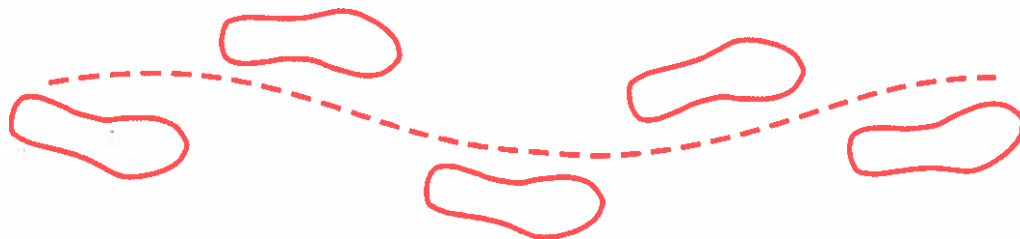


# Angela





PUPPETRY OR  
HAND IN GLOVE



**Angela:** Read it ... it's from God. He knows you right well and has heard your prayer. (Angela leaves while he reads the message.)

**James:** Tell me, who are you? Hello ... (Gets up and goes looking for Angela.)

Angela notices a teenage girl pushing an old woman out of her way. She stops to watch.

**Girl:** Oh, hurry up you silly old woman. Can't you see I'm in a hurry? (Sees Angela.) An' what are you lookin' at? Do you want a bunch o' fives?

**Angela:** Alice.

**Alice:** Ohh, how do you know my name?

**Angela:** I have a message for you.

**Alice:** Oh no, my mum didn't send you did she? She's always moanin' about somethin' – wants me to luk after hur guests, s'ppose? Or dad, probably lookin' me to work in the bar – it's so busy an' crowded comin' up to Christmas ... Oh, you're not from the school are you? I don't care if you are. So there ... just see if I care. I'm going to leave that oul' school anyway O.K. an' I'm leavin' home too – I'm fed up. I can manage without any of them. Who'd miss me? Nobody loves me anyway.

**Angela:** The message is from God.

**Alice:** God? What does He want? (Alice takes the message and reads it as Angela moves on.) Here, what's your name? Who are you anyway?

Angela stops to watch a man looking in a window.

**Angela:** Hello.

**Man:** Oh, hullo there. Terrible prices the things are now. An' I can't afford Christmas this year wi' the way things are back at the farm. Half the chickens wiped out wi' that poultry virus, an' milk yields down. I've jist sold half o' me sheep an' I haven't enough out o' that ti even clear a third o' me debt. I don't know why I'm tellin' you this. My wife thinks we're doin' great – how am I goin' ti tell hur?

**Angela:** I've a message for you, Sam.

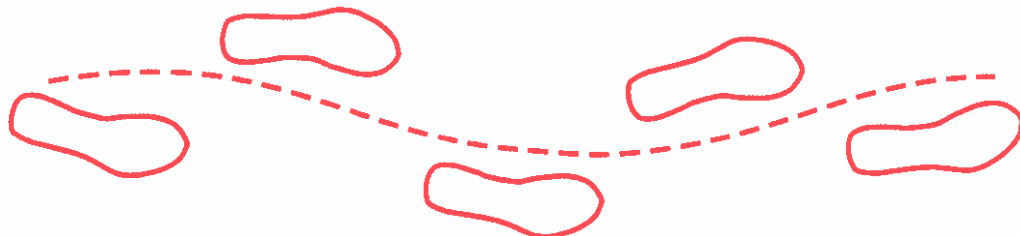
**Sam:** How do you know my name? Is this from my wife? Do you know her? Has she found out? Is she leavin' Me?

**Angela:** So many questions ... this is from God.

**Sam:** What? (Angela leaves as he reads.) Are you a ... hello ... (Exit Sam.)



- James:** Strange ... hello there (speaking to audience). Do ye know somethin? A most wonderful thing has jist happened ti me. D'ye want me ti tell ye? D'ye promise not ti laugh? D'ye know what 've jist seen? Ye do? What? An angel? Aye, that's right. I thought I'd ben too much at the bottle but she gave me a message an' I wus so filled wi' hope fur the first time in years, I as't m'sel' what if me son his ben writin' till me? So d'ye know whit I did? I went ti the returned letters place in Tomb street, showed them me name an' oul address, as't them had they aanthin' fur me from Australie – an' there it wus ... a parcel from me son ... jist in th' day. He's ben worried about me, sorry he niver wrote much afther Gladys died an' his sent me a ticket to go over an' see him! What d'ye think o' that? I'm away till ring him till let 'im know I'm comin'. (Exit.)
- Alice:** Mum, dad?
- Billy:** Alice, is that you? C'mere girl, we've ben worried sick about ye, yer morrer an' me. We've ben onti the schul, yer frens. We're that sorry we shouted at ye this mornin' – it's jist the strain o' runnin' this plice at Christmas time. Don't min us luv.
- Alice:** Oh dad (gives him a hug). Dad, d'ye know somethin' – promise you won't laugh ... I saw an angel. She give me a message so she did. That's why I came home. I wus goin' ti leave yez lik, but I jist felt loved an' I cudn't do it aanymore.
- Billy:** Thank God, Alice. Come on in, yer ma's been sayin' her prayers an' she's jist about ti phone the police. (Exit Alice and Billy.)
- Sam:** Here, (to audience) have you seen that angel? Have ye? You know I thought that's what she must a ben fur she give me a message from God. It gave me the courage ti say ti me wife what I've needed to say for a long time. An you know somethin', the wife wus great about it - in fact, sharin' ur problems has jist brought us closer together so it has. This is goin' ti be the best Christmas ever. (Exit.)
- Angela:** Well, I delivered God's message to the stargazer, the innkeepers and the farmer. The message is old and simple and is for all of us at Christmas. Do you want to know what it is? Do you? There. Can you read it? 'I love you, signed God. Don't forget will you? Happy Christmas.'



## Suggestions for further reading

Beresford, M. (1966) *How To Make Puppets and Teach Puppetry*. Mills & Boon.

Currell, D. (1974) *The Complete Book of Puppetry*. Pitman.

Gammon J. (1996) *Easy To Make Puppets*. Anaya Publishers.

Ladybird Book. (1978) *How to Make Puppets*. Ladybird books.

Macdonald Education. (1972) *Puppet People*. Macdonald Education.

Robinson, S. & P. (1977) *Puppets 1 Shadows*. Leaflet 518, Dryad Press.

Robinson, S. & P. (1977) *Puppets 2 Glove*. Leaflet 519, Dryad Press.

Rutter, V. (1969) *Your Book of Puppetry*. Faber.

There are numerous other books which you can pick up very easily in your local library.

## Puppet Workshops

From time to time, The Play Resource Workshop runs courses in the making and use of puppets. These are very highly recommended as a further encouragement to using puppets.

Play Resource Warehouse,  
Dunmore Industrial Estate,  
Alexandra Park Avenue,  
Belfast,  
BT15 3GD.

Tel. 0289077 3802  
Fax. 02890 775123  
Email: [prw@dnet.co.uk](mailto:prw@dnet.co.uk)

## Historical Information and Thoughts on the Future

### The work-camp; activity with a purpose.

Corrymeela was founded in 1965 by a group of students mainly from the Queen's University in Belfast. They found a derelict building on the beautiful coast of North Antrim just outside the seaside town of Ballycastle. The group that came together was committed to finding new ways of living together within the contested and soon to be very violent society that is Northern Ireland.

Much of the early work was centered on the renovation of the old building, known as the 'main house'. The building had formerly been a Christian Youth Hostel and had been built in the early 1930's. It was this building that gave us the name we still carry, Corrymeela.

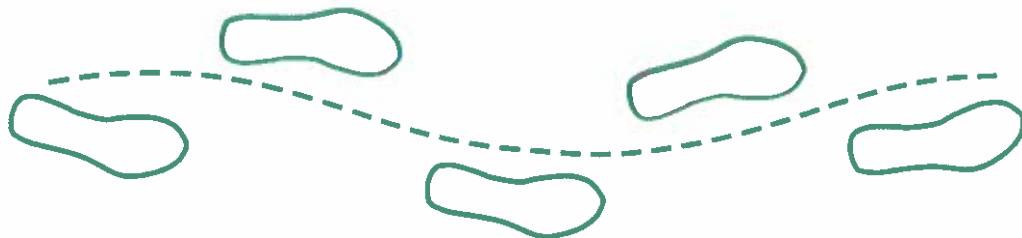
The task of renovating the building was mostly carried out through both international and locally recruited work camps. These work camps are still talked of with great affection even though there hasn't been one of this original kind for around fifteen years.

If you listen to the conversations of those 'old' campers they talk of work, laughter, sense of purpose, conversations, thoughtful reflection and so on. Above all, they talk of the people they met and the relationships formed. They were building community. We might say it was this experience that is still carried by them in their memories and their hearts. These people came from very different backgrounds and many different countries. Different languages, educational backgrounds and religious traditions often separated them. Some were jokers, some were academics, some had lots of practical skills whilst some had very little - but in the end they all made a journey together.



The focus of an external challenge or task meant that the group had to be involved in planning, communicating, co-operating and problem solving. In living together they had to cook, clean, eat, pray and play together. There was certainly nothing particularly new about this kind of experience. The work camp was a well-established option for young adults from across the world to be able to travel into and experience different countries and cultures. However, in our background, other events were rapidly taking place.

Even prior to the main onset of the political violence,



Northern Ireland was a highly segregated society. It was entirely possible that you could be born and raised, educated, married and have had a working life without any serious or meaningful contact with people from 'the other side'. We grew up learning codes of behaviour that helped us avoid, for the most part, embarrassing or difficult conversations with others from across the divide. Names, schools, streets and even the alphabet could quickly indicate to each of us whether the person to whom we were being introduced was either Catholic or Protestant. Social conditioning then ensured that, for the most part, we could adjust our topic of conversation to avoid unease in relation to our political and cultural separation.

### **Providing a 'Safe Space'.**

Around the 1970's, the programmes at Corrymeela were largely based on two elements: (a) respite and (b) prejudice reduction. Many groups visited Corrymeela with the simple need of getting out of the intense and fearful daily pressure that whole sections of our divided community were facing at that time. As our society disintegrated into inter-community violence, the level of fear and intimidation experienced by mainly working class communities (on both Catholic and Protestant sides) increased significantly. This led to massive levels of population shifts on both sides of the community – that is, that in a predominantly Protestant area the Catholics moved out and vice-versa. Consequently, the physical divide, as well as the cultural and religious divide that separated us, grew significantly. The challenge for Corrymeela, now, was that not only were groups needing a respite from the reality of the conflict but nearly all their experiences of 'the other side' were negative. Our programmes sought, therefore, to give both a real break plus also to open up meaningful contact between Protestants and Catholics once again.

The work of Corrymeela then, had to focus on providing the opportunity for people from areas of conflict to share life stories. Creating a 'safe space' was primary in allowing for this to happen. The phrase 'safe space' is an easy phrase to call forward and is both simple and quite complex at the same time. It includes something as simple as a smile for and the recognition of, the stranger arriving at the Centre. It involves giving a direct welcome and ensuring that the unit in which they are staying is warm, welcoming and friendly. It involves setting a contract with the group based on our hopes, fears, expectations and limitations. Above all, it allows, through evolution of the sense of safe space, for people's stories and questions about one another to emerge.

The greater the sense of safety that occurs, the greater the level of risk we become free to move into. When someone shares a story with us and we simply listen to it as his or her story then, in a deep sense, that person can no longer be so easily excluded from becoming a new part of our own story. He or she ceases to be the 'other' and begins to regain his or her humanity with us. He or she becomes a 'real' person whose life and story has entered our own experience.

Through working and living together in this sense, a new micro community can be built, not in a theoretical sense but in an experiential sense. A community where each person has his or her own sense of place and value. A community where each can share his or her own personal story, past history and dreams for the future.



## Back to the Future ... Rebuilding Community.

The violence in Northern Ireland has focused our work and programmes into a methodology which would be recognised and understood as part of so-called 'peace building' practices. The vision that led to the foundation of Corrymeela predates the current phase of Ireland's 'troubles' and in fact was more fundamentally about community building. This remains, in my view, the core and essence of who we are and what we do at Corrymeela.

When the cease-fires came through in 1994, we were faced with new opportunities for developing our work within local communities. Many of these opportunities were built on partnerships with local community workers - some of who were released prisoners. This required us to develop our programme designs to work over a much longer time frame. This, we hoped, was a sign of us being able to enter a new phase of the peace building process. We anticipated that we could move our work from one of conflict resolution to one of conflict transformation. We could, in our words, move from a community-relations agenda to a community-building one. This was to prove true, however, in ways we hadn't expected.

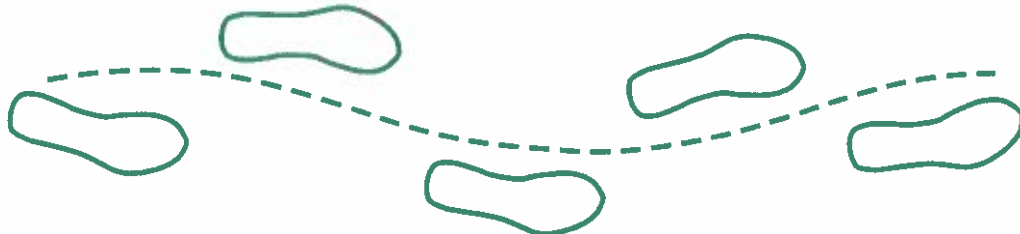
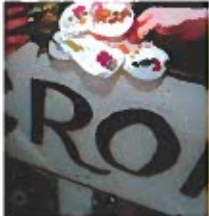
One unexpected challenge came from a young mother from an interface area of North Belfast. She was sharing her concern about many of the destructive developments that her community was experiencing. Alcohol and drug abuse was on the increase, crime was on the increase, family breakdowns were on the increase, domestic violence was on the increase and young male suicide was on the increase. In the end she looked at me and said, 'Colin, if this is the peace, give me back the war!'



Our communities were, indeed, in the midst of dramatic transitions but now we were playing catch up with London, Manchester, Dublin, Cork, New York and so on. We were hoping to see a new phase of community building take root in Northern Ireland. The wider cultural context of our western world, however, was much more interested in building up an endorsement of individuality and personal consumer power. We were ready to plant some new seedlings of hope, interdependence, equity and diversity. Unfortunately, we found the seed bed devoid of any sustaining humus.

We live in a western world where we now find that people are more often judged not by the quality of their character but by their possessions, their career and how much they earn. Young people are increasingly required to invent themselves anew each day against the prevailing fashions that the advertising industry has endorsed. Without a sense of place or validity within a wider whole, we live lives that are ever more chaotic and frenetic.

We have been confronted with a deep paradox. While Northern Ireland was caught up in its political



divisions, those same divisions meant that our respective communities maintained quite a strong level of internal coherence. This occurred not because there was actually a very strong internal coherence but rather because we 'knew' who we were not. We were 'oppositional' communities. As this reality fades, the internal coherence of our respective communities has begun to break apart. There is rapid secularisation and all the old certainties have become deeply weakened.

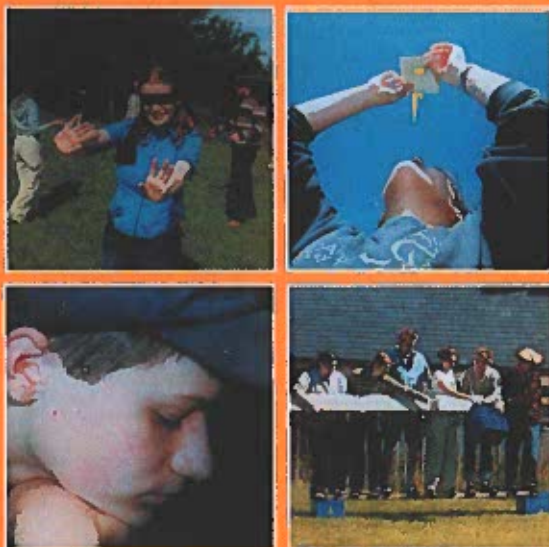
The goal that the majority of the people of both Northern Ireland and Ireland voted for in the 'Good Friday Agreement' was the building of a community that could sustain our historical differences whilst, at the same time, moving towards a society which is characterised by equity and interdependence. The day after the Agreement was signed, Corrymeela was contacted by at least eight separate media sources all looking for a comment about the fact that our work had, apparently, been made redundant from this point onwards. With the political agreement in place there would no longer be a need to bring people to places such as Corrymeela. Our response now remains the same as it was back then! We are now moving into not just a peace-building phase but also a community-building phase.

It will not be the absence of violence that will sustain our futures but, rather, the reintegration of all the people of Northern Ireland in an acceptable form of active citizenship. The difficulty of such a task should not be underestimated. A significant proportion of the population of the currently politically-defined state of Northern Ireland would wish to be living in a thirty two county Irish state. While this aspiration was recognised within the Good Friday Agreement, the people of Ireland (both North and South) also voted overwhelmingly that any change of the current status of Northern Ireland would be, primarily, agreed only by the electorate of Northern Ireland itself. (This is known as the 'principle of consent'.)

There are many extreme elements in both parts of the community that feel betrayed by the Agreement. The political working out of the Agreement has been, and remains, fraught with difficulties. We are beyond the certainties of the past and need to build community infrastructures which can sustain these tensions. This is the key task of the next phase of work.

This need to rebuild community infrastructures comes at a time when the concept of 'community' is eroding across the Western world. There are few, if any, external models that we can look to as blueprints. Indeed, because we still hold on to a strong sense of community within the culture of both parts of Ireland, it may be that we will be able to find the blueprint we need *within* rather than *without*. Time will tell.





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