

Leadership **for** **Empowerment** **Program**

**Serving Junior High Youth
With and Without
Developmental Disabilities**

Leadership for Empowerment Program

The Leadership for Empowerment Program (LEP) began in October, 1991, as an effort to offer service-learning to middle school aged youth with and without developmental disabilities. The Program was activated through the Minneapolis, Minnesota Ridgedale Branch YMCA under the direction of Kathy Truax. It initially recruited four middle school sites to implement the program cooperatively with a community agency or other YMCA. By its third year, the program expanded to 12 statewide sites. Funding for this particular project was received through the Minnesota Governor's Planning Council on Developmental Disabilities.

Guidelines for calling it LEP

- ▲ Recruit a school interested in offering an inclusive, service-learning program.
- ▲ Seek an interested community agency or YMCA also interested in inclusion.
- ▲ The two agencies develop a partnership together to design the program.
- ▲ Both agencies recruit the participants. The group, usually between 10 and 20 members, consists of a balanced ratio of youth with and without developmental disabilities.
- ▲ Both agencies share staffing needs.
- ▲ Determine a setting for the program. Either an after-school club or a school class.
- ▲ Participants decide and work on a community service option together.
- ▲ Offer a 4 day inclusive camp conference as closure to the school year program.

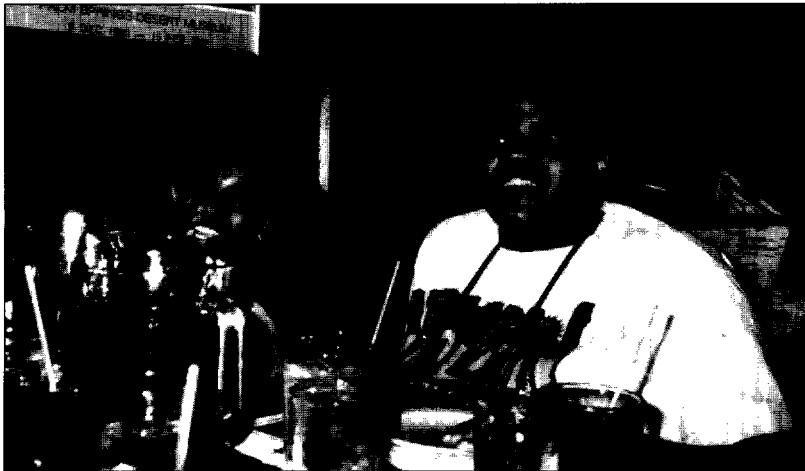
**A program serving
junior high youth
with and without
developmental
disabilities**

Mission

To encourage self-determination among youth of varying abilities to become full contributing members in the social, economic, political, and spiritual life of their community.

With all this defining going on it's no wonder we have begun to forget how intricately woven we actually are. Inclusion has been around since the beginning of time. The natural order of life included vastly different species of plants and animals all living in equilibrium with each other. It is that very equilibrium that promotes survival. If we wipe out a forest to harvest one particular type of tree, we lose many plants and animals along the way. Perhaps some animals cannot use this type of tree for their home because the wood is too soft or the bark too light for burrowing or camouflage. Some wildflowers may not grow by this tree because they need more or less shade than these trees provide. And, what if this type of tree becomes stricken with a disease? The entire crop can be wiped out. In the natural order of life, diversity is strength.

Let's reawaken ourselves to this knowledge. Seeking diversity in your programming—promoting inclusion—is not a new idea, but merely a reaffirmation of the natural way of life. As you lead your group through this curriculum and observe its benefits toward self-determination, perhaps you will think of another youth that is somehow separated by labels who might benefit from this program. Welcome that youth, because like the forest, diversity is our strength.



Acknowledgements

Special thanks to the following individuals who have dedicated their lives to strengthening our community through celebrating diversity.

The 1992-93 Curriculum Task Force including: Ann Lindquist, Southdale YMCA; Naomi Jones, Anwatin Middle School teacher; Ann Selz, involved parent and freelance writer; Tracy Smith, Leisure Advocate, ARC of Hennepin County.

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Prepared by the Leadership for Empowerment Program

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***If an alternative format of this
curriculum is needed one
alternative will be provided per
person in substitution for the
original curriculum materials.
Please contact Polly Harrison at
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About Inclusion

It is important to remember that inclusion and diversity are words often coined to promote the influence of other cultures. It is equally important to understand why people with disabilities deserve to be given the same respect in terminology. We all need to be fully accepted into our communities without concern for our labeled differences.

Assume that all future references toward inclusion and diversity are defining both cultural and ability differences. With this in mind, our curriculum promotes meaningful, educationally challenging activities that encourage the involvement of young people who have been labeled developmentally disabled.

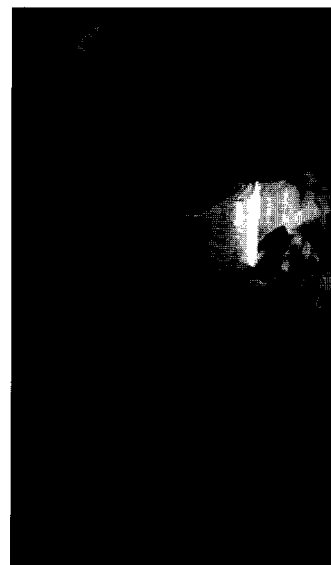
Your fears are a natural response.

Concerns may include:

- ▲ *Sounds great, but will it be safe to do a certain activity with someone with mobility limitations?*
- ▲ *Yea, but will it be stimulating enough for accelerated students?*
- ▲ *I'd love to try it but I'm not trained in dealing with special needs.*
- ▲ *What if the youth with disabilities gets teased?*

Consider these solutions:

- ▲ *Can you hire a para-professional (someone trained in working with persons with disabilities) to assist during your meetings?*
- ▲ *If not, is there someone with experience in working with persons with disabilities who might volunteer for the sheer excitement of getting the youth involved?*
(A parent, teacher, even a friend.)
- ▲ *Consider this curriculum as one option to finding activities everyone can participate in and enjoy!*
- ▲ *Consider approaching each youth as a young person first. Take each new obstacle as it comes. Have the group work as a team to brainstorm solutions to any problems that may arise.*
- ▲ *Initially, invite only one or two youth with disabilities to become involved in the group.*
- ▲ *Consider all our young people as deserving of the same experiences. Positive and negative experiences are part of the growth process in every young person.*



Introduction



What are we trying to accomplish when we seek out diversity in our community? Why has “inclusion” become such a commonly used term? Is this a new concept? With “inclusion,” are we viewing our community and the world in a new way? Have you begun to seriously question your own programs that may or may not incorporate these issues and ideas?

When we communicate with each other, we frequently use “catch phrases” to get our point across. We include the latest “buzz words” relevant to our discussion. Sometimes without even wanting to, we label things. It’s part of an acceptable process of making our point clear, communicating more effectively. It is not necessarily a bad way to communicate, it is simply an approach we have all discovered works and works well.

Now consider for a moment how providing a single definition to a word, thus applying a “label,” can also impact the way we integrate with ourselves and our surroundings. Every time we give something a name, we also place it in a category, which fits in a well-organized system we call ecology. In other words, we separate according to like things. For example, I could say, “I am a human being. I am a white female of European American descent. I am also a mammal as is a monkey and a cat. But they are not human beings and none of us is in the same classification as amphibian which would include frogs, toads, and salamanders.” In this definition of myself, I have managed to group myself into 5 different categories. By thinking of myself belonging to one certain group I have inadvertently separated myself from other groups.

Service Project Planning Check List

This check list is a guide to help you prepare for your service project. Depending on the project your group has chosen, you may need to include some or all of these items. You may also need to add several additional items to your check list.

Name of project: _____

Date: _____

Location: _____

Task/Need	Person(s) responsible
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Permission or permits required	_____
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People to contact	_____
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Other phone calls to make	_____
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Materials needed	_____
------------------	-------

Materials that can be donated	_____
-------------------------------	-------

Calls for donated materials	_____
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Other resources/financial contributions needed	_____
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Sources for resources/financial contributions	_____
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Items to be prepared ahead of time	_____
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Transportation needs	_____
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Food needs	_____
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Promotional/advertising needs	_____
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Accessibility needs	_____
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Other	_____
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How to Use The Curriculum

Who Can Gain the Most from this Curriculum?

This curriculum is specifically written for the educator or youth worker interested in trying experiential education with middle school aged youth . It provides innovative service-learning activities that are stimulating for youth of all ability levels.

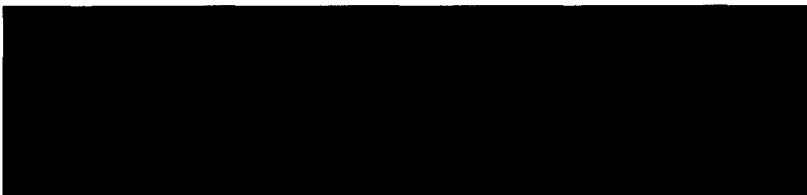
What's In Each Chapter?

There are five chapters to this curriculum based on the program's structure. getting-to-know-your games, low risk activities, the service itself, youth facilitated service and finally a reflection chapter to support remembering the philosophy.

Each chapter is written game to game, step-by-step: the goals, materials required, time required, and instructions. Each game includes the source with which the activity originally derived.

Adapting this Curriculum to Meet Your Specific Needs

- ▲ Consider the third and fourth chapters, the service chapters for a step-by-step guide on implementing service-learning into your group. These chapters have planning strategies as well as solid service projects that are meaningful.
- ▲ Consider a group already established which has a specific task already designated for the youth. The leader would like to include youth with developmental disabilities into this group. Utilize the curriculum for group-building and ability difference awareness.
- ▲ Use individual games out of each chapter, to provide some refreshing new game ideas for your program.
- ▲ Use the last chapter, *Integration*, for ideas on reflection for your group.



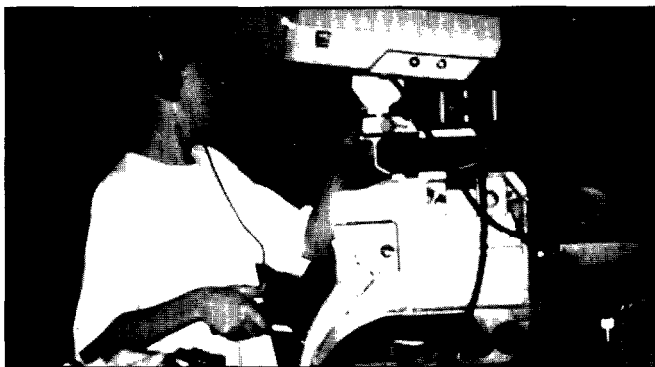
When the group begins to filter in, ask participants to sit in a chair in the circle. After everyone has arrived, select one person to be in the middle of the circle and remove that person's chair. Tell the person to go from person to person asking, "May I have this chair, please?" to which each respondent will say, "No you may not."

Explain to the participants seated that the only time they will move from their chair is when they give and receive eye contact from the person across the circle. At that time they will run as fast as possible to fill each other's chair.

The person requesting to have a chair has the opportunity to race to one of the empty chairs before one of the two running does. If he/she is able to fill a chair before another participant, the last one left in the circle without a chair then begins asking, "May I have this chair, please?" And so on.

This game must move quickly. Once participants get the hang of the game encourage them to never stay seated for any length of time. Participants should consistently be looking for eye contact with each other and then switching places. In this way, many participants are running across the circle at once.

Game continues until desired stopping point.



Experience:
**A fun game to
break the ice**

Preparation:
**You will need to
put chairs in a circle.**

Length:
**20 minutes
(maximum)**

Source:
A game offered by Jan
Mandel, U of MN, Department
of Youth Studies.

Adaptations

The activities in this curriculum require varying types of skills to participate. However, all of these activities can be adapted to accommodate individual abilities. We recommend that you keep your group's diversity in mind and adapt the activity to best suit your group, without compromising the learning that is brought about by the activity.

When considering whether or not an adaptation is necessary, or which type, the first person to consult is the individual who it involves. If there is a need for more information, a consultation with the parents, friends or teachers of the individual may be helpful. Lastly, seeking out local resources such as adaptive recreation specialists and publications may provide some insight. A list of resource materials in the area of adaptations is provided in the back of this curriculum.

You may choose to involve the whole group in deciding how an activity could be adapted so everyone can participate equally. Another suggestion is to pair up participants to work as teams, matching them up based upon complementary skills.

To get you thinking about possible ways to adapt the activities, here are two examples:

Review the activity on page #10 "Group Juggle": Consider using large balls if there are participants with mobility and/or dexterity limitations. If some participants use wheelchairs, do the entire game with everyone seated in a circle. If someone has a visual impairment, ask everyone to do the game blindfolded. If someone does not have the use of hands, everyone can kick the ball with their feet.

Review the activity on page #31 "Maze Makers": If a participant has a particular concern with being blindfolded either expressing this verbally or behaviorally, try a pair of goggles painted black on the outside. It may be that participant would be less uncomfortable if he/she can keep eyes open even if there is still something blocking vision. Also, try turning off lights and pulling shades. Participants with certain disabilities are more comfortable with "normal" environmental conditions. Having the lights off happens daily for most of us so it may feel less frightening than covering the eyes completely with cloth.



Gather into a circle. Explain that you will throw a ball of rope to someone else in the circle, but will hang on to the end of the rope. When you catch the rope, say your name and, in one or two sentences, one thing you like about yourself. Then, hold onto the rope right next to the ball and throw the ball to another person in the circle until everyone has participated. The last person throws to the leader.

Look at the rope design. Does it remind us of a map, a web, a community? What happens to our design (our community), when everyone holds the rope up high, down low, pull back and tighten the rope, walk together and loosen the rope, but do not let go. Now, ask one person to let go of the rope. Ask the group to comment on what happens to the rest of the rope. Have that person pick up the rope, next ask someone else to pull back tight on the rope. What happens to the design? Ask people, one at a time, to disrupt the web in some way, but without letting go of their rope. After each person has disrupted the web, and returned to their place, ask what is happening to the web? How does the group feel when one person really changes the web? If you are part of team, or a community, what happens when someone puts tension on the group like walking away or not doing their part? To keep the web strong and secure, what do each of us need to do? To keep a team together, what do we need to do?

To unravel the web, say your name again and something the activity made you think about. Throw the ball to the person who threw it to you when you were making the web, but don't hang on to any rope. Continue until the ball is returned to the leader.

Experience:
Getting to know each other and the concept of community building

Preparation:
You will need a large ball of sturdy rope, approximately 15 feet per person.

Length:
30 minutes

Source:
This activity was created by Jo Montie of the University of Minnesota's Institute on Community Integration and adapted for this program by the authors.

Arousal

**“Every forward step
in culture is
psychologically an
extension of
consciousness...
that an individual must
first return to the
fundamental facts of
his own being, quite
irrespective of all
authority and tradition,
and allow himself to
become conscious
of his own
distinctiveness.”
Dr. Carl Jung**

The goal of this section is to arouse participant interest by getting to know ourselves a little better and the others in our group much better!

The Leadership for Empowerment Program is based on the philosophy that young people of all abilities can be leaders instead of followers. Rather than being passive, they can actively participate and contribute. Instead of always needing help, they can in fact, offer help. George Leonard Clunsky's book, *The Ultimate Athlete* describes a universal chronology of experiences often encountered when people achieve higher potential. His theories are easily adapted to leadership development. To master our highest potential in leadership, we can with certainty, succeed when following the same pattern of experiences. *The Ultimate Athlete* begins with emotional arousal.

This first stage toward shifting from recipient/consumer to giver/leader is a getting-to-know each other stage. We must gain the trust of our group members while sparking a desire within each member to keep coming back. We must move beyond strangers or at best acquaintances to begin initiating friendship development. If we are self-conscious, we will not take the risks necessary to achieve our highest leadership potential. Use the games in this chapter, in addition to any other games, for the purpose of getting to know each other better.

If you feel that the group has not become cohesive by the end of this chapter, do not press on to the next chapter. Trust your intuitive feelings. When the fear barrier appears broken, when the cliques are less apparent and when youth without disabilities are no longer actively separating themselves from their peers with disabilities, that's when the group is working together.

Northeast Junior High students in Minneapolis were ready to move on when, several weeks into the program, a day of board games was planned and unlike the previous games played, youth without disabilities self-initiated a rotating event that allowed everyone to play every game. When a participant did not understand the rules of the game, peers actively helped in teaching those rules. The facilitator knew it was time to introduce the next chapter, Low Risks.

Where do you think people your age get preconceived ideas about each other before they even have met? Examples:

- ▲ From TV and the movies
- ▲ From things other friends say
- ▲ From things their parents say
- ▲ From books and magazines
- ▲ From not knowing anyone who is like the person they think is different.

A preconceived idea about someone is called a stereotype. When we decide what others are like based on stereotypes, it's easier to exclude them from our circle of friends or team.

Name some groups that people might prejudge or stereotype. Examples:

- ▲ people with disabilities/people without disabilities
- ▲ people of color/white people
- ▲ girls/women
- ▲ boys/men
- ▲ lesbian/gay/straight
- ▲ age
- ▲ religion
- ▲ rich people/poor people
- ▲ people who live in the city/in the suburbs/in rural areas

What makes getting to know someone who seems different from us so hard?

- ▲ What can happen when we try to become friends with someone very different from us?
- ▲ What are the risks?
- ▲ What is worth those risks?
- ▲ Think about a time when you felt excluded. How did you feel?
- ▲ What about when you felt included. How did you feel then?

Have youth look at their lists.

Feeling included, feels better than feeling excluded, doesn't it? Being aware of how it feels to be included or excluded is an important skill for making new friends, especially if some of these people seem really different from you at first. ***Tell everyone what a great job they did!***

People who know so much about stereotypes are the best people to show the world how wrong stereotypes can be! They are also the best friends to have.



Experience:
Learning who's who

Preparation:
You will need
several balls. It is
particularly fun when
the first few are
regular tennis balls,
but then some are
very different like
using a rubber
chicken, a skoosh ball,
a nerf ball, etc.

Length:
20 minutes

Have the group stand in a circle. Begin with one ball. When the ball is with a participant, that participant will say his/her name and the name of another participant to whom they will toss the ball. Each participant should attempt remembering who they receive the ball from and to whom they toss the ball.

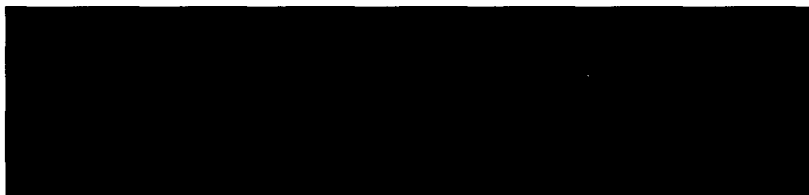
As the facilitator, begin with yourself, saying, "I'm _____, here you go, _____." Then throw the ball to that participant. Every participant can receive the ball only once.

The last participant to receive the ball will return the ball to the facilitator. At this time, say, "let's try it faster." Start sending the ball around saying each one's own name and the name to whom each is passing the ball. After the ball gets to the third participant, throw in a new ball. Then another.

The first time new balls are introduced will naturally cause disruption. Stop the group and ask what might be needed to make this successful. Let the group come up with some guidelines for each other and try again. Concentrating, listening, helping each other are key factors for success.

Try the juggle again. Don't forget to say names during the juggle. Keep doing it until everyone is successful. If this happens quickly increase the challenge by trying to do the juggle backwards or adding more balls.





Break the group into two teams. Teams line up facing each other with about 45 feet of space between the teams. One team starts as the Actors the other the Guessers. The Actors huddle together to decide on two things:

Where are they from? (i.e. Texas)

What's their occupation? (i.e. Chicken Pluckers)

When they are ready follow this sequence:

Actors: Here We Come! (Actors take 2 steps forward)

Guessers: Where are you from? (Guessers take 2 steps forward)

Actors: Texas (Actors take 2 steps forward)

Guessers: What's your trade? (Guessers take 2 steps forward)

Actors: Lemonade! (Actors take 2 steps forward)

Guessers: Well show us some if you're not afraid! (Guessers take 2 steps forward)

This is when the actors put on the performance of their lives acting like "Texas Chicken Pluckers," or whatever occupation they chose. As soon as a Guesser calls out the correct occupation being acted the guessers can race to try and tag any actors. The actors must try to run back behind their goal line before being tagged. Any actors tagged will join the Guesser side and now switch the roles. Game is played until all participants are on one team.

Experience:
**Loosening up our
minds and bodies**

Preparation:
**You will need a large
enough empty room
to work.**

Length:
15 minutes



Experience:
Processing diversity
within the group

Preparation:
You will need
a VCR with
television monitor;
a comfortable space
for viewing;
the video, "Beyond
Boundaries"
(included with this
curriculum)
newsprint/markers or
chalkboard/chalk.

Length:
Approximately
1 hour

Ask youth what they think about films made in Hollywood using the following questions: ***"What movies have you seen lately?"***

- ▲ What did you like about them?
- ▲ What didn't you like?
- ▲ What movies have you seen lately that star young people your age?
- ▲ Did you like those movies?
- ▲ Do you think people in Hollywood understand what's going on with people your age?

Explain: We are about to see a video that was not made by big wigs in Hollywood. It was made by young people at a camp who wanted to tell the world what happened at their camp.


Watch the video, ***"Beyond Boundaries."***

After watching the video ask the following, generating responses after each question:

- ▲ What did you think of the video?
- ▲ What was the message the young people hoped to leave with us?
- ▲ Did you learn anything new watching the video?
- ▲ How hard or easy do you think it was for the youth at the camp, who didn't know each other, and who had differing abilities, to become comfortable with each other? Why?

Explain: "It's important for people with diverse abilities, backgrounds, and values to become accepting of and comfortable with each other. Youth with disabilities are taking classes with youth without disabilities now and other young people celebrate their native customs to promote respect for all people. Everywhere we are learning how to work and play together, instead of separately. But still, there are people who form opinions about others they don't know."

- ▲ In the video, what preconceived opinions did some youth have? Were they true?
- ▲ What did everyone learn about working together and helping each other?



Break up into teams of two. Pass out one fruit to each team. Make sure that a few teams receive an unusual fruit. Ask teams to observe their fruit. “What is the name of the fruit? What color is it? Is this the only color it comes in? Where is it grown? Has either teammate eaten this fruit before? Do they like it or dislike it? etc.”

After this discussion, reconvene the group (stay in pairs) and ask each team to tell about some important points they noticed or think about their fruit.

Offer each team the opportunity to eat their fruit (plates, etc. should be available at a separate table). Then ask teams to talk again about why they chose to eat or not to eat their particular fruit. Generate conversation such as: *How do young people feel about taking risk in their lives? What kinds of things do youth consider as risk-taking? What consequences can happen from taking risk? Is fear involved, is failure? Is it the unfamiliarity of something that keeps us from trying something?* Offer unknown fruits to the whole group. Was anything surprising about the unknown fruits? What?

We often use a person’s looks as the determining factor in accepting that person. Looks can be deceiving, though some of us may look very different on the outside, inside we may have many of the same interests and dreams. Conversely, we may think we are going to like someone based on appearances, yet when we get to know that person we realize he/she doesn’t share the same interests at all.

Experience:
Accepting differences

Preparation:
You will need to buy several fruits (a few should be familiar like apples while others less familiar like the exotic passion fruits), plates, napkins, plastic knives and forks

Length:
40 minutes

Source:
Developed by Peter Marker,
Detached Outreach Worker at
the Ridgedale Branch YMCA,
Minneapolis, Minnesota.

Experience:
Group fun

Preparation:
You will need
an empty space in
which to work.

Length:
10 minutes

Gather the group in a large circle. Begin by showing the whole group a series of animal configurations which will require three people standing next to each other to create:

Elephant: The middle person, of the three selected, puts two hands together in fists and holds up the nose. The participants on each side hold up one hand with five fingers spread out against each of the middle person's ears.

Giraffe: The middle person stands still while participants on each side bend over forward.

Rabbit: The middle person puts hands together in fists and holds behind his/her body's rear end. Participants on each side hold one hand with index and middle fingers sticking up out of fist against the middle person's ears.

Kangaroo: The middle person cups hands like a pocket and places against stomach. Participants on each side hold up one arm curved out like a kangaroo in front of the person in the middle.

The facilitator then will stand in the middle of the circle. Start slowly and spin in the middle of the circle then stop and point at one participant. Say one of the four animal choices. The person selected will assume the position of the middle part of the animal and the participants on each side of this person must assume the rest of the animal. Repeat, speeding up as they remember each configuration.



Divide the group into pairs. If you have an odd number of participants, make one group of three. Give the pairs these instructions: Face your partner. Stand two arm-lengths apart. Stand with your legs hip-distance apart, arms at your sides. Decide who will be the leader and who will be the follower. You will both have a turn as a leader and a follower. Make eye contact with your partner. Now the leader should begin to move slowly while the follower copies the movement as though looking in the mirror.

After a few minutes, switch the roles of leader and follower. Remind the pairs that the movements must be kept slow, easy to follow, and need to be done at the same time the leader is doing them.

Now ask the pairs to try silently passing the role of leader back and forth between each other. As they practice, anyone watching should not be able to tell who is leading and who is following.

After you have asked the pairs to stop, suggest that when groups are working cooperatively together, it's a lot like this activity: It's hard to tell who's leading and who's following because everyone is leading and following!

Experience:
To build cooperation, communication, and self expression skills

Preparation:
You will need a large space in which to work.

Length:
10 minutes

Source:
Project CREATE Training Manual. Project CREATE is a conflict resolution program of the Twin Cities Educators for Social Responsibility.

Experience:
Group fun

Preparation:
**You will need an empty
space with four walls
easily defined.**

Length:
15 minutes

Voice Tag is like regular Tag only the designated "it" player uses his/her voice to tag people instead of hands. Here is how it works. Play the game in a space where there are 4 walls connecting. The walls are "base." "It" stands in the middle of the space.

The object is to tag "it" out by touching him/her. Players must let go of base to try to tag "it." "It" can only tag players by making direct eye contact and making a sound.

If a player is tagged by "it," he/she must fall to the ground as if to be dead. Other players can risk their own safety by venturing off the base to tag a dead player back into the game. Once "it" has been tagged, the player who tagged "it" becomes "it." The "ex-it" gets on base to play. Rules to reinforce beforehand:

1. The facilitator should rule any unsure tags.
2. There should be no rough hitting. A tap is plenty.
3. Players must leave base to pursue "It" or bring dead players back into the game.
4. "It" must make eye contact for his voice tag to work. NO RANDOM voice throws.

Source:
A game offered at the
Experimental Theatre Wing,
New York University.





Tape a finish line at one end of a large space. Everyone stands at the other end of the space in a straight line.

The group is going to participate in a race, but the object of this race is to finish at the same time.

The group should be encouraged to assist others if necessary during the race to help keep everyone moving along at the same speed.

Experience:
Team sharing

Preparation:
You will need masking tape.

Length:
10 minutes



Source:
This game can be found in
Non-Competitive Games
compiled by Susan Butler.

Experience:
Team Sharing

Preparation:
You will need one plastic bowling pin and several small to medium sized balls.

Length:
15 minutes


Source:

This game can be found in Noncompetitive Games for People of All Ages, compiled by Susan Butler.

Set a pin at the end of the space. Hand everyone a ball (different color or labeled for each person). One person starts the game off by rolling his/her ball toward the pin trying to get it as close as possible without knocking it over. Each person after must then try to hit the ball that is closest to the pin.

The object of this game is to get a ball as close to the pin as possible without knocking it over. Should anyone knock the pin over, the game begins over and the person who was responsible for knocking the pin over starts off the next game.





Set up the sports into separate stations. Break into teams appropriate to complete your relay, giving a colored flag to each team. The object of the game is to complete the relay race in the fastest time using all the equipment correctly and including every teammate fully. Teams will decide together who will be designated for each sport. When one or more members participating in the first sport completes their part they will run with the flag to the next station in the relay. One catch...participants must use their weaker arm in all sports that require arm use.

T-ball: Place three cones in the hitting area and provide points for balls hit into each section.

Bowling: Establish the reason for an adaptive ramp telling players that they must imagine they have no use of their hands at this station. Participants must determine how they will put the bowling ball on the ramp and use another means of rolling it down the ramp. (Hint: Other teammates may provide help if asked to place the ball on the ramp.)

Basketball: Set up two teams facing each other, seated in chairs. Put a garbage can at the end of one side of the two teams. The ball must be thrown into the garbage can using only one hand.

With each sport be creative in the rules and set-up of the game to make it fun and informative at the same time. Encourage teams to be creative in their problem-solving with the various adaptive sports being played also.

Experience:
Understanding ability differences

Preparation:
You will need the use of several different types of adaptive equipment and other accessible equipment; (try to borrow these items - the Special Education Departments of schools may have some things, while organizations that deal in physical therapy will also be a good resource); a large space such as a large field or empty parking lot.

Length:
Full Class

Source:
Developed by Kathy Truax,
Youth Development Specialist
for the Minneapolis Metro
area YMCAs.

Experience:
**Learning ways to
communicate when
language is a barrier
including everyone
regardless of
stereotypes.**

Preparation:
Masking tape.
For each participant:
**draw simple geometric
shapes on a 5x7 paper
(i.e. 3 triangles, 3
squares), color the
figures the same
(triangles all blue, etc.).
Draw and color one to
three figures differently:
such as an star-orange,
a figure 8-purple).**

Length:
30 minutes

Source: A game created with inmates in Sing Sing Prison by Jay Lieske, State Coordinator for New York's Alternatives to Violence Project.

Gather everyone in a circle. Explain that there is to be absolutely no talking throughout the duration of the game. Have the group remain in the circle while you tape a piece of paper with one of the figures on each person's back. Choose one to three participants, depending on the group's size, to wear the completely different figures. All other participants should be wearing a figure that at least one other participant in the group is also wearing. Once everyone has a figure taped to his/her back, begin the game, by saying, "Go ahead and mill, but no talking."

As they mill about the room remind them, if necessary, not to talk. Whatever happens, allow. Some may help others group up with like figures. Others may try to discourage this.

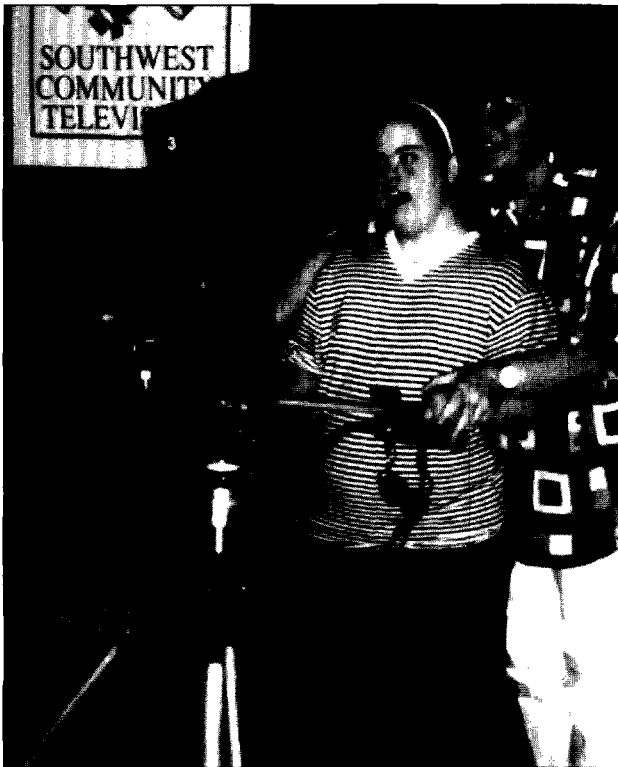
After about 15 minutes, ask the group to pull back in a circle. Encourage discussion. How did it feel to be given hardly any rules to follow? What kinds of ways did you communicate without talking? For those that didn't have any figures like anyone else, did you feel left out? If so, did you find yourselves joining other milling participants that seemed left out?



Have a group of 8-12 participants (you need to have an even number) face each other in a tight circle. Everyone sticks their right hand in and grabs the hand of someone else across from them.

Then everyone sticks their left hand in and grabs the hand of someone else so that everyone is holding two different hands. Nobody directly next to each other should hold hands or the knot will never untangle.

The group has to untangle themselves from the knot into a hand-in-hand circle.



Experience:
**To problem solve
as a group**

Preparation:
**You will need a space
big enough for
the group.**

Length:
**Not less than
15 minutes**

Source:
This activity is an experiential exercise commonly used in camp and high adventure programs. It was first published in the New Games Book.

Experience:
Group fun

Preparation:

You will need

**4-5 small bags with
5 unrelated objects
placed in each bag.
(i.e. brush, pop can,
pen, gloves).**

Length:
30 minutes

Break up group into teams of three or four. Hand each team a bag with the 5 unrelated objects in it.

Ask teams to take about 15 minutes to take all their props and make a short skit using each person and each prop.

Then have each group show their skit. Offer an incentive like color pens, book markers, etc. for the best skit.





Have everyone stand in a circle. Each person in the circle is blindfolded. The participants grab (with both hands) onto the rope that extends around the inside of the circle. Once everyone has a hold of the rope, the rope ends should meet together at one person who will hold onto each end, closing the circle.

The group is asked to decide on a geometric figure. Any figure will be fine: diamond, triangle, pentagon, etc. When the group has agreed on a figure, instruct the group to make the figure with their rope without letting go of the rope.

When the group agrees as a whole that the figure is as close as it can possibly get, everyone will place their section of the rope on the floor, stand back and look at their work.



Experience:
Learning to
communicate
effectively

Preparation:
You will need one very
long rope or several
tied together.

Length:
20 minutes

Source:
Offered as an experiential
activity by the staff of
YMCA Camp Ihduhapi in
Loretto, MN .

Encounter

"The truth is that part of the essence of mountain climbing (Growth and Development) is to push oneself to one's limits. Inevitably, this involves risk; otherwise they would not be one's limits. This is not to say that you deliberately try something you know you can't do. But you deliberately try something which you are not sure you can do."

Woodrow Wilson Sayre

The goal of this section is to encounter our unique talents and skills as individuals and as a team with a safe introduction to low risk activities.

Now that your group feels more relaxed and has integrated naturally as a team or circle of friends, we are ready to move to the second stage toward achieving the paradigm shift – the encounter stage. Different from the getting-to-know you games, low-risk activities involve more human contact, more thought, and the experience of trying something that may be out of our normal comfort zone.

Low-risk activities are commonly associated with camp programs (high adventure, outdoors) . While this is true, there are a number of low-risk games which require little to no spotting experience and are equally as challenging for the entire group. The following is a selection of these kind of activities. Refer to the resources in the back of this text for a listing of other books that provide other low-risk activities.

For most of us, experiencing risk is a part of life. It evokes feelings such as fear and anxiety in taking the risk, joy and even ecstasy from succeeding at the risk. Although we are similar, we will not understand the meaning of respect for all people until we can recognize each other as unique and talented individuals.

Service Treks, an annual 4-day leadership conference at Camp Ihduhapi in Loretto, MN, has found consistent success in bringing together diverse young people thanks to a balanced, orderly design which always incorporates levels of low and high risk team-building before venturing into service. This was the response of one parent after seeing the participants at the end of this conference, "Service Treks focused on what kids could do; not on what they couldn't do. It was great to see everyone comfortable with each other and feeling so good."



Bring the group to the rope swing already in place. Have everyone stand on one side of the swing behind the marked line. Place the open container of water on the ground on this side also.

Repeat the following story: As employees of the Nuclear Power Plant, having just finished your exciting Amazon trip, the Government of Peru heard you were in the region and calls upon you for help. Your expertise in handling dangerous chemicals with delicacy has earned you world-renowned fame. Peru asks you to retrieve a powerful medicine that can only be extracted from a plant across the largest canyon in the world. This medicine is a crucial remedy for many Peruvian illnesses. Graciously, you accept the mission. Having just completed the first step, securing the liquid that makes the medicine, you must now get every member of the team plus the medicine safely across the canyon to the other side. Should any member touch the ground in front of the marked line on the other side or should the container drop, it will mean disaster as that person and/or container will fall into the bottomless cavern. In other words, you have to start all over.



Experience:
Problem-solving

Preparation:
You will need a rope swing hanging from a suitable fixed pole or tree; mark a line with tape about 10 feet from the swing's stationary position on both sides of the swing; a small open container with water in it.

Length:
30 minutes

Source:
Offered as a low-risk activity for group building at the YMCA Camp Ihduhapi in Loretto, MN.

Experience:
Solving problems
as a team

Preparation:
You will need a long
rope and tape to mark
a long, straight line
along the floor.
It should be long
enough for
participants to
stand in a line on it.

Length:
20 minutes

Source:

Offered as an experiential activity by the staff of YMCA Camp Ihduhapi in Loretto, MN and adapted by the author to serve any setting.

Have everyone stand side by side in two straight lines along the tape line on the floor. The group is divided in half with each side facing each other. Without stepping off the tape line, one side must switch with the other. Use a story to help the youth get more involved.

For example: You are in Chicago. One side of the line are Cubs fans located in the south end of town. The other side of the line are Sox fans, located in the north end of town. Only one road is open (that being the line on the floor). The Cubs fans need to head north while the Sox fans are heading south. Without going off the road, each set of fans need to reach their game.

Solution: There are many ways to approach the task. Two successful variations are:

- ▲ Hugging each other as each person passes to help them by, or
- ▲ Crouching down low and stepping over the person until they are at the end of their correct side.

Take as much time as needed for the team to resolve the problem. Remind them that it has been done before!

As the facilitator, you should always maintain safety first. There is risk involved, that is part of the objective of the activity. However, remind everyone to plan thoughtfully before taking action. As well, you can remain outside the activity spotting shaky plans when necessary and aiding in providing physical support or verbal approval.



Blindfold half the group to play Maze Mice. Give the other half a long rope to make a maze with their bodies and chairs as anchors. Some participants can hold the rope up above their heads, others can hold the rope at their waists, and still others can bring the rope down low to the ground. Remember to have a few dead ends in your maze.

After the maze is built, those blindfolded will be led to the beginning of the maze and, placing their hands on the rope, instructed to follow the rope to its finish line. The last maze anchor person will tap each mouse twice on the shoulder when they're at the end. Have the Maze Makers and Mice switch.



Experience:
Building trust

Preparation:
You will need blindfolds
for the participants;
a long rope or several
tied together.

Length:
15 minutes

Source:
A low-risk activity commonly
used in Ropes Courses at
camp, adapted by the author
to fit any setting and involve
everyone.

Experience:
**Taking care of each
other**

Preparation:
**You will need a large
field or other
appropriate space
available;
2 empty milk cartons;
punch as many
holes as there are
participants around
one of the two
cartons; secure
strings (1 yard long)
into each hole.**

Length:
30 minutes

Source:

A low-risk activity provided by
the YMCA Camp Ihduhapi staff
in Loretto, MN.


Fill the carton with strings attached to it with water and place in the middle of the large space. Pull all the strings taut. Place the empty carton a little distance away. Ask participants to grasp one string until all participants have their own string.

Describe the following story: You are all employees of the Nuclear Power Plant in Somewhere, USA. Your power plant has just shut down. To ensure continued smooth operations, you must resort to manual labor. Each team member must assist in lifting the carton in front of you by the strings only, as it is filled with dangerous nuclear chemicals, and carry it to the drop off point being the empty carton seen a few yards away. At the drop off point, the can of nuclear chemicals must be poured into the empty can. If the chemical should spill onto the ground it will cause a powerful nuclear explosion killing you and everyone in Somewhere, USA. You may now begin.

Participants should be given time to sort through the task at hand. To solve the problem, one teammate will walk with his string over or under the carton of water to cause the carton of water to effectively tilt and pour cleanly into the empty carton.

The 2 rules should be clearly stated :

- ▲ Do not let go of your string; and
- ▲ Do not touch the 2 cartons in any way.



Start with Pass A Face: Everyone gets in a circle. At first, the facilitator should lead the game. The facilitator begins by making a funny face and passes it to the person on his/her right. Continue to pass the face around the circle, watching closely for changes. The face should be a duplication of the face immediately being passed. Make eye contact with each person. Remember to copy the person immediately giving the face and not the original face. After a few times around the circle, start a new face. Eventually, designate a new leader to begin a new face.

Next step up...Pass a Sound with a Face: The leader pairs a funny face with an unusual sound. Both the face and the sound are passed in the same manner as the Pass a Face Game. Encourage leaders to be spontaneous! Whatever comes out, go with.

Two Steps up...Pass a Sound with a Movement: The leader makes a full bodily movement paired with a sound. Again, follow the same steps as for the Pass a Face Game. The movement should be spontaneous, making use of arms, legs, hips, back, whatever.

Experience:
Becoming comfortable
with each other

Preparation:
You will need a large
space in which to
work.

Length:
10 minutes

Source:
Viola Spolin's Improvisation
for the Theater

Experience:
Building trust

Preparation:
**You will need enough
blindfolds for all
participants;
an obstacle course
arranged before class
with the various
desks, chairs, and
other odds and ends
around the room.**

Length:
30 minutes

Source:


Developed by Augusto Boal,
Theatre of the Oppressed.
This activity was adapted by
the author to best serve this
curriculum.

Break into teams of three. Teams decide together on a journey. Blind fold one person in each group. Do not force anyone to be blindfolded. The blindfolded participant will be the Journeyer. The two others will be the Guides.

Each team should take their journey alone for safety. It is up to the Guides to create the journey for the Journeyer. If the Guides are taking the Journeyer to another planet they should describe the world as detailed as possible through sounds, actions, etc. Encourage Guides to use the obstacles in the space to their advantage. Maybe two chairs become two jagged rocks to pass through or a table is a dark cave through which to crawl.

Switch roles for others to play the Journeyer on a new journey.





Break up into teams of three. Tell each team to create a new kind of machine. Each teammate must have a function. Encourage teams to use their voices and big bodily movements to make this machine come alive. After a few minutes, bring everyone together so each team can perform their machine for the whole group. Encourage teams to get bigger with their movements and more outrageous with their sounds. Call out, "Bigger than life! Bigger than life!"

Talk about each performance briefly. Ask the group to guess what kinds of machines are being shown. Ask, "What do you think this machine is supposed to do? What did this team do that really made you believe they were a machine? What could they do to make their machine even better?"

Ask teams "What is the function of your machine, what is it supposed to do? Did you name your machine? Can you make the sounds consistent, more repetitious, louder?" This advice will help each team put commitment to their work and give them the feeling that they are in fact, inventors of a new machine. Invite youth watching to join in making the machine's purpose clearer.

Experience:
Exploring the
imagination

Preparation:
You will need a large
space free of tables,
chairs, etc.
in which to work.

Length:
15 minutes

Source:
A game commonly used in
improvisational drama classes.

Experience:
Team building

Preparation:
**You will need a large
empty room.**

Length:
15 minutes

Divide the group into two teams. Position each team in a single straight line opposite the other team. The object of the game is for team A to get team B to A's side of the room and then for team B to get team A to B's side of the room.

Teams may talk amongst themselves on accomplishing this task, however, each teammate must participate in some way in at least one carry. Teams should come to an understanding that they may piggyback people over, cart them on their backs, slide them... whatever it takes to get each person carried over one at a time.



Source:

This game has been played as an experiential exercise for students at the Experimental Theatre Wing, New York University.

Peak

The goal of this section is to experience servicing the community.

When we utilize service-learning as an educational and empowering tool, the Leadership for Empowerment Program follows the National Youth Service Learning Model Theory based on “What, So What, and Now What?” The “What?” in the National Youth Leadership Council’s Diagram is the service itself. What is it?

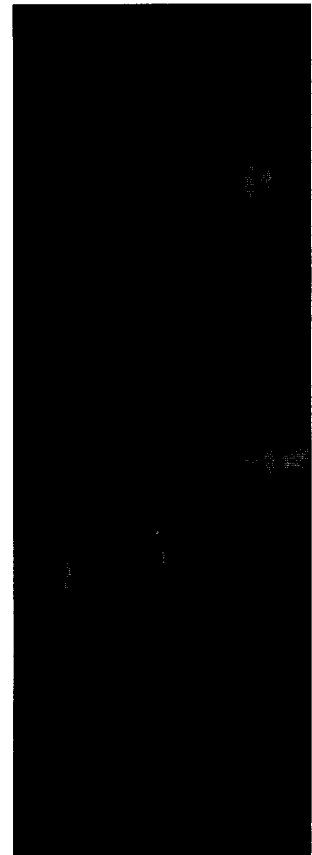
Participants now understand each others’ likes and dislikes, they have laughed together, shared stories and recognized each other for their unique and individual personalities. It is at this time that participants are most ready to fully absorb the transition from receiver to provider, in essence the peak experience in the paradigm shift.

The community service aspect should be a meaningful one. Picking up cans cannot be meaningful as just an act of picking up litter. Rather, the art of service is in the meaning behind that act. The following pages will offer a sampling of simple to more complicated projects which can be used as your guide to serving the community in a variety of beneficial and meaningful ways.

When Moorhead Junior High School's Leadership for Empowerment Program set out to seed a plot of land along a roadside, many considered it kind of boring at first. What they were to find out later was that the area which seemed so small at first, turned into a vast wildflower field, restoring that part of the city to it's natural ecological state. At the same time, the group displayed their effort for all who drove by to see. This project resulted in both educational awareness for the community about native prairies and rebeautifying an area previously neglected.

**“Action is
eloquence.”**

William Shakespeare



Experience:
Exploring the
imagination

Preparation:
You will need a large
space free of tables,
chairs, etc. in which
to work.

Length:
15 minutes


Source:
A game commonly used in
improvisational drama classes.

Break up the group into teams of two. Tell each team to take a few minutes to make a "Fantastic Animal" where each partner must be joined somehow to make a single animal. Encourage trying a wide range of vocal sounds and movements. Coach pairs to take risks. Have each pair name their animal.

After 6-7 minutes reconvene the group to perform their animals. Instruct each team to walk as the animal from one end of the room to the other, stopping in the middle to have a quick, pretend, bite to eat as the animal character.

Coaching: Always use a story to tell the directions. **Example:** You are an animal in a jungle on the planet Xtonea. Xtonea has a variety of strange animals, etc.





With the group all together, invite one participant to play a sculptor or artist. Invite four more to stand in the center of the space and play the “clay.” The participants playing “clay” will allow the sculptor to move them around to whatever position the sculptor wants them to take.

Using your list and beginning with the simpler words, tell the sculptor, “Sculpt your clay people into the positions that you think best describes the word, ‘friend.’” Encourage the participants not to talk. This is a problem-solving game in communication. When the sculptor has completed his/her sculpture ask the clay people to hold their positions.

Ask those watching if they think the sculpture does a good job describing the word “friend.” Does anyone have another idea of how to describe the word? If so, that participant may also get up and become a sculptor, resculpting the clay people into a new model of the word. Continue until everyone watching has the opportunity to resculpt if they wish.

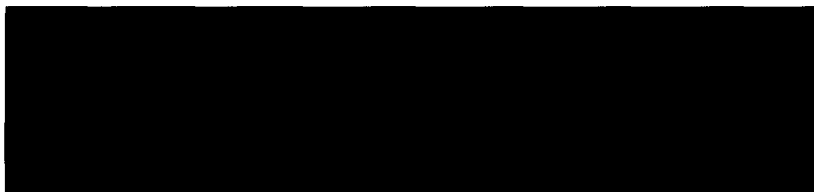
Then move on to a new word with a new group of clay people and a new sculptor. Repeat until all words from your list have been sculpted. Ask the participants if there are any other words they think represent Community Service. If so, sculpt these words as well.

Experience:
**Understanding the
service piece**

Preparation:
**You will need a list of
nouns related to the
concept of Community
Service
(i.e. sharing; family;
community service;
diversity; friends;
celebration; etc.)**

Length:
25 minutes

Source:
This exercise has been
adapted by the author from
exercises created by Augusto
Boal, Theater of the
Oppressed.



Experience:
**Learning we are all
vulnerable at times**

Preparation:
**You will need a large
area to work,
preferably outdoors,
with enough places
around for hiding;
cards made with
pictures of a different
type of animal on each.**

Length:
1 hour

Source:

This game is an adaptation of a game that can be found in "Teaching Kids to Love the Earth" by M. Herman, J. Passineau, A. Schimpf, and P. Treuer.

This is a hide and seek game with a twist. Break the group into teams of two. Pass out one animal card to each team. There should be a mix of prey and predators. (For example, deer, wolf, squirrel, cat, rabbit, fox, etc.) Each team will play the animal on their card but will not tell the others in the group which animal they are playing.

Designate a home base and mark the boundaries clearly to avoid participants traveling too far and getting lost. Position yourself at the home base and tell participants when hiding to always be sure they can see you from their hiding place to avoid anyone getting lost. Provide participants with a signal, either a sound or visual aid you will give to end the game. Remind participants that they are travelling as pairs. Each will work to accommodate the others' needs.

The object of the game is to play out being the assigned animal.

Thus, anyone playing prey must do everything they can to avoid being caught and anyone playing predator must do everything they can to catch someone.

Example: A fox may not be so concerned about hiding except when locked onto his/her prey. Likewise, a wolf will not want to attack the fox, rather it will seek out animals he believes to be his prey.

When predators catch their prey, those teams will return to base. Eventually the game will have to end. Animals still roaming will have survived one more day in the world of the fittest.

Encourage discussion. "Did you begin to feel like your animal? Did you feel scared, confident, sly, etc.? Did you have trouble travelling as a pair? Were you able to work out a good plan together? What do you think it would have been like if you were alone? How important is it to stick together and help each other?" Etc.



Break group into teams of three to four. Hand out garbage bags to each team along with rubber gloves for everyone. Decide on a good sized space to clean up. It might be the school yard, a park or neighborhood nearby. Teams will spend 30 minutes on their own trying to fill the list. After, see who collected the most items on the list. Give an appropriate amount of points for each item found according to difficulty. Offer incentive for collecting more than the number recommended on the list. Be prepared to give everyone a treat for all their hard work.

Ideas List:

- 1 6-pack plastic ring
- 3 paper bags
- 10 cigarette butts
- 1 frisbee
- 2 styrofoam containers
- 5 Hi-C juice boxes
- 10 pop cans
- 15 pencils
- 2 glass bottles
- 3 food wrappers

Bonus Points:

Any type of hair pin, toy, cosmetic container, hair product container.

Remember:

Discuss why litter shouldn't be left on the ground. What happens when a small animal or bird mistakes one of these items for food? What happens if glass breaks and is left on the ground? What happens when rain washes litter into the rivers and streams? Make sure everything discussed comes back to how litter effects us. Make a list of the most commonly found litter to keep as a reference for future awareness.

Experience:
**What's so bad
about littering?**

Preparation:
**You will need 4 copies
of a list of items often
found littered on the
ground; several large
garbage bags; rubber
gloves for everyone;
a team prize for the
winners (extra for
everyone).**

Length:
1 hour

Source:

This game can be found in
"Earth Book for Kids" by Linda
Schwartz.



Ask for the help of the youth in the group in brainstorming what needs to be done to plan the service project. Develop a checklist of tasks which need to be completed in undertaking this project (planning list on page 6). This will be an opportunity to utilize the many skills your participants bring to your group. For example, some kids could make phone calls, others could design posters, others could count supplies and so on. Everyone will have a skill or interest to contribute. Your job will be to make sure interests are sparked and skills are used!

Go over the check list step by step and determine what needs to be done to prepare for the service project. For example, you will want to ask these kinds of questions:

- ▲ Do we need to make phone calls? To whom?
- ▲ Do we need to get materials? Where? Paid for by whom?
- ▲ Do we need to make posters or advertise in some way?
- ▲ Do we need to get permits or permission to do our project? From whom?

Ask kids to volunteer for various tasks. Let them know that some members may need to be assigned to certain tasks to make sure everything gets done.

Make sure each group member writes down their tasks on their planning check lists, names of partners they will be working with, and any other helpful information. One person will need to write down a master task list!

Spend the rest of the time completing as many planning and preparation activities as you are able.

Schedule additional preparation time as needed.

The following pages offer service projects planned and implemented which were found to be effective and fun.

- ▲ Fill any spray or squirt bottles collected with some paint. Fill the water guns with paint.
- ▲ Using the masking tape create a silhouette of the scene or block out the words to the slogan that the group has decided to paint on the wall. On a large wall, you will want to make sure the scene or slogan is taped large enough to fill the wall space nicely. Stand back a little to see if it looks good. Once the image is taped, the wall may begin its transformation.

Hand out smocks to anyone needing them. Begin by designating a pitcher's mound. To avoid a chaotic mess, have participants one at a time, take either a plastic bag filled with paint or a tennis ball dipped in paint and throw it at the wall to create a splattered design. Do this until all bags are used. Encourage stronger throwers to throw higher on the wall. It may take a couple of tries to find the right place to stand and the strength necessary to break the bags.

Next, let a few people at a time walk closer to the wall using the sprayers, squirters, and water guns. Also, dip the brushes into the paint and flick them at the wall. Youth with severe physical disabilities may find this a more successful option.

During painting it is very important to allow the participants' creativity to be uninhibited. The best murals will speak the youths' thoughts, not the leader's. Ideas about creating images or using objects in the mural should come from the youth. This will give them a true sense of pride. Besides, remind yourself as well as the group, that if it doesn't look good it can always be repainted. Also, keep the discussion open to allow for changes. Maybe someone will suddenly have a great idea at the last second. Open discussion will keep it a true group accomplishment.

Discuss with the group why this is a great way to be environmentally aware. Taking care of our planet is about more than just taking care of the plants and animals. It's about keeping everything beautiful. If all things are kept up nicely, people will be more motivated to continue to take care of everything. And finally, this project teaches others to be environmentally conscious. Anyone who sees this mural will think about caring more for the environment, even if it's just for a second.

When the paint is dry, remove the tape to see the image or slogan left in the base coat color. You may need to wait a day or so for the paint to be dry enough to remove the tape.

Preparation:

Day two: different sized brushes; ladders; a few tennis balls; several large paint tarps; several cans of different colored exterior paint; several rolls of wide masking tape; a box of sandwich bags; a few water guns; smocks/paint shirts for all.

Length:

Up to 2 full hours from preparation to clean-up

Source:

This art project was developed by Joe Sulentic and Laurie Pearson from the Chrestomathy Day Program in Minneapolis, MN. Both Joe and Laurie have dedicated their careers to developing meaningful, quality art projects to include individuals with the most severe physical disabilities and developmental disabilities.

Experience:
Working to keep
man-made things
beautiful

Preparation:
Day one: you will need a
wall, inside or outside,
subject to graffiti;
enough of the same
color paint to cover the
wall in two coats;
several large paint
tarps; smocks/ paint
shirts for all;
paint brushes, rollers,
long handles for rollers;
a couple of ladders *

Length:
Up to 2 full hours from
preparation to clean-up

This is an art project virtually anyone can enjoy doing. On the first day, bring the group out to the sight, paint the wall once or twice with one color paint. Make sure the tarps are spread out on the ground in front of the wall to avoid spills and drips on the ground below.

Before painting, define the rules, tell participants, "Today we are going to show how graffiti can be turned into beauty. We are going to paint a mural together telling how we feel about the environment. But before we can begin we need everyone to follow a very important rule: Absolutely no one should deliberately try to get paint on anyone or anything other than the wall being painted. Understand? Good!"

As participants paint, ask them to begin thinking about and talking to each other about what they want their mural to display. Do they want a slogan? (i.e. Just Say Recycle! or Pick Up or Put Up!) Do they want to have a particular scene showing an environmental cause. (i.e. Young people holding hands in a line with a tree behind every young person; a giant garbage can with various littered objects falling in, etc.)

If the youth have a specific scene they wish to paint, remind them it shouldn't be too complicated. Decide together as a group what to paint. Perhaps ask a few participants to work on a rough draft to bring to the next meeting. Make sure plenty of time is allotted to clean up and put supplies away neatly.

Day Two: Remind everyone of their agreement not to throw or smear paint at anything but the intended wall. Break youth into teams to do the following tasks:

- ▲ Begin filling plastic bags 1/3 full of different color paint. Tie the bags off in a knot. Once this is done put them all together in a pile.



This project is particularly simple to accomplish. All you need are the tools, the seeds and the place.

Take your group to the area selected. Show them the site and ask them how they think it looks. Perhaps they will say it's pretty ugly, full of weeds, or just plain barren. Discuss how easy it is to forget that nature and the community coexist, when it seems we're always plowing nature away for community building and leaving places like this behind. But if we look outside and see beautiful flowers and trees and hear birds and other animals we are more likely to think, "This is so nice. I should make sure it always stays nice." Ask participants to suggest other benefits to rebeautifying places. You are now ready to begin the project. The project itself may take time but is fairly simple. Weed the area, loosen the soil up with hoes, spread the seeds, cover with soil, and water the area. Then wait a few months to see the result.

If you would like to continue the project, adopt the area: weeding, pulling out weaker flowers in case of crowding, and picking up the litter at different times of the year. Get a chart that will help distinguish between flowers and weeds so you don't weed out all your flowers. Even try some creative landscaping. Ask the participants for ideas on maintaining the area and making it a real eye-catcher.

Experience:
**Taking care of our
plants and our animals**

Preparation:
**For this project you
will need to call the
Parks Department in
your area. Ask if they
have projects that
volunteer youth
can to do
(Frequently, they have
several rebeautifying
programs set up for
volunteers. If not, do
one yourselves);
some hoes; jugs of
water; a bulk supply
of wildflower seeds
(Sometimes by calling
around to several garden
stores and explaining
what you are doing, you
can get seeds donated).**

Length:
**Up to 2 hours
from preparation
to clean-up**

Source:
This project was accomplished
by the Moorhead, Minnesota's
Leadership for Empowerment
Program under the direction of
Anne Larson and Peggy
Emmel.

Experience:
Saving water

Preparation:
You will need to call several community service agencies (find one that would be interested in having a group of youth do a water conservation project in the facility); a site with toilets with accessible tanks; rubber gloves for everyone; a plastic jug for each toilet (try a recycling center for this or let the youth collect them through a school wide search); transportation to and from site;

Length:
Up to 3 hours from preparation to completion

The most water wasted in a home is in the toilet, every time it is flushed. Most people are not aware that they don't even need the amount of water held in the tank to refill the bowl after a flush.

Have the youth take the plastic jugs and fill them with some rocks to weight them down and then with water, sealing them with their caps again. Load up the vehicle with the jugs.

At the site, demonstrate for the youth how to proceed at one toilet. Put on the rubber gloves. Flush the toilet and place the jug inside the tank so it doesn't interfere with the flushing mechanism.

Allow the water to refill in the tank. Point out how less water fills the tank to accommodate the object. Break into teams of three- four to and designate an area of the site to each team. Remind teams to be very careful removing tank tops so they don't break.

Source:
This project has been adapted by the author from an experiment in "50 Simple Things Kids Can Do to Save the Earth" by the Earthworks Group.

CARD 1

Report all areas this participant has not saved water.

Reporter's Suggested Questions/Observations:

- ▲ Find out how long his/her showers are. Using a milk carton supplied by your leader, find out how many times the carton will fill in one minute.
 - ▲ Multiply that by how many minutes the person showers to determine how much water is used.
 - ▲ Look for water running while brushing.
 - ▲ Ask the person to repeat his/her brushing, but the second time keep a cup under the water left to run and count how many times it fills up.
 - ▲ When boiling water, does this person use a lid on the pot?
 - ▲ What else can you think of?
-

CARD 2

Report on how this participant has not conserved energy.

Reporter's Suggested Questions/Observations:

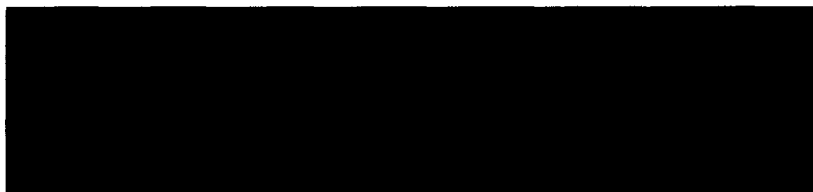
- ▲ Do you turn on the light in your bedroom in the morning?
 - ▲ Do you leave it on while you are in the bathroom?
 - ▲ Do you listen to your radio in the morning? Is your radio battery powered? Are the batteries rechargeable?
 - ▲ Is there an electric can opener in the kitchen?
 - ▲ Is there an electric pencil sharpener anywhere?
 - ▲ Can you determine if the coils on the refrigerator are dusty?
-

CARD 3

Report on this home's clean air.

Reporter's Suggested Questions/Observations:

- ▲ How many plants do you see in the house? Record the number.
- ▲ How many trees are in the yard?
- ▲ Is either parent a smoker?
- ▲ What kinds of packaging does this family use? (plastic bags, plastic wrap, egg cartons)
- ▲ Does this person reuse lunch bags?



Experience:

**Helping our environ-
ment in our own homes**

Preparation:

**Find a parent who will
let you do your project
in their home.**

**(Explain that you wish to
tour the home to teach
how to care for the Earth
right in our homes);**

pencils/paper; an

empty milk carton;

prepare cards

**(one for each group of
three—see page 47);**

**the books “50 Simple
Things Kids Can Do to**

Save the Earth” and

“Earthbook for Kids;”

**if possible, tape with
video camera.**

Length:

**Up to 2 hours to
complete excluding
watching final show**

Break into teams of three or four excluding the participant whose home it is. Pass out the cards, one to each team. Explain to the participant whose home everyone is going to that he is going to give a tour of his home describing his morning routine on the tour. Tell the participant to act out as much as he/she can during this tour. (Example, starting in my bedroom, I would get up like this, turn on my light like this, go to the bathroom to shower, brush my teeth like this, etc.) The rest will act as reporters investigating a story about their card's environmental concern.

After, return to the group's space. With the books as an aid, find factual data to support the hazards found. Give each team time to create a News Show. It may be like the local News, 20/20, or a talk show like Oprah Winfrey. The participant whose home the group toured will join one of the teams for an interview. Ask participants to consider the following: How this person neglects the environment at home, why this neglect is bad, what he/she could do to help the environment in his home, and the positive steps this family is already taking for the environment. (For example, the home uses reusable plastic containers, they recycle cans regularly, there were plenty of plants and trees, etc.)

Video tape the news program to show each other, elementary schools, and day care centers to teach others. Visit a local cable station that provides video classes for groups and edit your show professionally. Perhaps show the video tape on the local cable networks. Be sure to get parental releases for this.

Write the participant's family a thank you card for letting everyone tour the house.



Experience:
Going one step
further: Taking Action!

Preparation:
Find another
participant whose
parents won't mind
your bringing the
group in for a visit;
an incandescent light
bulb; some recycled
toilet paper and
tissues; a manual can
opener; any other
items that can be
considered
environmentally safe;
the book "50 Simple
Things Kids Can Do To
Save The Earth."

Length:
Up to 2 full hours

Now you can act as official Environmental Hazard Busters. At the next participant's home, look for things that can be corrected easily to help the home's family be more environmentally aware.

Using the book *50 Simple Things Kids Can Do to Save the Earth* by the Earthworks Group as a guide, select small, easy to accomplish tasks. Follow the book's instructions to check for heat and water leaks. Clean the coils on the refrigerator, adjust the refrigerator's temperature in case it's too cold. Provide a box of recycled Kleenex and toilet paper. Change one bulb to an incandescent bulb. Unplug the can opener and leave the manual can opener next to it.

After all these little changes, have everyone leave a note saying, "Compliments of the Environmental Hazard Busters!" Before leaving the home, draw up an assessment sheet letting the family know what was done and what areas you discovered could be improved.

Also leave a note thanking them for letting you practice hazard busting in their home.

Now add a twist: do the same project above at a community member's home or business.



Have youth move about the space. If the group migrates into a large circle break them up. Encourage them to choose their own routes. Use imaginative words like, “You are like Cheerios in a bowl of milk. You’re all together but moving alone.” Or “You are like a mobile. You’re together on the same hanger but you each have your own position on the mobile.”

As participants begin to take their own paths around the stage, ask them to look around and think about what they see. Remind them to move in unusual places; the nooks and crannies. Is there something in the space they didn’t know was there before?

Ask the participants to start verbally sharing what they see. Guide them to notice not so obvious things...cracks in walls, a broken light, a tear in the curtain, etc.

Bring touch into the game. Ask the participants to touch different parts of the stage but not each other. Are some things rough, others smooth? Again, encourage participants to touch the less obvious. Have they touched the floor? Did they touch the frays in the tear in the curtain?

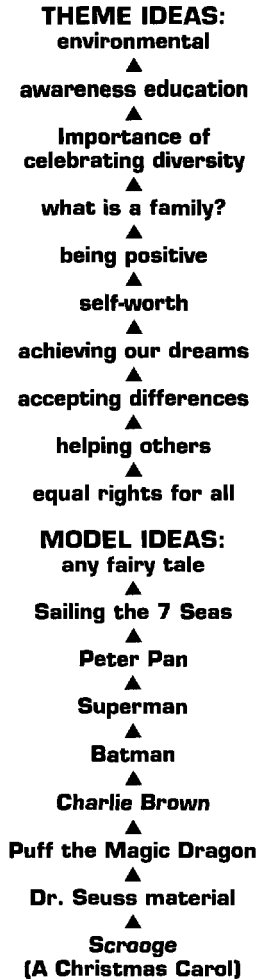
Bring movement into the game. Ask participants to explore their own walk on stage. How about hopping or sliding along the floor. Walk really fast, then really slow. Guide the youth with images like, “Everyone be like frenzied ants just after your ant hill has been stepped on. Now move like molasses; now you’re walking on the moon.” And so on.

Helpful Hint: Participate with the youth at first. As the participants become more secure in their own imaginations drop out of the performing mode and remain involved through coaching.

Experience:
Preparing to feel comfortable acting on stage

Preparation:
You will need 2 lists: one with a variety of movement related experiences (i.e. move like turtles, float in space, walk like there is a whole bunch of bubble gum stuck to your shoes) the other, with a variety of extremely different places (i.e. the bottom of the ocean, the jungle, a busy city street; a cowboy western story, etc.)

Length:
15 - 20 minutes



If the group would like to create a play to perform for the community do not immediately run from the idea. Kids naturally engage in plays every day. For a facilitator, this service project could prove to be simpler than most because youth have outstanding imaginations. All you have to do is spend time tapping into and supporting their creativity.

Taking it step by step:

The best creativity comes through structure. Without structure, there is only chaos and it is very difficult to sift through the chaos to find the creativity. Your structure will merely act as the boundaries from which free expression may occur. It will be comprised of two elements:

Rules for everyone to adhere to: (proposed list)

- ▲ The leader is the director and has final say in all play matters.
- ▲ No rude or obscene language or actions during script writing.
- ▲ Exploring being silly is part of acting. No laughing at anyone.
- ▲ No one can fail. No one is ever wrong if they try. Trying means success.
- ▲ Have fun.
- ▲ Assigned characters will remain assigned.

Beginning Concept:

Perhaps the most difficult part of creating a play is determining the theme. This should therefore be decided by the facilitators in advance. By providing the youth with the theme, you save everyone from anxiety and argument. Choose the theme carefully. It should be a topic that can promote a positive feeling, offer awareness and excite the youth.

Once the theme is chosen, look for an existing model in which to plug the theme. The model can be any play, movie, cartoon, television show, or story familiar to the youth participating. By committing to an existing work, youth will find it easy to adapt the theme. The characters are all established. The plot is already laid out for you. Youth will enjoy adding to this model or even dropping characters they never liked anyway.



Break up group into teams of three or four. Hand each team a commercial theme. Ask them to make a commercial around a new product from this theme. (Examples: tooth paste, shampoo, pet food, soap, etc.)

Coach teams to think of commercials already being played that can be duplicated into a spoof. Or encourage them to write the script to their own commercial. Ask participants to think about what makes this particular product desirable to people and exaggerate that reason.

Have each team perform their commercial for the whole group.

Helpful Hint: Remind participants to look for ways to include everyone into the commercial. Not every participant has to speak to have a part.



Experience:
**Learning how to
improvise as a team**

Preparation:
**You will need a space
large enough to work,
and file cards with one
commercial theme idea
written on each.**

Length:
30 minutes

Experience:
Learning to share the spotlight. Each character plays an integral part in the play. There is no starring role.

Preparation:
Arrange chairs in a circle around the “play space.” Some youth may not be involved in certain scenes and it’s best to provide a focused arena, a place where they may be sitting but are still aimed at the action taking place.

Length:
20 minutes

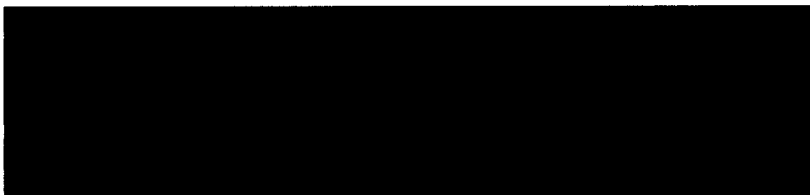
Improvising springs from an open arena to play out our fantasies with a little bit of coaching thrown in like glue.

The Restaurant Scene:

Four participants are asked to take on different characters in the story selected to make the play. Choose who will play the waiter, the manager, and two patrons. The two patrons enter the restaurant, are seated with menus, order and eat. Upon receiving the bill, they realize they have no money, checks, credit cards, nothing to pay the bill. The two patrons will try to persuade the restaurant to let them leave without paying. The manager and waiter will do everything to keep them from leaving. Play out the scene.

The Elevator Scene:

Those participants who did not participate in the first scene will be involved in this one. Everyone takes on a different character from the story selected to make the play. Everyone but one gets into a pretend elevator and pretends they are going up. The elevator stops, doors open, the one participant left gets onto the elevator. This participant is everyone else’s boss. He/she enters the elevator and everyone immediately notices a terrible smell. The elevator breaks down. Finish the scene...



Open Forum: While youth are in the “play space” improvising, keep turning to the youth who are watching for advice, suggestions, whatever. Let the atmosphere remain free and inviting. Someone may want to jump in with an idea. Allow it. Everyone should be involved in the process.

Every story written has been written with intentional “scenes” or “breaking points.” These scenes are a way to give the reader a mental rest and absorb what has just been read. When reworking an old story into a brand new one, utilize the scenes. Start each improv at the beginning of each recognizably complete scene.

Remind participants of the parts agreed to by the class. Then, begin at the beginning. Call all characters for this first scene onto the “play space.” Set the participants up with some furniture props. Describe the first scene and ask the youth in the “play space” to begin acting out the scene adding whatever comments they would like to add to create the scene the way they imagine it.

Give the youth in the “play space” an action at the start of each scene in which they must engage throughout the scene. The first scene of Peter Pan offers “getting ready for bed” as the initial action. This action can be easily played out by anyone because we all get ready for bed every single night. Actions should be familiar so youth feel like “they have something to do!” Ask questions like, “What would the kids have done in the original Peter Pan story? How do you feel when Peter Pan does that? Are you amazed, surprised?

Example: The beginning of Peter Pan shows two children sitting in bed. Start right there! Set the scene up. Call the 2 youth playing the children onto the stage. Describe the scene, “You are getting ready for bed. How do you get ready for bed? Are you going to brush and floss your teeth? Do you eat a bedtime snack? What do you talk about while you are going to bed? Begin.” Remember, leave if you are tempted to jump into the play. Keeping the theme in mind, while following the actual story as it was originally written, youth will naturally add in new scenes, lines, actors, etc.

Experience:
Making the play

Preparation:
**You will need chairs
arranged in a circle.**

Length:
**At least 6 hours,
broken into weekly
1 hour meetings if
preferred**



Experience:

**A chance for everyone
to experience success**

Preparation:

**To improvise you will
need to determine
theme and story
model; determine
the place and time
(Use model to decide)
write a beginning
phrase and an ending
phrase—be creative;
a box of odds and
ends or props
(household items work).**

Length:

**Up to 2 hours of
initial improvising**


What is an improvisational ensemble production?

A play created extemporaneously with all performers acting as a whole or single unit.

First tell the participants the theme and chosen story model. Ask, “How does creating a play fit into community service?” We can teach people about important issues through entertainment. Discuss how to create an original play. What is an improvisational ensemble production and why is it a good way to create a play for service? Improvisational ensemble productions are effective because everyone has unique talents to share and we can only gain from others’ talents if we give everyone an equal opportunity to explore the talents he/she possesses. Finally, talk about the MORAL or theme of your play.

It’s time to cast the parts as much as possible according to the story and number of participants involved. Add parts if desired. (Examples: One character might have a talking shadow, or become twins, etc.) Do not get stuck with arguments over character casting. Everyone will have the opportunity to create a much bigger part from their character through the improvising. Hand the group the two written phrases and tell the youth, “Starting with the first scene of the original story but thinking specifically about the new theme idea, use the actors and all the props to create a 5 minute scene that starts with the beginning phrase provided and ends with the ending phrase provided.” Leave the room if necessary to ease the tension of “looking good for the teacher.”

Improvising will occur when the youth in the “play space” are given the freedom to say whatever comes to mind whenever it comes. There will be some initial awkwardness, some fear, perhaps even complaining. Do not give in. Allow the youth to work through this as much as possible. Never intrude on creativity by bombarding youth with suggestions about what should go into a scene.



The quantity is not as important as the quality and the quality is not as important as the amount of fun everyone is having!

With the skeleton of the play created and summarized on paper, the next step is to begin refining what will become the final script and tackling character development. At this point, you as a leader, need to take the initiative in deciding which parts work, which do not, and which should be expanded.

Suggestions may continue to be invited but everyone will have different opinions so you may find yourself making final decisions. Doing this does not affect an ensemble approach, it merely speeds the process of compromise along more quickly.

Go back to the beginning of the play and rehearse the entire show as it is remembered. Then do it again, and again, and again. Every time a show is rehearsed from beginning to end it becomes smoother. Those “rough” sections will become extremely apparent and everyone can work to iron them out.

Helpful Hint: Encourage everyone to be “bigger than life” which means to exaggerate a character to uncomfortable proportions. The BIGGER the character is to real life, the better the whole show will be!

Mix these final rehearsals with other activities if they seem long. Pizza parties, trips to fun places, sports day...activities completely unrelated to the play will help avoid over-rehearsing.

Experience:
Fine-tuning the play for performance level

Preparation:
You will need a space appropriate for staging scenes; any props that will enhance the play.

Length:
As long as it takes.
It's best to break this part into several meeting days.

Experience:

The once-over...

The most important accomplishment will be to get the skeleton of the play worked out.

Preparation:

You will need a space and any props that have been added to enhance the show.

Length:

**As long as it takes.
May be broken into several meeting days**

The most important words you will likely use will be,
“Show me, don’t tell me, show me!”

Begin each class with a 10 minute warm-up to get everyone focused on the rehearsal. The following pages provide warm-up routines that can be used with any group of youth. Switch around to sample different ways of warming-up and maybe even add new warm-ups that the participants can help create.

It will probably take up to three separate rehearsals to thoroughly walk through the chosen model with the theme adaptation. There will be quite a bit of excess material. Don’t be concerned with this. Concern yourself only with getting through the entire story once, including *everyone’s* ideas.

Most importantly, don’t worry about how it’s looking. Participants will become increasingly bored if you are spending too much time rehearsing the same things over and over.



Empowerment

The goal of this section is to offer youth a feeling of independence in experiencing leadership firsthand.

The fourth stage of the paradigm shift is the empowerment stage. In the National Youth Service Learning Model Theory, this is the “So What?” phase. That is, having done all of these service projects, now to understand why we have done them. What was the significance of our service to us, the community, the world?

In the Leadership for Empowerment Program this is achieved through the transfer of adult facilitated activities to youth facilitated activities. Learning occurs best when we participate actively. To understand why the things that we are doing are so important, we need to think about changes we would like to make, explore how we can best make those changes, and then make those changes. In this way, we come away from the experience feeling that we have impacted our community in a positive way and are more likely to want to do it again.

This chapter offers a guide for youth to follow when choosing and planning their own service projects with a list of ideas to generate interest. There is also a script created by the youth of Minnetonka Middle School East. This chapter is merely the push to get the youth themselves thinking and acting on service themselves.

Perhaps the best example we saw of youth empowerment was with the young people participating in the program at Central Middle School in Eden Prairie, MN. The youth performed plays for their community, for a full year. At the end of the year, several of the youth were graduated into Eden Prairie High School. Instead of moving on – putting the Leadership for Empowerment Program in their memories – they actively formed their own high school site recruiting a core group of over 15 young people. In addition, they wrote a grant to help support the group’s financial needs. Calling themselves Y’s Act, the group is still active today, a traveling theatre troupe that performs original plays on socially conscious issues.

“We all remember much better what we have discovered and said ourselves than what others have told us.”

**Training for Transformation,
Zimbabwe**



**Experience:
Bringing the play to
the community**

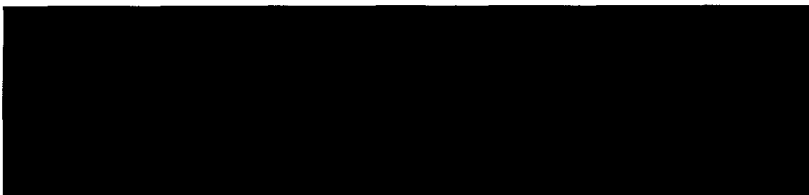
**Preparation:
You will need
appointments made
for youth to perform
at selected sites; a
schedule filled out for
all participants to keep
track of performance
dates; transportation
set up for all off-site
performances.**

**Length:
Time necessary to
transport youth to and
from site and perform
the play**

It is now time to perform the play. Participants, as a group, should develop a list of community organizations this play will be best suited for performing. Some plays will seem more appropriate for young children. Shelters, day care centers, and elementary schools are great places to perform. Others will seem more appropriate for an older population. Depending on the content, consider the following when trying to bring your play to the community:

- ▲ Hospitals
- ▲ Community education events
- ▲ Junior/Senior high schools
- ▲ Local business annual dinners
- ▲ Park and recreation seasonal entertainment for the community
- ▲ Churches
- ▲ YMCA events
- ▲ Shelters
- ▲ Day care centers
- ▲ Elementary schools

You may call these facilities yourself or if time permits have the participants call. When the group has completed their performances, either over the course of one day or several, make sure to have a final cast party. This is a great way to leave the experience feeling great and cementing friendships!



Community Aid:

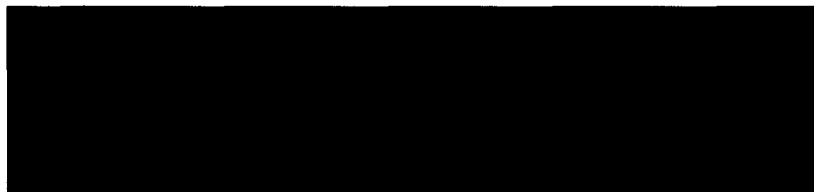
- ▲ Do a community clean-up
- ▲ Help improve an area that's been deteriorating.
- ▲ Community building needs updating. (painting, window washing, etc.)
- ▲ Park clean-up, painting fences, shelters, etc.
- ▲ Hold a food drive for community members needing additional support
- ▲ Make food baskets and deliver to families needing support over holidays
- ▲ Build a ramp for access to a home
- ▲ Create gift bags with hygiene supplies for a shelter. Seek donations from stores for this
- ▲ Help the Humane Society walk dogs, feed animals, etc.
- ▲ Help at a marathon, walk-a-thon, etc. by volunteering wherever needed
- ▲ Mobilize your school to raise money for a country in desperate need of medical supplies, food
- ▲ Save an historic building from demolition by rallying community support with petitions

Environmental:

- ▲ Have a recycling drive and give the return dollars to charity
- ▲ Hold a tobacco free rally
- ▲ Assess local stores advertising tobacco geared towards youth and report findings to the local media
- ▲ Adopt a highway, stream, park
- ▲ Paint over the graffiti in a certain radius of your school
- ▲ Research where to bring chemicals like old paints and go door to door in a neighborhood collecting chemical waste
- ▲ Plant a tree or two or three
- ▲ Restore old furniture being tossed and give to homes requiring support
- ▲ Learn some experiments that help connect youth to the environment and hold a hands-on science day at your school
- ▲ Clean-up a nature trail or beach

Working with Small Children:

- ▲ Give a party at a home for displaced children
- ▲ Create a puppet show for children teaching important values
- ▲ Have a carnival for the school in your area
- ▲ Read stories to children at a day care center
- ▲ Tutor children in a subject
- ▲ Be a mentor over the course of the year to displaced children
- ▲ Provide a haunted house for small children during halloween
- ▲ Raise money for a children's shelter; buy holiday gifts to send to the shelter
- ▲ Provide clowning services or other fun entertainment for children in hospitals
- ▲ Set up an ongoing pen pal relationship with children with terminal illnesses or others in need of companionship



Experience:
**Youth choose, plan
and implement the
projects**

Preparation:
**You will need pencils
and paper for
everyone in the group.**

Length:
Up to 1 hour

It is now time for the participants to experience the full circle of service-learning: To take what has been learned and apply it independent of adult facilitation.

Step-by-Step Youth Guide to providing Community Service.

- ▲ Break yourselves into teams of 3-4.
- ▲ In teams, talk about project ideas team members have:
 - Are they interested in environmental concerns: the ozone layer, water pollution, etc.?
 - Perhaps someone would like to help teach children something.
 - Is there a community member that needs some extra help with something?
- ▲ Have one person in each team record these ideas.
- ▲ Each team can talk about why they like certain ideas and record the responses.
- ▲ Collect the teams' papers.
- ▲ Read some of each team's ideas aloud and ask for feedback.
- ▲ Talk about the benefits of each project.
- ▲ Which seem most achievable given the specific limitations of the group? (i.e. time constraints, cost, support, etc.)
- ▲ As a group decide on one project everyone will implement.
- ▲ Assign tasks for each team.
 - (For example, one team may do all of the information calling and report its findings back to the group. Another team may be responsible for making a list of items needed to accomplish the project and securing all those items.)
- ▲ The following pages offer several more project ideas that require planning.
- ▲ Use the previous projects in this book to help you outline what needs to be done.

[REDACTED]

If you are interested in connecting with an already successful program to complete your project consider contacting an agency in your area or utilize some nationally known collaborating organizations with ready-to-use curriculum:

Activism 2000 Project

(301) 942-6303

No Kidding Around! America's Young Activists
Are Changing Our World and You Can Too,
Wendy Schaetzel Lesko. (\$21.95)

American Red Cross

Giraffe Project

(206) 321-0757

Teaching Kit (\$75.00)

Habitat for Humanity

(provides renovation of deteriorating
buildings to support people in need.)

Just Say No International.

(510) 451-6666

National Youth Leadership Council

Park & Recreation Departments

(612) 631-3672

Partners for Youth Leadership

(800) 972-4636

Send the Camel Packing

(612) 348-6122

(an aid to protesting youth-geared tobacco advertising.)

United Way

UNICEF





An original play by the LEP students at Minnetonka Middle School East

Scene 1:

[at Sinbad's boat]

[Sinbad and Moe are playing
cards on deck]
[Enter Messenger]

Messenger:

The Queen wants to see you. The Queen wants to see you.

Sinbad:

Me? The Queen wants to see me? Well, it'll have to wait chap, I'm about to beat my friend here in Go Fish.

Messenger:

[Looks at cards Sinbad is holding. Says to Moe] He's got 2 four's and a King of Spades and the Queen of diamonds is sitting back at her throne cooking your fish as we speak!

Sinbad:

Very funny. Well, what do you say Moe, shall we humor the Queen? [To Messenger] Lead on...[Sinbad & First Mate Moe follow the Messenger to the Palace]

Scene 2:

[at the palace]

Messenger:

The honorable Sinbad the Sailor and his First Mate, Moe, your majesty.

Queen:

Come in, please.

Sinbad:

You rang?!?

Queen:

I sent for you.

Sinbad:

How may we be of service.

Queen:

I need you to find someone.

Sinbad:

Someone?

Queen:

Yes, his name is Diversity. I'd like to meet him because I've heard he's done many great things.

Sinbad:

Well, why don't you just send your messenger after him. He found *me* just fine.

Queen:

Because, I don't know where he lives. I only know he doesn't live in this country. As you are our most valued journeyman having travelled the 7 seas many times you will be the best person to find this man.

Sinbad:

Well, how much do you plan on paying us?

Queen: Money? Hah! Consider this an honor to be chosen for such a task.

Sinbad: An honor? That I and my faithful First Mate search the seas through storm and uncertainty for a man you only know by name and nothing more!?!?

Queen: That is correct!

Sinbad: NOT!

Queen: You should want to do this for the good of your country.

Sinbad: We'll only do it for the good of our wallets!!

Queen: Alright! I will provide you with a ship for your voyage. It's the top of the line. If you succeed and only if you succeed, you may keep the ship. Consider it...a token of our gratitude.

Sinbad: Is there nothing more you can tell me about this Diversity person. Height, weight, hair color?

Queen: He has all of those things. NOW GO, QUICKLY!!!
[Sinbad exits palace, exiting stage left. Enter again, now on the new ship]

Sinbad: Some top of the line. Looks more like top of the dump! Let's prepare for sail.
[Sinbad and First Mate show audience feeling of being on ship by swaying back and forth as if to be in a boat.]

Sinbad: Land Ho! Cut the sail! Lower the anchor! We've reached... somewhere!

Sinbad: What are you doing?

Celebrator: I'm celebrating.

Sinbad: Celebrating what?

Celebrator: I'm celebrating life.

Sinbad: Your life?

Celebrator: My life, the lives of my friends and family, the lives of everyone in my country.

Sinbad: Oh. Are you celebrating for a man named Diversity?

Celebrator: If you'd like me to.

Sinbad: So, you don't know him yourself?

Celebrator: No, who is he?

Scene 3:

[The new ship]

[Sinbad and First Mate get acquainted with their new ship, fussing with the compass, telescope, pulling up the sail, etc.]

Scene 4:

[Country 1]

[Sinbad and First Mate exit boat, walking the long way around it until they spot the Celebrator. The Celebrator is involved in a movement where she is working on a type of dance. Sinbad and First Mate observe her for a while, interested in what she is doing. The Celebrator continues to work.]

Sinbad: I don't know either. We're trying to find him. We've heard he's done many wonderful things. If we find him we'll become rich and famous.

Celebrator: Where will you go to find him.

Sinbad: Everywhere. We'll go around the world to find him.

Celebrator: Sounds interesting. I'd like to go to other places myself. Then I could meet new people and learn other ways to celebrate. Hey, maybe I can help you find him.

Sinbad: How much money do you want?

Celebrator: Money?

Sinbad: Yea, payment for your services as an explorer.

Celebrator: Maybe you would celebrate with me when we find him.

Sinbad: It's a deal.

[Sinbad, Moe, and Celebrator enter stage middle and repeat motion of being on a boat.]

Scene 5:
[Country 2]

[Enter Country 2.
Sinbad, Moe and Celebrator
find Artist sculpting
something. They watch for a
while, observing closely.]

Celebrator: Excuse me, may I ask what you're doing?

Artist: Certainly, I'm dreaming.

Sinbad: Dreaming of what?

Artist: Dreaming of ways to make my country more beautiful. The people who live here love beautiful art and we decorate everywhere with our work.

Celebrator: That's really cool. This [pointing to imaginary artwork] will definitely make your beautiful country even more beautiful.

Artist: Thank you.

Sinbad: Maybe you can help us.

Celebrator: Maybe, what do you need?

Sinbad: We are looking for a man named Diversity. Do you know him?

Artist: I'm sorry, I don't. What does he look like?

Celebrator: We don't know. We hoped you might.

Artist: No, I've never met a man by that name here.

Sinbad: Thanks anyway. We'll look somewhere else.

Artist: Where else are you going?

Sinbad: We'll sail every sea until we meet him.

Artist: Wow! I've never sailed anywhere. Maybe I can help you.

Sinbad: Well, how much will you charge?

Celebrator: Charge?

Sinbad: Yea, what's the fee for your services?

Artist: Maybe after we find him you can help me dream of more beautiful things to decorate my country with.

Sinbad: I could do that.

Celebrator: I could too.

Artist: That would be wonderful. We can always use more dreamers.

Sinbad: Well, we better shove off we have a long way to travel still.
[Everyone walks to stage middle and repeats motion of being on a boat.]

Artist: Excuse me. I'm sorry to disturb you but what are you doing?

Musician: Oh, you're not really disturbing me. I'm listening, very carefully.

Celebrator: What are you listening for?

Musician: I'm listening for beautiful music.

Sinbad: Why?

Musician: Because the people in this country love music. So I listen all day for any new music I might hear that we can play together. Sometimes I borrow tunes from the birds and sometimes the wind.

Artist: That's very interesting! [to Sinbad] Maybe Diversity is a musician.

Sinbad: It's possible. Excuse me, do you play music with a man named Diversity?

Musician: No, I'm sorry, I don't. What instrument does he play?

Sinbad: We don't know. We don't know anything about him.

Celebrator: We only know he's done many wonderful things.

Musician: Well, I don't think Diversity has done anything here. Where else have you looked?

Sinbad: We've travelled to many places and we'll keep travelling until we find him.

Musician: I've never travelled before. Maybe I can help you. I might hear some new songs on our travels that I can bring back here.

Scene 6:

[Country 3]

[Enter Country 3. Sinbad, First Mate, the Celebrator, and the Artist come upon the Musician. They watch the Musician closely for a while. The musician is very intent on listening.]

Sinbad: We'd love to have you join us but I have no funds for any extra helpers.

Musician: Funds?

Sinbad: Yea, you know, to pay you for your time.

Musician: Maybe someday you'll help make a new song for my country.

Sinbad: Gee, I'm not very good at music. I guess I could try.

Musician: Wonderful. Well, I'm ready to go.

Sinbad: We should go then.

[Everyone walks to stage middle and repeats motion of being on a boat.]

Scene 7:
[Country 4]

[Enter Country 4. Sinbad, First Mate, the Celebrator, the Artist, and the Musician all meet up with the Designers. One Designer is selecting outfits for the other. All travelers watch for a while. Travelers appear to be very hot. They begin to take off hats, gloves, etc.]

Designer: Now this is one of my finest! [Showing outfit to friend.] You 'll be the hottest rage. [Looking around at other selections.] Oooh, or you might try this one. [Shows another one to friend.] If you're looking for something more casual. [Noticing newcomers] Oh my goodness. These outfits simply won't do. Our climate is much to warm for this. Here! Try these. They'll look fabulous on you.

Sinbad: These are great, but we have no money to pay you for them.

Designer: Oh no, no, no. They're free. We're very proud of our fashions here so...My friend and I being professional Designers have offered to donate our work.

Musician: Wow. That's great! Thanks. Say, perhaps you can help us.

Artist: Yea, we're looking for a man named Diversity.

Designer: Diversity. Hmmm, I'm sorry I've never heard of him. [To friend] Have you? [Friend shakes head no.] Hmmm...I'm sorry, I don't think he lives here.

Celebrator: Well, thanks for everything.

Designer: Oh, you're very welcome. Where are you going now?

Sinbad: We're running out of places to look. We've already travelled across 4 seas. Hopefully we'll meet Diversity at our next stop.

Designer: Gee, maybe my friend and I can join you. We'd love to see what kinds of beautiful clothing other people wear.

Sinbad: Don't tell me, let me guess. You'll help us if I make some clothes with you sometime.

Designer: No, not at all. [Sinbad looks surprised] I thought you might be able to donate some of the material you wear in your country. But if you can't well, I gu...

Sinbad: Of course! Yes, I'll be sure to bring you back some of our beautiful material on my next journey.

Designer: O.K. then. Let's go. This is so exciting.
[Everyone walks to stage middle and repeats motion of being on a boat.]

Designer: Hi! Do you have a minute?

Helper 2: What do you want?

Artist: We're trying to find someone.

Helper 1: [Running up to group, out of breath.] What's going on?
You're falling behind.

Helper 2: They're looking for someone.

Helper 1: Oh, well, we're trying to get this done.

Musician: What are you doing?

Helper 1: We're helping to save a rare bird. We have to work very quickly because there are only a few hundred left.

Celebrator: What are you doing for them to save them?

Helper 2: We're giving them a new home.

Helper 1: Yea, we figured out that I'm really good at running and he's really good at counting so we can work extra fast if I do all the moving of the nests...

Helper 2: And I record the birds that are moved.

Helper 1: Everyone helps each other out here to get things done quicker so we have a better place to live. Anyway, we have to keep moving along. Please excuse me. [Runs off.]

Sinbad: We were hoping you might know someone named Diversity.

Helper 2: No, I don't know him.

Sinbad: Oh, this is terrible. We can't find him anywhere.

Helper 1: [Runs back in.] Well, that's the last of them. You're still here?

Helper 2: Do you know Diversity?

Helper 1: No, does he live here?

Scene 8:

[Country 5]

[Sinbad, First Mate, the Celebrator, the Artist, the Musician, and the 2 Designers all enter Country 5 and meet up with two people. One is running back and forth handing something to the other who is counting out loud. Everyone watches for a while.]

Sinbad: We don't know where he lives. We're trying to find him.
Helper 1: Sorry, I don't know him.
Sinbad: We've travelled almost the whole world trying to find him. I've never not found what I was looking for.
Helper 1: Gee, maybe we can help. We might know a better way to look for him.
Helper 2: Yea, we can help you.
Sinbad: That would be great. I'm starting to give up hope.
 [Everyone walks toward stage middle and repeats motion of being in a boat.]

Scene 9:

[Country 6]

[Sinbad, First Mate, the Celebrator, the Artist, the Musician, the 2 Designers and the 2 Helpers all enter country 6. They meet a man building a building. Everyone watches for a while.]

Helper 2: What are you doing?
Builder: Why, I'm building.
Helper 1: Building what?
Builder: Well, a building of course!
Designer: You're building a building? For what?
Builder: So everyone here can meet and celebrate together, making art, singing music, learning new things, listening and helping each other out.
Musician: Wow! I'd love to have a place to go where I could meet other musicians.
Artist: And I'd love to have a place where everyone could make beautiful art together.
Celebrator: [Looking at the imaginary building.] This is so interesting.
Builder: Thank you. It's my best building yet, if I do say so myself.
Sinbad: You must be very rich and famous!
Builder: Oh yes! I believe I am! I have many, many friends!
Sinbad: So, how much do you make off one of these buildings anyway?
Builder: You mean money?
Sinbad: Yea.
Builder: I don't make any money for this.
Sinbad: No money, then why would you do all this work then?
Builder: Because...well, because I enjoy it.
Sinbad: That's a novel thought.
Helper 2: Well, we're looking for someone.
Helper 1: Yea, maybe you can help us.

[Everyone starts to cram into the boat. People are all squashed up and starting to sound anxious saying things like "Can you move a little, I can hardly breathe" and "Stop that! Hey you're stepping on my foot!"]

Sinbad: Oh no. This just isn't working. The boat won't budge. It's too tired and besides there'' no more room for all of us. Now what will I tell the queen. She'll never let me sail again.

Builder: There's got to be a way. [pause] Hmmm...[Everyone scratching heads and thinking hard.] I suppose I could build a bigger boat but I don't know where to find the materials for a boat.

Helper 1: Well, we can cut the lumber. We know a really fast way to cut lumber together.

Designer: We'll make a sail from the material we brought.

Artist: I can draw the plans for the new ship.

Musician: I 'll listen really carefully to make sure no one makes any mistakes.

Celebrator: I'll keep everyone in high spirits while we all work.

Sinbad: This is the best. Thanks, you guys.

Builder: Hey, anything for a vacation!
[Everyone gets into sculpture and begins to sway back and forth as if moving in a ship.]

Sinbad: This is the best ship I 've ever navigated before. It's smooth sailing all the way.

Celebrator: Hey, I think I see Land! It's Land you guys!!! We made it we're almost there.
[Everyone starts getting all excited]

Sinbad: Cut the sail, lower the anchor.
[Everyone freezes in position as Sinbad debarks the boat and enters the palace.]

Scene 10:
[At the palace]

[Sinbad enters palace a little nervously and approaches the Queen.]

Queen: I'm so happy to see you've returned. Where's Diversity? I can't wait to meet him.

Sinbad: Well, Diversity, uh...well...I met all these other people see... and they were really cool.

Queen: Yes. Well I'm sure they were. Now where's Diversity?

Sinbad: The thing is Diversity wasn't really excited about all the hoopla. You know?

Queen: No, I don't.

Sinbad: Well, it was a lot of fuss trying to find him and he really felt kind of like he didn't need all that fuss.

Queen: Are you trying to tell me something, Sinbad?

Sinbad: Well, all these other people I met were so cool, and friendly and excited about meeting you and everyone here and I, well I brought you back a really great gift, and I think you'll like it so much better than if Diversity was here in the flesh, and...

Queen: What!?! You didn't find Diversity did you? [Queen storms out of palace and bumps into everyone in their sculpture] Wow! What's all this?

Sinbad: This is what I brought you from my travels. These are my friends and this boat we made together.

Queen: All of you, together? This is the most wonderful thing I've ever seen.

Sinbad: At first, I didn't think we could do it. But as it turns out, everyone I met was so different, we put our differences together...and...ta da!!

Queen: Well, Sinbad, [takes Sinbad aside as they begin walking slowly off stage.] I think perhaps I need to reward you far more than I'd originally thought for this voyage. How does a gold mine of your very own sound?

Sinbad: Well, you know, Queenie, I was thinking actually...[Puts arm around Queen's shoulder as they gradually exit off stage right.] and...how good are you in music? [Exit]

THE END

Integration

**“The final forming
of a person’s
character lies in
their own hands.”**

Ann Frank



The goal of this section is to reflect on the previous experiences in a way that is meaningful for the entire group so that each member of the group will be able to transfer those experiences into daily life.

The final stage of the paradigm shift is the integration stage. In the National Youth Leadership Council’s method for service learning this is the “Now What?” phase. Participants are now developing friendships. They have discovered each other’s strengths and weaknesses and made the effort to draw upon each participant’s strengths for the good of the whole, the community.

We have learned what we can do, and why doing it is so important. But where do we go from here? In this final chapter, we must somehow take what we have done together as a group, motivate and integrate it into our lives away from the group.

The activities provided here are geared to be active. Most junior high youth will be much more inclined to remember their efforts in active experiences.

Because the activities are fun, consider incorporating them into each program meeting (10-15 minutes at the end) or provide a full meeting at the end of each chapter for reflecting on that particular day or series of experiences. Youth will retain the concept of service learning better.

Some of the best stories are those that are never told at awards/conferences or in newspaper articles, like the unexpected friendship of two young girls from two different cities, one with and one without a disability. Months after their LEP brought them together, the two were maintaining their friendship through letters.

As facilitators, we may never know how we affect the youth we work with, we may or may not hear the stories that affirm that LEP works; but we must trust that if we are committed to our work, good things will happen.



Gather the group together to discuss the service project. Be sure to ask these questions:

- ▲ What did you like about doing the project?
- ▲ What didn't you like?
- ▲ Do you think the group accomplished what it set out to do?
- ▲ What were some of the reactions of the people you were helping?
- ▲ Did they seem appreciative? Why? Why not?
- ▲ How did doing this project help you?
- ▲ How did it feel to do this kind of project?
- ▲ Would you want to do it again sometime?
- ▲ What other kinds of service projects would interest you?
- ▲ Was it easy or hard for your groups to work together?
- ▲ What was easy? Hard?
- ▲ Is there anything you would do differently next time?

You will need to create questions and lead discussion in ways that are specific to your service project. Be sure to bring up both hilarious and trying moments.

Break group into pairs or threes as desired. Ask each team to think of one part of the experience that they would like everyone to remember. Have each team think of one symbol or simple picture they can draw to illustrate that moment.

Play some music quietly in the background to help ease conversing. As teams decide on what they will draw, ask each team to come up and draw their picture on the large piece of paper in a collage format. Avoid a crowd at the paper. If necessary, have teams draw on a small piece of paper and paste that on the large piece.

Hang the collage drawing on a wall for everyone to see. Praise everyone for their efforts and a job well done!

Experience:
**Learning to express
our feelings/opinions
respectfully**

Preparation:
**You will need large
paper; a bunch of
crayons.**

Length:
Up to 1 hour



Experience:
Bring kids together in groups of two to create a time capsule about their similarities and differences

Preparation:
You will need time capsule forms (found on page 82); envelopes and pencils for each group member

Length:
Up to 45 minutes

Divide everyone in the group into pairs. If you have an odd number of participants, make one group of three. Pass out the time capsule forms, envelopes and pencils.

Tell the pairs: You are going to be working together to find out ways you are the same and ways you are different from each other. Your responses will be written down on the time capsule sheets. Then, write your partner's responses down on your time capsule sheet too. When you are done, you will put the sheets in the envelope you were given and seal it.


Have everyone fill out the time sheets, reminding them to work together to answer the questions. Allow about 15 minutes to complete the forms. When everyone is done, say: Put your time capsule sheets in your envelopes and write your name and address on the front.

Now explain: The envelopes will remain sealed, and in six months, the facilitators will mail each envelope. When you get the time capsule, open it and read it. You will be able to see what your likes and dislikes were six months ago, and how much you have or haven't changed. Try calling your time capsule partner. How much has your partner changed? If you haven't stayed in touch, do you want to get together then?

Collect the envelopes and ask:

- ▲ What did you learn about yourself or your partner doing the time capsules?
- ▲ Were you surprised about things you did or didn't have in common? Share thoughts.

Put all the time capsules in a box, seal it with tape in front of everyone, and tell them they won't be disturbed for six months.



Break the group into teams of two or three as desired. Provide everyone with the assorted materials needed to put together the mobile. Youth will need to talk together and be creative to make up to 5 objects for each mobile that signifies a different part of the year's experience. Encourage teammates to provide assistance for youth who have a cognitive disability or limited motor control.

To make a mobile:

- ▲ Lay the two pieces of wood, one on top of the other, in an "x" shape
- ▲ Tack securely together
- ▲ Cut different lengths of fishing line for each object going onto the mobile
- ▲ Secure each object onto the fishing line by poking a hole and tie the line into a knot.
- ▲ Tack loophole tacks into different places on one side of the wooden "x"
- ▲ On the other side of the "x" tack a loophole tack into the very center
- ▲ Thread each open ended line through the different loophole tacks and secure into knots
- ▲ Take a ribbon and thread it through the single loophole tack in the very center of the other side of the "x"
- ▲ Tie the open ends of the ribbon together into a knot and then bow

Discuss how each mobile object relates back to the year spent together. What did we learn from that day? Did we help each other out during each of the days represented on this mobile? Did we succeed at our own personal challenges? Can we see how varied everyone's challenges are and that they are all equally scary, important, risky, and exciting? What does that tell us about making a community stronger? The next time we see someone in any setting, challenged by something, how will we personally respond? Will we offer help, either by lending a hand or just offering motivational enthusiasm?

After the discussion, encourage everyone to hang their mobiles at home to remind participants that becoming a leader means respecting everyone as a unique and important part of community life. A life, which like the mobile, is always in motion.

Experience:
**Remembering our
experience visually**

Preparation:
**You will need several
spools of fishing line;
scissors and 2 pieces
of wood for each
participant (12");
glue; small flathead
and loophole tacks;
1 colored ribbon about
12" (for each);
small hammers or
other heavy objects to
lightly secure tacks;
a box of assorted
small objects you can
give up that might
remind participants of
certain experiences
with the group;
construction paper;
crayons/markers.**

Length:
Up to 1 hour

If time and materials make it impossible for each youth to do a mobile, make one and hang it in a common area.



Experience:
**Everything in the world
is a small part of a
bigger picture**

Preparation:
**For this project you
will need 16oz bottles
of fabric paint (red,
blue, yellow, white, and
black); a plain t-shirt
for each person;
cardboard inserts
(These inserts keep the
paint from bleeding
through);
margarine containers;
a supply of styrofoam;
a supply of soft foam
(The kind found in
packaged stereo
equipment).**

Length:
**At least 1 hour +
clean-up time**

For this project to be successful, the facilitator must be creative, open to ideas, and flexible. The concept is to create one large group painting onto the t-shirts leaving each person with one small section of that painting. There are many options to go about achieving this task. What follows is one way, modify the process to best suit your group's needs.

Two separate meeting days works the best. Day one for preparation and day two for the actual painting. Begin with a group preparation: Break the group up into smaller sized teams. Define the rules clearly. Tell the group, "The project we're going to do today is a ton of fun but only if everyone follows the rules. We're going to paint a big picture together on our t-shirts. The only way it's going to work though, is if everyone works together as a team. We should try to remember that when we share our ideas and talents with others it feels better. Everyone also has to try really hard to use only a little bit of paint. It will not take a lot of paint to make our shirts look good. If we think we need more paint, then we probably don't. If anyone throws paint at others, that person will be immediately removed from the project."

To prepare you will need each team to work on a task: Rotate to give each team an opportunity to work on different tasks.

1. Put all the cardboard inserts into the shirts.

2. Different colors can be made by mixing



Mix the paint with a little water to stretch its use. Be careful not to use too much water. Test on a piece of scrap cloth to make sure it's the right consistency.

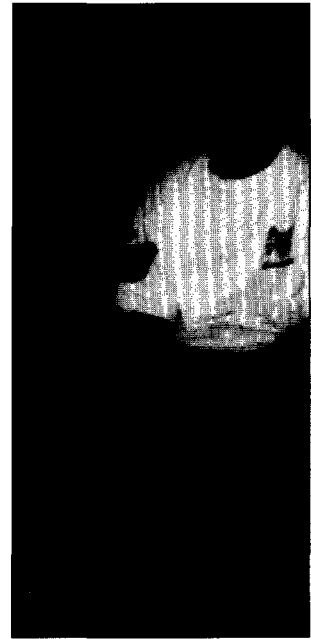
3. Put the new colors into the margarine containers and cover them.
4. Decide on some fun names for these new colors and label the covers of each container with the appropriate names. (i.e. tropical blue, very berry, salmon, etc.)
5. Collect a variety of natural objects (leaves, sticks, flowers, etc.)
6. Take soft foam pieces and cut out geometric shapes. (Circles, squares, triangles.)
7. Take the styrofoam and carve interesting images reflecting what the group has learned or wants to remember together. (i.e. a tree, a peace symbol, a raindrop, a smiling face, etc.) Remember to keep the image as easy as a geometric shape. The more complicated the image, the harder it will be to carve.
8. Write everyone's names on a piece of thin masking tape and tape each name on the inside collar of each shirt.

When all tasks have been completed begin talking about creating a painting together. Allow the participants to think about what they would like to personally do during the painting. (i.e. sponge paint, hand prints, draw a big outline of an idea.)

After a few minutes allow everyone to talk openly about their ideas. Some may have an actual picture they want to paint—maybe a scene of the group doing one of the projects. Others may say they want it to just be a bunch of images thrown together like a collage. Still others may suggest that everyone work individually on shirts, rotating around so everyone puts their own personal mark onto each shirt. Guide the group to come to a consensus together about how they want to tackle the project so that everyone is in agreement before beginning. If everyone decides on a single scene, sketch out a rough draft on a piece of paper, using everyone's input.

If everyone decides they want to see their names or initials on their shirts, use the thin tape for each person to tape out their name somewhere on the shirt. This will become an inverted image when the tape is removed and the rest of the shirt is painted.

Store everything safely somewhere until the next meeting.



Preparation:

For this activity you will need painting smocks; several large tarps; a few packs of dixie cups; several rolls of wide masking tape and thin masking tape; 40 large ice cream bucket covers; all the paint both primary colors and newly mixed; a large area to work (On a nice day, a field is ideal).

**Length:
Full Class**

Source:

Developed by Joe Sulentic and Laurie Pearson from the Chrestomathy Day Program in Minneapolis, MN. It was first implemented at the 1993 Service Treks Conference.

Day Two:

Hand out smocks to anyone who needs one. Lay out the tarps to put the shirts on top, making sure there is enough tarp to extend beyond where the shirts are placed so you can lay out all the objects and paints in different places on the tarps as well. Create a large square canvas with the shirts (i.e. for 12 people, four rows with three shirts in each row) fold sleeves underneath to keep out of the way.

Using the wide tape, tape the edges of all the shirts together to seal the shirts as one canvas. Keep the containers of paint with you and put just a shallow layer onto the bottom of all the ice cream lids, laying the lids around. Use both the mixed paints and the primary colors. Tell everyone when they are out of paint they may request more.


Take off shoes and socks: It's time to paint. Remind participants not to fling paint around; suggest working as a team, helping each other when needed. Take your time. This is a reflection activity not a speed race.

Encourage creativity, using the objects, their hands and feet. Offer suggestions to get everyone thinking. Some examples are:

- ▲ Stick the sticks into the paint and fling them at the t-shirts, to create an overall background of splattering.
- ▲ Lay the leaves down on shirts and paint around them to get an inverted image of a leaf or dip leaves directly into paints to make a painted leaf impression.
- ▲ Press a circle foam sponge dipped in paint on the shirt, turn it clockwise and voila, spirals. Or, paint around the edged of the foam sponge to make an open circle.

Leave the shirts to dry. The paint takes a few hours. If you have to move them, carefully separate the shirts, then find a place where they can dry flat or hang. Put a dixie cup or two between the shirts and cardboard to keep the shirts from sticking to the cardboard.

What are we reminded of when we do this activity? Does it seem like teamwork and sharing are key factors in our own personal successes? What about the design created? What does it make us think about? When we wear our shirts with only a part of this picture visible, what will we tell others who ask about the picture? Wear the shirts with pride; remember our new friends and how we are a part of the big picture in life. We need to look for various perspective and together we really make a difference.



Group leaders will need to plan this ahead of time. Be sure you have ordered pizza, pop and anything else you will need for a pizza party or other type of celebration. Make sure you are planning a party that will accommodate the needs of all group members (allergies, accessibility, religious or personal food needs and so on). Arrange for at least one leader to bring a camera and film to the party.

This activity is designed to help your group celebrate completing their service project and of learning how to work together as a team. Make it informal and fun. Be sure to repeat funny stories or events from your time together.

Take photos of the event, including a group photograph. Tell the kids each program group will get copies of the photos.

When it is time to go, make sure the groups have a chance to say good-bye to each other. Be sure if any kids want to stay in touch that they are helped to exchange phone numbers and/or addresses.

Experience:

**A chance to celebrate
making a good effort**

Preparation:

**You will need to order
food such as pizza in
advance; purchase
appropriate party
compliments like soda
pop, chips, dessert,
etc; remember
allergy concerns, or
food requirements
before the meeting and
plan accordingly;
music; bring a camera
and film to the party.**

Length:

**Approximately
2 hours**

Time Capsule

Reproduce these questions on a piece of paper, dividing it down the middle. Leave space between each question for the participants to record their answers.

Person A

Person B

Name: _____ Name: _____

Phone Number: _____ Phone Number: _____

Address: _____ Address: _____

Today I'm wearing (describe in detail):

My favorite musical group or singer is:

The musical group I dislike the most is:

Describe in some detail what you did last weekend

Time Capsule

Person A

The thing I liked most about doing the service project was:

The thing I disliked most about doing the service project was:

When I first met the kids in the group, I thought they were:

Now I think the kids in the group are:

Three things I will remember to do to help me be open and friendly to new people I meet, especially if I think they are different from me:

One year from now I hope I am:

Person B

When you get this time capsule in the mail and open it:

Read over your responses. Ask yourself what questions you would answer the same if you were filling the time capsule out now. What questions would you answer differently? Call or write your time capsule partner. Ask him or her what is the same and different for them. Use that opportunity to catch up on things, or even make plans to get together!

Resources

On Inclusion and Adaptations

Amado, A.N., Conklin, F. & Wells, J. *Friends: A manual for connecting persons with disabilities and community members.* St. Paul, Minnesota: Human Services Research and Development Center. (1990)

Rynders, J., Schleien, S. *Together Successfully. Creating recreational and educational programs that integrate people with and without disabilities.* ARC of the U.S., National Office of 4-H & Youth Development, University of Minnesota's Research and Training Center on Community Living and Institute on Community Integration. (1991)

Schleien, S., & McAvoy, L. *Learning Together: Integrating Persons of Varying Abilities into Outdoor Education Centers.* School of Physical Education and Recreation, University of Minnesota. (1989)

Standish, K., Walsh, N. & Zarzour, C., *Project Integration, Recreation Integration Training Manual.* YMCA Canada. (1991)

On Service-Learning

Cairn R. Willits and James C. Kielsmeier (Eds.). *Growing Hope: A Sourcebook on Integrating Youth Service into the School Curriculum.* National Youth Leadership Council. (1991)

Conrad, Dan and Diane Hedin *Youth Service: A Guidebook for Developing and Operating Effective Programs.* Washington Independent Sector. (1987)

Parsons, Cynthia. *Service Learning from A to Z.* Vermont Schoolhouse Press. (1991)

McPherson, Kate. *Enriching Learning Through Service.* Project Service Leadership. (1989)

Student Detective Casebook: Discovering the World of Community Service Learning. Pennsylvania Institute for Environmental and Community Service Learning.(N.d)

Making a Difference. A Students Guide to Planning a Service Project. Washington Leadership Institute. (N.d)

Butler, S. (Ed) ***Non-Competitive Games for People of All Ages.*** Bethany House Published (1986).

Ihduhapi Staff. (Eds) ***Ropes Course Training Manual.*** Minneapolis YMCA, Camp Ihduhapi. (1992)

Fluegelman, Andrew (Ed.). ***The New Games Book.*** New Games Foundation. The Headlands Press, Inc. (1976)

Project CREATE Training Manual. Conflict Resolution program of the Twin Cities Educators for Social Responsibility. (N.d)

Boal, A. ***Using theatre to empower people.*** Theatre of the Oppressed. Urizen Books. (1979)

Spolin, V. ***Improvisation for the Theatre.*** A handbook of teaching and directing techniques, and theatre games. Northwestern University Press. (1963, 1983)

Herman, M., Passineau, J., Schimpf, A. and Treuer, P. ***Teaching Kids to Love the Earth.*** Pfeifer-Hamilton. (1991)

Swan, J. ***Sacred Places How the Living Earth Seeks Our Friendship.*** Bear and Company Publishing (1990)

Earthworks Group ***50 Simple Things Kids Can Do to Save the Earth.*** Andrews and McMeel (1990)

On Getting-to-Know You and Low-Risk Games

On Creating a Play

On the Environment

YMCA Earth Service Corps Student Handbook. Seattle Metrocenter YMCA & YMCA of Greater St. Paul Earth Service Corps. Learning to keep our Earth fit for Life. (N.d.)

**On Diversity
Awareness**

Maybury-Lewis ***Tribal Wisdom and the Modern World.*** Viking Penguin Books. (1992)

On Reflection

Reflection: The Key to Service Learning. National Center for Service-Learning in Early Adolescence. (N.d.)

Notes:

Notes:

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Additional copies may be ordered by writing
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