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ABSTRACT

Ninety-four personal growth activities for elementary and secondary grade children are included in this teaching guide. Through the various classroom activities, designed for approximately 20 to 30 students, teachers aim to expand the awareness of each individual; to set a tone and supply conditions favorable to growth; and to negate social forces which block growth. Emphasis is upon describing positive activities which foster process skills such as creative thinking, problem-solving, and critical thinking but at the same time promote active involvement, cooperation, communication, and self-awareness. Activities, arranged topically, are built around: establishing rules and procedures; community building; brainstorming; summarizing, and drawing inferences; positive focus; achievement motivation; feedback; identifying concerns; developing open communication; identity; interpersonal relationships; non-verbal and sensory awareness; and teaching content. Information for each activity includes materials needed and procedures. A bibliography of supplmentary reading suggestions is provided. (SJM)

A HANDBOOK OF PERSONAL GROWTH ACTIVITIES FOR CLASSROOM USE

by
Robert C. Hawley
and
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EDUCATION RESEARCH ASSOCIATES

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TO

BETSEY AND BOBBY

PREFACE

Tracing personal growth activities to their sources is almost as difficult as tracing the sources of jokes or current sayings. They exist in the air and seem to be the product of spontaneous generation. Indeed we have often had the experience of "inventing" a new activity to fill a specific need and later hearing of an almost identical activity being used elsewhere. Activities in this book are attributed to the earliest source that we have been able to find by placing the name of the source in parentheses after the name of the activity. If the source is a published book, reference is made to the author and the date of publication. Activities not thus attributed are untraceable or, to the best of our knowledge, original.

In "inventing" new activities we almost always start with a specific area to explore, such as communication or identity: feelings about one's body. Then we brainstorm ways to elicit data about that area--often going to children's games, camp activities, daytime television shows, magazine advertising, or the generic activities for sources of inspiration. Finally we try to eliminate from the list those ideas which will result in negative experiences such as feelings of hostility, rejection, inadequacy, or self-depreciation. Finally we use the following as criteria for inclusion of activities: active involvement rather than passive receptivity, the fostering of creative thinking, dependence more upon collaborative efforts than upon competition, and relevance to the lives of students.

Special acknowledgment goes to Dr. Jeffrey W. Eiseman, especially for simulations, role-playing, and laboratory learning; to Dr. Sidney B. Simon, especially for methods of value clarification; and to Dr. David Britton, whose conception of positive focus in teaching has changed our lives. We wish to thank these three men for their help, their friendship, and their influence, which can be seen on almost every page of this handbook.

Some of the material in this handbook, especially in Chapter II, has appeared in substantially the same form in Composition for Personal Growth by Sidney B. Simon, Robert C. Hawley, and David D. Britton. These passages cover considerations that should be included in any compendium of personal growth activities. Almost all of the activities, however, are different from those in Composition for Personal Growth.

Robert C. Hawley
Isabel L. Hawley

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A HANDBOOK OF PERSONAL GROWTH ACTIVITIES FOR CLASSROOM USE

C H A P T E R I:

CREDO

We believe that each human being is a process of growth, and that personal growth is the striving toward a maturati - which is characterized by self-reliance and self-actu - tion. Even the laziest child and the most withdrawn catatonic have within themselves tremendous reservoirs of growth potential. Teaching is the systematic encouragement and development of individual human potential.

We believe that the teacher has three important functions:

1. To help show what things are possible--to expand the awareness of each individual to his own potential.

2. To help supply conditions favorable for growth. This includes helping to fulfill the basic needs for safety, belongingness, love, and respect; it includes helping to supply information such as the sum of two and two, the population of India, the valence of plutonium. And it includes helping to supply materials such as clay, paint, wood, paper, computers, and settings where groups of people can share experiences.

3. To help tear down the stagnating social forces which block growth--forces such as the glorification of authority as in the omnipotent teacher or principal, forces such as the values of passivity and conformity displayed by conventional classroom arrangements, lock-step assignments, dress-codes, forces such as the super-competitive norms fostered by the grading system or football pep rallies.

We believe in positive focus in teaching--helping students to identify strengths and to build on those strengths. Human beings are always aware of their weaknesses and inadequacies, if not consciously, then organismically (it is this organismic

awareness which produces, in its severe forms, psychosomatic illness, neurosis, and psychosis). Focusing on the positive, constantly building on the positive, strengthens the individual so that he can work on overcoming his shortcomings privately and often unconsciously. (Anyone who has engaged in public speaking and has experienced the support of a smiling, congenial audience should be aware of the strength which this receptivity builds in helping him overcome anxiety, shyness, or feelings of inadequacy.) Positive focus strengthens the life force and enhances the power to grow.

We believe that living is a skill and personal growth involves building specific skills in such areas as decision-making, critical thinking, creative problem-solving, communication, understanding interpersonal relationships, self-motivation, and self-awareness. Unlike the future-oriented skill training which forms the backbone of many school curriculums, personal skills are present- and future-oriented, that is they are life-oriented. Reading, semi-colon rules, the Pythagorean theorem may or may not be present-oriented skills, depending on when the student is exposed to them--communication, decision-making, and problem-solving are necessary skills from birth to death. (The emphasis that many curriculums place on future-oriented skills leads the student to de-value his present life, his present needs and feelings, his present accomplishments; and thus he devalues his present worth, his present self.) And we believe teachers can help students through the systematic and formal presentation of opportunities to learn and expand these personal skills.

C H A P T E R II:

INITIAL CONSIDERATIONS

THE RIGHT TO PASS:

In all personal growth activities the right of any individual to pass, withhold his thoughts and ideas, to refrain from participating must be respected and reinforced with dignity. The teacher, as group facilitator, is in a key position to foster the attitude that a pass represents a conscious act by an individual which must be respected by all. The motives for passing are so varied and often so complex that group members should refrain from conjecture as to why an individual might pass at any given moment. For instance, the passer might find the topic too deeply personal to share his thoughts, or the topic might touch off inchoate memories which tie his tongue, or he might feel that his thoughts are irrelevant or might be taken as misleading or have been expressed so often as to become trite. He might feel that he is protecting someone else or himself. Or he might be concentrating on the group process as an observer and be unwilling or unable to shift his focus. And, of course, he might be thinking of something entirely off the subject or even be day-dreaming. It is crucial for the teacher to establish the sanctity of the pass early in the program.

MULTIPLE PURPOSE:

Personal growth activities often foster learning in many different skills at the same time. For instance, an activity whose purpose is to promote empathy may also have the effect of sharpening communication skills, heightening an awareness of interpersonal relations, giving opportunities for giving and receiving positive feedback, and so forth. Teachers who

use personal growth activities effectively soon become aware that many things are going forward in the classroom at the same time. In a dynamic classroom where several skills are in play at the same time, there is more chance that individual needs can be served because each individual can take the things he needs from the rich learning opportunity.

GIMMICKS AND TECHNIQUES:

Critics of personal growth activities often complain that the activities are gimmicks or are "contrived." Fritz Perls, the founder of Gestalt therapy, has pointed out that a gimmick is what a person calls a technique when he doesn't understand it. Sonnets and football games are contrived, and so are the College Board exams.

A NOTE ON NOTES:

Occasional spaces have been left throughout the text for notes and comments. Some teachers will find that their Handbooks grow more valuable to them as they add notes reflecting their success with the various activities used in class. We have found the following a useful format for notes on the activities: Date/title of activity/objectives/used in conjunction with . . ./comments or evaluation.

TIME:

We have not suggested time requirements for most of the activities presented because classes vary so much in their needs for discussion and explanation. Generally the activities in this Handbook can be completed within a forty-five minute period. The teacher should be wary about scheduling too many activities for one period, however, because activities almost always take longer than expected, and it is most important to have sufficient time for small group and class discussion and for reflection, so that the data elicited can be processed and assimilated. Teachers new to personal growth activities almost always go too fast rather than too slow.

NUMBER OF PARTICIPANTS:

The activities in this Handbook have been designed with a class of twenty to thirty students in mind and have been used in classes of anywhere from twelve to thirty-five students. There is considerable room for flexibility in breaking up the large group into smaller units of various sizes for activities.

EXPECTATIONS:

Finally, teachers should be warned against expecting certain activities to produce immediately observable behavioral outcomes. Personal growth is a life-long process, and personal growth activities often produce significant behavior changes months or even years after the activity has occurred.

C H A P T E R III:

TEACHING FOR PERSONAL GROWTH

SETTING THE TONE

Nothing is more crucial to the personal growth approach than the tone the teacher sets. The same activity can be tremendously beneficial or destructive depending upon the tone of the class and the resulting attitudes of the students about themselves, each other, and the class itself. By act, word, and deed the teacher must strive for an atmosphere that focuses on the positive, that is accepting of individuals as they are, that radiates an unconditional regard for each individual, that conveys a sense of faith in mankind. The classroom can be joyous without being frivolous, purposeful without being regimented, active without being chaotic.

Most important, the interpersonal tone must be non-judgmental, non-evaluative, and non-analytical. Here it is important to distinguish between analysis and awareness. Personal growth activities bring material up into the consciousness of the student so that he may be more aware of himself as a total being. Each student works on his own material through this raised consciousness. Any attempt at in-depth analysis, however, tends to be counter-productive because it mutes the existential quality of the material--taking it out of the here-and-now and allowing the consciousness to be lowered to the level of talking "about" rather than experiencing. Analysis runs quickly to rationalizations, generalizations, intellectualizing, and all sorts of game-playing.

ESTABLISHING RULES AND PROCEDURES

Nothing is more enervating than the chaos and confusion that go with lack of discipline or unclear priorities. In

creating learning opportunities and helping students to use those learning opportunities, the teacher inevitably finds himself responsible for establishing order, discipline, and priorities. But this responsibility does not imply an arbitrary or autocratic rule. The teacher's role is to help with the establishment of a hierarchy of needs and of mutually acceptable ground rules for ways of doing things to meet those needs. Thus while it is important for the teacher to remain non-judgmental and non-authoritarian in regard to the values and needs expressed by his students, it is equally important that he help to establish and maintain those patterns of behavior which contribute to a sense of vitality and purpose in the class. He must be aware of the expectations of the members of his class, and he must be explicit about his own expectations for the class and the degree to which he and the members of the class are living up to them, always reserving the right to review and modify his expectations in the light of present realities as recognized by himself or members of his class.

There are many ways to establish such a classroom. Teachers' needs and expectations vary as widely as do students'. Some teachers will plunge right in, others will proceed with slow, deliberate steps. Some will be able to communicate a sense of order and purpose almost magically through their body language and at the same time have an intuitive awareness of what the class is feeling; others will need to clarify and restate, to consult with the class, to retrace and replan. Students, too, vary widely in their needs and their attitudes. What works well with one group of students may be completely ineffective with the next. The more that the students can share in the decision-making and in the establishing of rules, procedures, and priorities, the more likely is the class to succeed in fostering personal growth skills in its members

In all the business of establishing rules and procedures, it is important for the teacher to reaffirm the fact that he

is not abdicating his responsibility to the students. The teacher's responsibility to his students and the students' responsibility to each other should be undergoing continual definition by all members of the class.

ACTIVITIES FOR ESTABLISHING RULES AND PROCEDURES

1. The Class Meeting: The class meets as a whole with chairs or desks moved into a tight circle (chairs alone if possible). The teacher should sit as a member of the circle and not in a position associated with traditional power such as in front of the blackboard or behind the big desk. The teacher or one of the students may moderate. (If class meetings are used regularly, each student can take a turn acting as moderator.) The objective is to reach consensus on priorities, rules, and other matters that may arise. The teacher should point out any rules that he thinks may be unworkable or that might set him up against the class as the enforcer.

2. Small Groups and Class Meeting: Class divides into groups of four or five to discuss and make recommendations about rules, procedures, problems. It is important that the task be concrete enough to be clearly understood, and a definite time limit should be placed upon the discussions. All groups can work on the same task, or the tasks can be divided among the groups. After the small group meetings, the class meets as a whole to discuss and act upon the recommendations of the small groups.

3. Task Force on Rules and Procedures: A six-member task force is set up with staggered membership so that each week one member is replaced by a newly appointed member who will serve a six-week term until all members of the class have served. This task force can operate during class time while other groups are engaged in other activities and can report to the class at a weekly class meeting.

COMMUNITY BUILDING

Studies of industrial organizations have shown the importance of a sense of community to morale and productivity in the organizations (see especially McGregor, 1967). And recent research in classroom learning (see Schmuck and Schmuck, 1971) indicate that informal patterns of friendships and influence and a feeling of group cohesiveness play an important role in stimulating academic performance as well as having a positive effect on attitudes toward school and academic work.[1]

The teacher should be explicit about the importance of getting to know one another, especially as some students will regard community-building activities as a waste of time. The teacher may wish to give a brief lecture on community or on the task and maintenance functions of a task-group. Almost all of the personal growth activities in this volume are community-building activities. Those presented here are specifically designed for the start of a new term or year when the students are more or less new to each other.

ACTIVITIES FOR COMMUNITY BUILDING

4. Name Tags:

Material: 4 x 6 file cards, masking tape, magic markers, pencils or pens.

Procedure: Select three or four volunteers and equip each with a magic marker and a stack of the file cards. Students go to one of the volunteers and tell the volunteer the name that they wish to be called in the class. The volunteer writes that name in large letters on the file card and gives it to the student. When all the students have received name tags, the teacher tells them that name tags are a good way to get to know each other and that they can carry other information besides the name. The teacher asks each student to write on the

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[1] If group norms are highly negative towards school and the teacher, however, cohesiveness may work against a positive classroom climate. In such cases the teacher may actually have to reduce cohesiveness before establishing new norms. (Schmuck and Schmuck, 1971, p. 25.)

upper right-hand corner of his name tag one place that he would like to live in for a year (not his present home). On the upper left-hand corner, one thing that he has in his home that he is proud of. On the lower right-hand corner, one famous living person whom he would like to be like in some way. On the lower left-hand corner, one thing that he is good at doing. Then the tape is passed around and each person tapes his name tag to himself in a conspicuous place.

The teacher may then divide the class into groups of four or five and ask each member to spend one minute telling his group about the words on his name tag, or the teacher may proceed with some other activity and suggest that the students use the name tags as the basis for informal conversations between other activities. The teacher should be sure to wear a name tag bearing the same information and be prepared to share the information with his students if that seems to be appropriate. At the end of the class the teacher may collect the name tags or ask that the students save their name tags for class the next day. Some teachers ask that name tags be worn each day for the first week of class. Extra name tag materials should be available at no penalty for those who fail to bring their name tags to class. Each day during the name-tag-wearing period the teacher may ask the students to freshen up the name tag by putting some new information on it.

Here are some other things that can be used for name tag information: The name of an historical figure that you would like to be like (or television or movie star), three things that you love to do, five things that describe you ending in -able, five things that you value ending in -ing, your nominee for President of the United States or the world, three jobs that you think you would like to try for a year.

Notes: All of this information need not be shared fully for this exercise to be valuable; the reflective thinking involved has a value in itself. Some students may object

to wearing name tags for a whole week, and just as in any other personal growth activity, their right to pass should be honored. This is a positive focus activity; avoid using items that might have negative connotations.

5. Address List:

Material: Clip board, purple ditto master, pencil.

Procedure: Publish a list of the names and addresses of all the students in the class with telephone numbers and birthdays. An easy way to do this is to pass around a purple ditto master on a clipboard with lines and spaces for each item. Run off the list and distribute it the next day. The implication is that there are going to be reasons for members of this class to communicate with each other outside of class time, to do things together outside of class--this is a bridge between the artificial world of the classroom and the real world that exists outside.

6. Singing Sam:

Material: None.

Procedure: This is a mnemonic device for getting students to know each other's names quickly. Class is seated in a circle. Teacher or first student leads off with, "I'm (Singing) (Sam)," filling in the first blank with something he's good at and the second blank with the name he wishes to be called in this class. The second person says, "He's Singing Sam, and I'm (Knitting) (Barbara)," filling in the blanks as before. This name reciting proceeds around the circle adding the name of each person in order and ending when the first person repeats the names and good-at's for each person in the group.

Notes: This is not a contest but just a way to get to know names quickly. No penalty for not being able to recite all the names, but when someone is stuck, the teacher might say, "Can someone help him?" This is a positive focus activity.

7. Magic Box:

Material: 3 x 5 file cards, pencils or pens.

Procedure: Students are seated in groups of five or six. Teacher tells the students to imagine that while they have been in school this day a box has been delivered to each student's home. It is a magic box of any dimensions the student wants, and it contains any one thing that the student would want. Each student writes his wish on a three by five card. Then one person collects all the cards, shuffles them, and reads them one at a time while all try to guess the authors.

IMPORTANT NOTE

Here and in any other activity which involves the sharing of personal desires, feelings, hopes, etc., it is extremely important that the teacher announce the procedure for the entire activity AT THE BEGINNING, so that the students know in advance that they will be asked to share what they write.

It is impossible to overstress the importance of doing this. If, in the students' eyes, the teacher fails to communicate fully and openly, whether intentionally or not, he risks destroying whatever positive relationship has developed between himself and the class.

As an extension of this activity, the teacher might ask each group to spend ten minutes deciding on one item for the group's magic box. This must be an item which does not appear on the list of items for individuals in the group. Then the class might be asked to reflect for a few moments as to whether they would be willing to trade their individual items for the group item or whether they would prefer to keep their own items. Voluntary comments can be called for.

8. Paper Profiles:

Material: Construction paper, newspaper, magic markers, scissors, glue, light source, Profile Questionnaire (see following page).

Procedure: Each student is asked to pick a page of newspaper which is in some way representative of himself. (This could be facilitated by asking students to bring in the page from home, but in this case the teacher should have extra newspaper for those who for one reason or another do not bring in newspaper. There should be no penalty for students failing to supply materials for these activities.) Students work in groups of three. In turn, each student's newspaper is taped to the wall; the student sits facing side to the wall about three inches away from the newspaper; the light source is placed about six inches away from the head on the side opposite the wall. One of the other students in the group of three traces the outline of the shadow, thus providing a profile on the newspaper. Each student cuts out his own profile and mounts it on construction paper. Then each student fills out his own Profile Questionnaire, consulting with the others in his group for advice and comment if he wishes. (The filling out of questionnaires can go on while waiting for a turn at the light source.) The Profile Questionnaire is taped under the finished profile and all the profiles are displayed on the wall for about a week. At the end of the display period the profiles are taken down and saved to be posted again on the last day of class.

9. Color Profiles: Same as Paper Profiles, except that each student chooses a piece of colored construction paper for his profile instead of the newspaper.

PROFILE QUESTIONNAIRE

Name_____

I like to be called_____

Address_____

_____

Phone number_____

Birthday_____

Hobbies_____

_____

Favorite record_____

Favorite Tv show_____

Favorite sports_____

Favorite movie, Tv, or sports stars_____

_____

Favorite character from a book_____

What I'd like to be doing in ten years_____

_____

_____

Quote, comment, thought for the day, or favorite saying:

_____

_____

_____

_____

10. Photo-Profiles:

Material: Polaroid or other simple camera (preferably with flash), scissors, construction paper, glue, Profile Questionnaires.

Procedure: Students take Polaroid snapshots of each other, or the class camera buff takes pictures of each member of the class. The pictures are mounted on construction paper and the Profile Questionnaire is attached below.

11. Self-Collage:

Material: Old magazines, newspapers, 8½ x 11 inch construction paper, glue, scissors, tape, 3 x 5 cards.

Time: This activity will require two forty-minute periods.

Procedure: Each student is asked to select one or two magazines or newspapers and one piece of colored construction paper and to make a collage of pictures and words that represents his ideal self. Then in small groups (four to six) each student displays his collage and says whatever he would like to say about it. Then all the collages are displayed on the walls with the creator's name on a 3 x 5 card below. After the collages have been displayed for a few days they are taken down and saved. After two or three months the collages may be displayed again, this time identified by a number rather than the creator's name. Students then are asked to guess the creator of each collage.

NOTES ON COMMUNITY BUILDING:

BRAINSTORMING AS A WAY OF THINKING

Brainstorming is perhaps the most important single skill in the entire repertory of personal growth activities. The conscientious use of brainstorming and adherence to the rules of brainstorming produces a versatile, creative, mind-expanding way of thinking. The rules should be reviewed often, and it is probably a good idea to discuss the rationale for each with the class.

Rules of Brainstorming

1. Express no negative evaluation of any idea presented.
2. Work for quantity, not quality--the longer the list of ideas, the better.
3. Expand on each other's ideas, piggyback, elaborate wherever possible.
4. Encourage zany, far-out ideas.
5. Record each idea, at least by a key word or phrase.
6. Set a time limit and hold strictly to it.

Rationale:

Brainstorming helps to generate a large volume of ideas. It encourages germs of ideas, half-formed ideas; it gives ideas with some merit and some drawbacks a chance to grow and develop. And it turns group problem-solving away from a competitive, one-upping atmosphere towards a truly collaborative venture where the main adversary is the problem to be solved rather than others in the group.

In a larger sense the rules of brainstorming form the structure for the personal growth classroom as a place where all are accepted for what they are, where all may try without fear of failure, where active collaboration is encouraged, and where creativity, individuality, unorthodoxy is respected.

Brainstorming is also an easy and effective method of community building.

1. Express no negative evaluation: This rule encourages participants to speak freely without pre-judging whether their ideas are good enough to be shared. It says, "All ideas are welcomed here." The aura of acceptance and respect for each individual grows where this rule holds sway as a part of the class routine.

2. Work for quantity: This rule helps the ideation flow by adding a game-like tension to the activity. Quality is a by-product of quantity. The longer the list, the more likely it is to contain a number of really useful or eventually workable ideas. This rule encourages everyone to try without the jepardy of failure.

3. Expand on each other's ideas: This rule tells people that they can help each other. It's important to listen to others because they might spark something in your mind. When one person elaborates on another's idea, he is paying a compliment to that person, accepting him, appreciating his contribution, showing him to be a worthy collaborator. This rule can help change the classroom from the scene of a game with winners and losers to a place where all can win.

4. Encourage zany, far-out ideas: This rule encourages creativity, individuality, the unusual, the unexpected. Many zany, far-out ideas have a useful kernel which may not be evident to the one proposing the idea but which is picked up later by the group. And a zany idea may trigger another idea in someone else's mind. Problems are often seen in new ways as a result of this practice.

5. Record each idea: This rule reinforces the acceptance of each idea and provides for a mechanism where no idea needs to be evaluated on the spot to see whether it is good enough to record. These brainstorm lists can be thought of as rich deposits which can be later worked on and shaped to meet specific needs.

6. Set a time limit: This rule takes away the

pressure for perfection. Time is seen as a valuable resource to be taken into account in any undertaking. Generally, where a time limit is regularly established and adhered to, personal commitment is high, because individuals are relieved of the tension of determining when they have worked long enough to satisfy the requirements of the task.

Time commitment is an important and often neglected factor in school. The student who has budgeted his class-change time carefully to allow himself to go to the bathroom, speak to a friend, or put the finishing touches on an assignment, can be rightfully resentful of the teacher who takes two minutes after the bell to finish an important point or to give an assignment. On the other hand, math teachers have reported very good results from asking their students to commit a certain time period to homework (rather than a specific number of problems). Consider the difference in student commitment between asking students to practice their math or English for half-an-hour on the one hand (just as they might practice their piano or figure-skating for half-an-hour) and asking them to do twenty problems until they get them all right on the other. Treating students' time as important is another way of showing them that they as individuals are important.

Practicing Brainstorming:

Brainstorming is a skill which can be improved through practice. The rules should be reviewed before each brainstorming session and posted on the blackboard or wall. Brainstorming can be done by the entire class or in small groups. (Groups of five or six are small enough so that no one need wait to offer his idea, yet large enough so that the variety of ideas is stimulating.) When the entire class brainstorms as a group, it may be necessary to have two or three recorders at the blackboards so that they can keep up with the fast-flowing ideas. (Brainstorming is no time for raised hands or other such formalities.) When

small groups brainstorm, it is important to cross-fertilize by having the recorder for each group read the group's list to the entire class, or, where time is a problem, groups can pair and read their lists to each other. Another way of sharing group lists is to have each person in the group pick the idea he likes the most from the group's list, and then have the selected list read to the entire class.

12. Warm-up Brainstorms: Warm-up brainstorms should be on playful subjects to encourage and show acceptance of zany, far-out ideas. Warm-up brainstorms are designed to free the mind from practical considerations and to encourage flights of fancy. Here are some possible topics for warm-up brainstorms--

1. You have been stranded on a tropical desert island. Food and water are no problem as the island can provide these in plenty. You have only one artifact of civilization--an empty Coke bottle. Brainstorm uses for the Coke bottle. (Time limit: 5 minutes)

2. Brainstorm ways to improve on the common bathtub. (Time limit: 5 minutes)

3. Brainstorm uses for a fire hydrant (junk automobiles, broken baseball bats, tabs from flip-top cans, old wheel covers). (Time limit: 5 minutes)

4. Brainstorm ways to send love to someone far away. (Time limit: 7 minutes)

5. Brainstorm new kitchen appliances. (Time limit: 7 minutes)

6. Brainstorm zany topics for warm-up brainstorms. (Time limit: 5 minutes)

13. Spectrum Analysis: For each item on the brainstorm list, look first for the good, useful, or workable parts. The idea as a whole may be unworkable, but there may be a useful kernel which can be used to provide a new and creative solution. We are so conditioned to look for the

flaws in an idea that the useful part is often overlooked and the wheat is thrown out with the chaff. Following this procedure, the list can be reduced to the three or four most promising items. These few can then be examined in further detail before a final decision is made.

Alternative Search: Brainstorming is a good method for finding alternative solutions for problems.

14. Individual Problems: An individual can bring a problem for alternative searching to a small group, such as, "How can I get along better with my brother?" Then he spends one or two minutes filling in the group on the background of the problem. The group then brainstorms solutions to his problem for a specific amount of time (usually no longer than ten minutes). The individual acts as recorder. He can then follow up with a spectrum analysis (see above) and a self-contract (see below).

15. Generic Problems: The class as a whole brainstorms problems that young people their age might have. Then one problem is selected for an alternative search by the whole class, or the class may divide into groups, with each group choosing a problem from the list.

Sample alternative search questions:

1. Ways to spend spring vacation.
2. Ways to make Thanksgiving more meaningful.
3. Ways to increase your circle of friends.
4. What to do if your good friend offers you LSD.
5. Ways to save money.

16. Self-Contracting: Brainstorming is not required for self-contracting, but self-contracting is so often a useful follow-up to an alternative search brainstorm that it is included here.

Once a person has selected a course of action which may lead towards the solution or reduction of a problem, he can write a contract with himself specifying what he is going to do, how long he will keep at it, and what observ-

PERSONAL SELF-CONTRACT FORM

Date _____

Contract period:

Contract to start on _____

End-of-first-week review on _____

End-of-second-week review on _____

Final review on _____

Statement of the problem:

Actions to be taken:

Observable behaviors to indicate success:

End-of-first-week review (comment):

End-of-second-week review (comment):

Final (end-of-third-week) review (comment):

Provisions for a new contract:

able indications of success he will use to evaluate it. Since research indicates that about three weeks are necessary for a new pattern of behavior to become fully functional, the final evaluation of the self-contract should come about three weeks after the initiation of the contract. A sample self-contract form is included on the preceding page.

A self-contract is personal and private. The teacher or other members of the class should never ask to see it. If the student wants to show it to the teacher or others, that, of course, is permissible.

17. Brainstorming To Teach Organization: Brainstorming can be used to show how a subject can be organized in various ways. The class is given a subject and asked to brainstorm subjects that could go under the main heading. Then one of the sub-heading subjects is selected and the class brainstorms sub-headings under that subject. The process can be repeated until the sub-headings (or the students) are exhausted.

Example: Subject: Cars

Sub-headings: Engine, body, uses, colors, makes, etc.

Sub-Engine: Fuel, carburetor, pistons, exhaust, etc.

Sub-Fuel: Octane, additives, brands, etc.

18. Brainstorming To Teach Information: Brainstorming can be used to interest students in a new topic for study. Brainstorming facts about a new topic gives an easy chance for students and the teacher to find out what the general store of knowledge in the class is, where particular points of interest are, and what, if any, misinformation exists about a subject. It also allows the students to think of each other as resources to each other. During the brainstorming period, all the rules should be in effect. This means that erroneous information is recorded along with the rest. The teacher may say something like the follow-

ing: "Some people may disagree with some of the things that come up in the brainstorming. Even I may disagree. But we will first put down everything without determining whether it is right or wrong, and later, after we have finished the brainstorming, we can go back and circle the things that are in dispute. Then we can try to find out whether they are or aren't true." After the brainstorming, items can be verified by recourse to reference material or the teacher's wisdom. Those items which are hotly disputed might serve for further study. Sub-items from the list could also be chosen to be brainstormed as in Brainstorming To Teach Organization (above).

Examples of brainstorming to teach information:

1. Causes of the Civil War.
2. Uses for plane geometry.
3. Electricity.
4. Capitals of the United States.
5. Reasons for studying French.
6. Macbeth's motives for murdering Duncan.

The teacher should avoid having this brainstorming turn into a "guess what the teacher is thinking of" game. This kind of brainstorming is most effective when it is open-ended, and when the teacher shows by his words and actions that he is open to <u>all</u> the pieces of information that are put forth, not just the ones that he has in mind.

NOTES ON BRAINSTORMING:

SUMMARIZING AND DRAWING INFERENCES

Almost all of the activities in this Handbook help students to develop critical thinking skills--skills of gathering and generating information, skills of organizing information, and skills of summarizing and drawing inferences from information. "I learned..." and "I believe..." statements are particularly useful at the conclusion of many activities to help students develop the ability to summarize and draw inferences from the material elicited by the activity just completed.

19. "I Learned..." and "I Believe..." Statements (Sidney B. Simon):

Material: Pencils, paper.

Procedure: At the end of an activity or of the discussion following it, ask the students to write one or two "I learned..." statements (if the activity focuses on learning about one's self) or "I believe..." statements (if the activity focuses on clarifying values and stands on issues). It should be made clear that students will not be forced to share these statements with anyone although they may if they wish. After students have had a minute or two to frame their statements, the teacher may ask if anyone would like to volunteer to share their statements with the class. Generally this sharing should take place in an atmosphere of acceptance, and therefore it is often better not to open the floor for discussion of individual "I learned..." or "I believe..." statements. Below are listed some additional "I learned..." and "I believe..." sentence stems. Notice that for the "I learned..." statements the second "I" directs the learner's attention to things that he has learned about himself:

"I learned that I..."	"I believe..."
"I re-learned that I..."	"I stand for..."
"I noticed that I..."	"I affirm..."
"I discovered that I..."	"I cherish..."
"I was pleased that I..."	"I am proud of..."

POSITIVE FOCUS

Ask a student to list his positive and his negative personal qualities, and he will list on an average seven times as many negative qualities as positive qualities.[1] Ask a college student what he likes and dislikes about his college and the chances are that he will start on what he dislikes and go on and on and on, leaving no time to tell what he likes about the college.[2] We all know our weaknesses; we dwell on them; we look for indications to confirm our self-doubts. And we know the things we don't like about our society; we hear them repeated endlessly on the radio and television; we rehearse them under our breath. Our society is way over-balanced toward seeing the negative in life. It is our contention that the teacher's job should be to help students identify strengths in themselves and in society and to help students build upon those strengths. Any attempt to balance strengths against weaknesses, to dwell equally on the positive and the negative leads back to an unhealthy preoccupation with those weaknesses and with the negative in life.

On the other hand, a steadfastly positive focus enhances the possibilities for healthy growth and maturation, revitalizes the individual, and gives him a sound awareness of his potentialities. This leads to an upward spiral where the weaknesses, the negative, tend to fall away, disappear, or become less important. This is not to say that all personal and societal problems will be cured if we merely ignore them, but it does indicate that the more vital, more positive person is the better equipped to deal effectively with the problems of this world.

We look upon positive focus as skill building--identifying personal strengths in ourselves, acknowledging our strengths proudly and without self-effacing behavior (the

[1] Conversation with Herbert Otto, March 1972.

[2] Unpublished research conducted by the authors at the University of Massachusetts, Amherst, Mass.

"aw, shucks, it was nothing" syndrome), finding situations where we can best display our skills and our talents--these are skills in growing toward positive and healthy self-concepts. Identifying personal strengths in others, acknowledging those strengths to those others in a positive and reinforcing way (without the anxiety that praise of others will be seen as buttering-up or ass-kissing), and finding ways to interact effectively with others using their strengths so that all are enhanced--these are skills in growing toward healthy interpersonal relations. Identifying the vital forces in the world, analyzing and evaluating the make-up of those forces, and building a society around those forces--these are skills in growing toward a healthy civilization. These are all skills, and skills can be taught and learned. Most of the activities in this Handbook are devoted to teaching positive focus skills in one way or another. Listed below are a few activities designed especially to teach positive focus skills.

20. People and Places Questionnaire:

Material: People and Places Questionnaires (one copy for each student), pencils or pens, stack of blank postcards (optional).

Procedure: The teacher might wish to present a short lecturette on positive focus, stressing skill-building and the dangers of trying to maintain a "balanced" outlook in a world where "balancing" will inevitably throw the focus strongly in the negative direction. Next, the teacher divides the class into small groups of three or four. The Questionnaires are distributed and the teacher asks that the students work by themselves for four minutes, trying to answer as many of the questions as possible. After the four minutes, the teacher asks the students to review their lists, placing a mark beside any question they did not answer or beside any answer that seems unsatisfactory to them. Then the teacher asks the students to spend the

PERSONS AND PLACES QUESTIONNAIRE

Directions: This is a private questionnaire for your own use. No one will collect it at the end of the period or ask to see it. Read over the questions below and jot down answers to any you can. Later you and the others in your group may help each other and discuss this activity, but right now work alone.

1. Who gives you a lift---someone who makes you feel good just to see him or her coming?

2. Who is a good listener---someone who really pays attention and really hears what you have to say?

3. Who is the best teacher you ever had--someone whom you'd like to learn from again and again?

4. Who has been a big help to you--someone who really came through or stood by you when you needed it?

5. What older person do you admire-- some one of your parents' generation that you'd really like to be like?

6. What person in an official capacity has done a good deed for you recently-- a store keeper, policeman, teacher, bus driver, or someone else who has helped you out while doing his job?

7. Who, if the telephone was to ring right now, would you like to talk to--someone who just called to say "hello" and wish you a nice day?

8. Where that you have been would you like to go back to and spend a week doing just as you wished?

9. Where was it that you last laughed until it hurt?

10. What place away from home makes you feel that you really belong when you go there?

11. Where away from home did you have the nicest meal recently?

12. What place outdoors would you like to go and spend a whole sunny day?

next five minutes working in small groups helping each member of the small group to identify new answers or to improve on those answers that he is unsatisfied with. The teacher now asks each student to mark the three questions that have produced the most vivid, pleasant memories.

After the students have spent one or two minutes reviewing and marking their questions, the teacher asks the students to share with each other in the small groups one or two of those pleasant memories that have been evoked by this activity, budgeting their own time so that each person in the group will have a chance to speak during the allotted time (usually about ten minutes).

As an optional addition, the teacher might place the stack of postcards on a table and invite the students to practice their skill of giving positive reinforcement to others by writing a postcard to one of the persons whose name appears on the questionnaire. The teacher may point out that an easy way to begin such a postcard is "We were doing this activity in class, and my teacher gave us postcards to write to people, so here is one."

21. Support Brainstorm and Letter Writing:

Material: Postcards, envelopes, letter paper, stamps, address lists (see below), pencils or pens.

Procedure: The class is divided into groups of four to six students. Each group brainstorms for five minutes the names of public figures (loosely defined) whom they support for some recent action. The recorder from each group then reads the list to the entire class, the members of the class having been asked to listen carefully to all the lists so that they can select individually one, two, or three persons from all the lists whom they really support for some action.

After the lists have been read to the entire class, each group member is asked to tell his group the one, two, or three (but never more than three) persons whom he

chooses to support. Then each group decides what to do with that information, the teacher giving the following options:

1. Reach consensus as a group on one public figure to whom the group will compose and send a letter of support.

2. Reach consensus as a group but then send a letter listing your reasons for support to the local newspaper.

3. Sub-divide your group into smaller groups, each of which composes and sends a letter either to the person or to the newspaper.

4. Work individually on letters as above.

5. Some other course of supportive action.

6. Nothing at all.

NOTE: The teacher should supply himself with as many sources of addresses as possible, or be able to provide the students with the location of address sources. Addresses of political figures, sports figures, movie and TV figures are especially useful, and generally mail will be forwarded to these persons from official offices, team headquarters, studios, etc.

22. Personal Attributes:

Material: Personal Attribute Work Sheets (see page 30)--one copy per student, pencils or pens.

Procedure: Teacher hands out the Personal Attribute Work Sheets and asks each student to rank order the ten attributes in order of importance to the individual. Then small groups (four to six) are formed and each student is encouraged to share with the others an experience where one of his three top-ranked attributes played an important role. If there is time at the end of the sharing, the group may try to reach consensus on a ranking of the attributes in order of importance to the group. Then the group may wish to discuss what the ranking might be for the larger society (or for segments of it, such as parents of group members, teachers, policemen, public figures, etc.).

PERSONAL ATTRIBUTE WORK SHEET

Directions: Rank order these ten attributes in order of their importance to you:

Your Ranking	
	a. Adventurous
	b. Ambitious
	c. Competitive
	d. Considerate
	e. Creative
	f. Helpful
	g. Independent
	h. Intelligent
	i. Responsible
	j. Self-controlled

Now write the three highest ranked attributes in the spaces below. Then for each attribute think of one incident from your life where it played an important role.

1. _____

2. _____

3. _____

Share as many of these incidents as you wish with the others in your group.

23. Strength Bombardment:

Material: Pencils, paper.

Procedure: The teacher should remind students that this is a skill-building activity, and that they can consciously extend their repertory of interpersonal behavior in giving and receiving positive feedback, in identifying strengths in themselves and others, and in supporting and building on those strengths. The teacher then divides the class into groups of five or six and asks each student to write down the name of each of the other students in his group, leaving five or six lines of space after each name.

Then, the teacher gives the following instructions: "For each of the other students in your group jot down two, three, or four good things about that person. Then, when all have finished jotting, go in turn around the group focusing on one individual while each person reads his or her list of good things about that person; then move on and focus on the next person in the group until each person has been the subject of a strength bombardment. This is a chance to practice receiving positive feedback as well as giving it. Many people are unable to believe or even to hear good things said about themselves. Try to avoid the "Aw, shucks, it's really nothing" or the "Oh, I'm not really all that" behavior when it is your turn to be the focus person. One final rule: You must mean what you say."

(Cautionary Note: Strength Bombardment is an important and powerful activity. It should be used only when the class understands fully the concepts of positive focus, developing living skills, and the importance of an accepting, positive regard for each individual. This rarely occurs in the first session, and it may never occur in some classes.)

24. Strength Mirror:

Material: Pencils and paper.

Procedure: This is the same as the Strength Bombardment except that each person adds his own name to the list and jots down four good things that he sees about himself. During his turn as focus person he may jot down additions to his own list. This is a private, personal list, not to be read to the group.

NOTE: The same caution that applies to Strength Bombardment applies to this activity. This activity requires even more seriousness of purpose than does the Strength Bombardment.

NOTES ON POSITIVE FOCUS:

ACHIEVEMENT MOTIVATION

Motivation does not exist by itself like a tractor to be coupled to any load and set to pull. Motivation is intrinsic to the task, and no amount of gimmickry will produce well-motivated students over some task that they perceive to be unimportant or unreal. Where the task is real and important by objective measures, however, students may be led toward a clearer understanding of the realities involved and thus "motivated."

Involvement is one of the keys to achievement motivation. The student will be motivated to the extent that he is involved in

1. setting the goals or objectives,
2. determining the procedures to be used in moving toward those goals or objectives, and
3. regulating the conditions under which he and the other members of the task group will work towards those goals or objectives.

The Class Meeting (described on page 8) is one means of involving students, and formal feedback (see below, pages 37-42) is another. Below are some other activities which can lead to involvement and achievement motivation. The teacher should note, however, that allowing students to take a part in setting goals, procedures, and conditions for the class marks a real departure from common practice, where the syllabus is set before the beginning of the course, where the teacher or administration determines the evaluation procedures (and thus the goals or objectives), and where the conditions are dictated by school rules which emphasize social control and coercive discipline over creativity and flexibility. The teacher who uses student involvement for achievement motivation will come squarely up against the grading system, the rules and the norms of the school, and possibly the expectations of the students and their parents. On the other hand, any attempt to make students believe that

they are realistically involved in setting goals, procedures, and rules when in fact they are not, will lead, in the long run, to frustration, resentment, and disillusion.

25. Hopes:

Material: Pencils and paper, (tape recorder).

Procedure: The teacher asks the class to reflect for a period of four minutes and write down on a piece of paper some of the hopes that each individual has for the class over the course of the term (or semester or year). This is a private writing--the papers will not be collected.

(NOTE: It is important for the teacher to stick to the time set for reflection despite the fact that some students may appear to finish early. As students are trained to realize that there really will be time for reflection, many will use the period productively. If the teacher judges that his class wouldn't hold out for four minutes without major disruption, then he might set the time for reflection at three, two, or one-and-a-half minutes.)

Then the class is divided into groups of four to six students and each group is given the task of discussing their hopes and preparing a group report which will list some of the group's hopes for the year. Ten minutes is allowed for this task. At the end of the ten minutes, the teacher calls for group reports, and each group renders its report in any manner it wishes. The teacher records these reports (by tape recorder if possible) to help him (and his steering committee, if he has one) to plan for the course.

Next, the teacher asks the small groups to discuss what things they (the students) can do to help to make their hopes realizable, and what things they can do if they see that the direction of the class is moving away from the direction of their hopes. This can be followed by a second group report, although one round of group reports is generally enough for one class.

26. Hopes Brainstorm:

Material: Pencils, paper.

Procedure: The class is divided into small brainstorming groups and the rules of brainstorming are reviewed. Then the teacher announces a six-minute time period to brainstorm "hopes that we have for this class this year." (This brainstorming can also be done by the entire class with two or three recorders at the blackboard.) After the brainstorming the lists are reviewed and each student is asked to pick out and record the most desirable and the most ridiculous hope. These hopes are shared with the entire class. This can be followed by discussion either by the class as a whole or in small groups.

27. Hopes Whip:

Material: None.

Procedure: Students and teacher are seated in a circle. The teacher asks one person to start by saying, "My hope for this class this year is _____." Then each in turn, including the teacher, shares one hope with the class. This could be followed by an "I hope that I _____" whip which would focus on things that individuals could do to improve the class for themselves.

NOTE ON "WHIPS": A "whip" is the generic name for any activity where a sentence stem is passed along through the group or class with each person completing the sentence orally in turn. The responses should be as spontaneous and unrehearsed as possible, and there should be no stopping for discussion of any response, at least until the whip has been all the way around. Before the whip is started, the teacher should remind the class of their right to pass. "I wonder...," "I'm proud that...," "I wish...," "I believe..." are all possible whip stems.

28. Goal Dyads:

Material: Pencils and paper.

Procedure: Students are asked to reflect individually for three minutes on their goals for the year (term/semester), noting down on paper whatever comes to mind. Then pairs are formed and one person in each pair becomes the focus. He reads off his goals and then the pair discuss things that he can do to help himself toward those goals. After five minutes the focus is changed to the other person and the process is repeated. This may be followed by a Class Meeting or by Letters to the Teacher (No. 32, p. 39).

29. Topic Brainstorm:

Material: Chalkboard, pencils, paper.

Procedure: The topic for the next unit of study is announced to the class. Then for seven minutes the class brainstorms questions that they would like answered about the topic, all the questions being listed on the board for all to see. The class is then divided into groups of four to six and each group spends five minutes selecting three questions which are of importance to the group. (More than one group may choose the same questions.). Then the groups are given nine minutes to brainstorm questions which arise out of each of the main questions, the teacher calling time at the end of three and six minutes so that each question gets its share of the brainstorming. This is followed by group reports to the entire class.

Several courses of action are open at this point: The lists can be turned in to the teacher for his evaluation and report, a steering committee can be set up to process the information and plan future study, or small groups or individuals can each select one question for research and reporting.

FEEDBACK

Feedback comes in all the time. When a student slouches in his chair, or smiles and nods his head, or stares blankly out the window, or carves on his desk, he's giving informal feedback. While this informal feedback is important data for the teacher to use in planning and evaluating his work, formal feedback taken at regular intervals is important both to the teacher and to the student.

Formal feedback lets the teacher check the accuracy of his perceptions of the informal feedback and is a means of providing additional information where the informal feedback is lacking. More important, however, formal feedback is a way of letting the student know that the teacher is interested in student reactions to the class and that he may be willing to work toward changing the class to meet student needs. At a time of life when young people are caught up in feelings of powerlessness over the use of their time, over the events that shape their lives, over the metamorphosis that is taking place in their bodies, the feeling that they can and do have some control over even a small part of their own education is a powerful motivating force. One additional advantage of formal feedback is that it gives students a chance to reflect over the course of their time in class and to summarize and draw inferences concerning the processes taking place in the classroom.

30. Feedback Forms:

Material: Feedback Forms (see p. 38), pencils.

Procedure: Once a week the teacher distributes the Feedback Form and sets aside ten minutes of class time for students to fill it out and turn it in to the teacher. On the following day the teacher summarizes the feedback, noting general trends and pointing out dissenting opinions. He then states how he is going to use the feedback, stating what things he can and can't do at this time, noting that

FEEDBACK FORM

1. How satisfied were you with this week's sessions? (circle one)

1	2	3	4	5	6	7
very dissatisfied						very satisfied

2. What was the high point of your week in class?

3. What factors contributed towards your satisfaction?

4. What could be changed to make these sessions better for you?

5. What can I do to make these sessions better for you?

6. What can you do for yourself to make these sessions better for you?

7. What are some of the special issues, concerns, or questions that you would like to see raised in class next week?

8. Free comment/suggestions/questions/jokes/etc.

NAME(optional)

Please use the back if you need more space for any item.

change is always a difficult and uncertain thing, and asking for the help, cooperation, and understanding of the class where necessary.

31. Feedback Sentence Stems:

Material: Feedback Sentence Stems Forms (see p. 40), pencils or pens.

Procedure: Same procedure as Feedback Forms. Some of the sentence stems from this form can also be used as whips.

32. Letters to the Teacher:

Material: Pencils, pens, paper.

Procedure: Ten or fifteen minutes a week is set aside for students to write a private letter to the teacher. For this activity to be successful it is important that the teacher make some kind of written answer and return the letters to the students promptly. (CAUTION: Nothing kills this activity faster than commenting on spelling, mechanical errors, handwriting, etc. Some teachers make tape cassettes available to students who wish to talk their letters rather than write them.)

33. "Dear Me" Letters:

Material: Paper, pencils, carbon paper.

Procedure: Once a week ten or fifteen minutes of class time is set aside for students to write letters to themselves, making a carbon copy for the teacher. The student keeps the original in a special folder or private notebook.

34. Telegrams:

Material: Paper, pencils.

Procedure: Five minutes is set aside for students to compose a telegram to the teacher, keeping in mind that telegrams are messages of importance, generally either an instruction to do something, an announcement of an unusual event, or an unusual observation. Telegrams are limited to nine words. The teacher can respond to individual telegrams the next day or write one or two telegrams to the class.

FEEDBACK SENTENCE STEMS

1. The high point of my week was when_____

2. I feel most satisfied at times when_____

3. If I could change one thing about this class it would be_____

4. One thing I'm going to do personally to make these classes better for me is_____

5. Next week would you please try to_____

6. And I'd also like to say_____

NAME (optional) _____

35. Feedback Wall:

Material: 4 x 6 cards, tape, pencils.

Procedure: A stack of 4 x 6 cards and a roll of tape are always left on a small table placed against the wall. At any time any student can write a comment or question on one of the cards and place it on the wall. From time to time the teacher checks the cards on the wall and responds.

36. Feedback Box:

Material: An appropriate box with lid, (pencils, cards).

Procedure: This is the classic "suggestion box." To be successful the teacher must open the box at regular intervals and comment on the feedback. If there are no feedback cards in the box, this fact should also be brought to the attention of the class so that they are reminded of the possibility of using this form of feedback and so that they realize that the teacher is going to continue to use the box on a regular basis.

37. Designated Feedback Person:

Material: (Pencil and paper).

Procedure: One member of the class is designated as feedback recipient. Members of the class may bring him their comments and questions at any time, in and out of class. He relays the feedback to the teacher. This job should be rotated through the class with each student serving two weeks or so.

38. Brainstorm and Rank Order:

Material: Chalkboard, pencils, paper.

Procedure: The class spends five minutes brainstorming topics which have been covered in class so far. The list is recorded on the board for all to see. Next, the teacher asks the members of the class to select privately the five topics which have been most important to them individually and then to rank these in order of importance. These lists are then shared either with small

groups or with the whole class and then turned in to the teacher so that the teacher can study and comment on them. Lists to be turned in to the teacher should not be signed unless the student wishes to do so.

NOTES ON FEEDBACK AND ACHIEVEMENT MOTIVATION:

GRADES AND EVALUATION

Let the teacher beware: Almost every activity, every idea, every purpose in this Handbook is incompatible with the grading system. Whereas these activities foster a positive self-regard, an atmosphere of acceptance, active collaboration, creativity, internal motivation, and individuality; the grading system fosters self-condemnation, negative evaluation, unhealthy competition, rote work, extrinsic motivation, and standardization. The eager, hand-waving student in the conventional class is eager mostly to advance himself in the eyes of the teacher and thus to beat out his classmates, whose ideas he devalues as he competes for teacher's approval. Meanwhile he learns to devalue himself and his present experience as he works for extrinsic rewards to acquire skills that someone else says may be useful at some time in the future.

But where they can't change the system, at least not this term, resourceful teachers have come up with creative alternatives where they can work within the grading system and yet soften its damaging effects. The only grading system that the authors of this book approve is the credit/no record system, where criteria for course credit are set out clearly in advance and where the only penalty for not fulfilling those criteria is that no record is made of the student's attempts to do so.

Here are three resourceful alternatives which make use of more traditional grading schemes:

The first is included in a letter to the authors from Reed Hankwitz:

"Our school finally reduced marks to A, B, C, D, F--simply those letters, with no +'s or -'s. (We also mark effort and citizenship, but that's beside the point.) This simplification enabled me to dream up my own scheme for grading with increased understanding (I hope) for all concerned. Here it is:

Those who don't work get F.

Those who work and--

--spend most of their time (more than half) mastering (?) the fundamentals (as shown on quizzes) get

D if they fail more quizzes than they pass.

C if they pass more quizzes than they fail.

--spend most of their time (after mastering fundamentals) on applications thereof, get

B if their applications are par for the course.

A if their applications are mostly based on "advanced work," i.e. concepts or techniques considered beyond the usual scope of the present course.

"I have chosen to apply this system on a weekly basis, as far as the judging of time (more or less than half, etc.) is concerned, and then simply to average 'weeks' for a term grade. Since my quizzes are 'pass/fail,' there's almost no nit-picking about marks, and each student can readily see at any time just where he stands from the work he's doing.

"What do you think of it?"

Mr. Hankwitz teaches math and foreign languages.

David Bergman of North Quincy High School (Massachusetts) uses a complex "Student Grade Analysis" which is reproduced on the next page. In this system each of several criteria, such as attendance, work completion, quality of work, class participation, effort, and level of study, is given a separate point scale, and the individual student is rated along each of these scales. One advantage of such a system is that the grading values of the teacher or school stand out clearly. For instance, attendance is clearly the most important value in Mr. Bergman's scheme because it is given a maximum of forty points while the next highest value, work completion, is given a maximum of twenty points. Using this format any individual teacher, department, or

STUDENT GRADE ANALYSIS

name _____ title of course _____

instructor _____ marking period ending _____

ATTENDANCE

Excellent.....40
Good.....30
Fair.....20
Poor.....10
Fail.....0
Attendance points.....____

WORK COMPLETION

All.....20
Most.....15
Some.....10
Little.....5
None.....0
Completion points.....____

QUALITY OF WORK

Excellent.....10
Always good.....8
Sometimes good.....5
Fair.....4
Poor.....0
Quality points.....____

CLASS PARTICIPATION

Makes significant contribution.....10
Questions where applicable.....8
Answers when questioned..7
Attentive.....5
Not attentive.....0
Participation points....____

EFFORT

Works to best of ability.....10
Works when motivated...8
Makes some effort.....5
Makes little effort....3
Makes no effort.....0
Effort points.....____

LEVEL OF STUDY

Difficult--college.....10
Requires research.....8
Average difficulty.....5
Material is basic.....3
Insignificant.....0
Level points.....____

Extra credit _____ / _____
criteria points

TOTAL GRADE _____

Note: The inclusion of this form does not constitute an endorsement of this or any other type of grading system by Education Research Associates.

school could devise a grade analysis system which would reflect its own values.

An elaboration of David Bergman's system could be to have the class as a whole reach consensus on the value of each of the criteria, and the rating scale could be revised to reflect those values. Individuals could design their own rating scales (with the advice and consent of the teacher, perhaps, so that realistic limits are set on the value of any one criterion--e.g. valuing perfect attendance as 95 might seem unrealistic to some). The class might brainstorm other criteria to be used in place of or in addition to some of those on Mr. Bergman's analysis sheet.

At the Eaglebrook School in Deerfield, Mass., Dietrich August reports that each department determines its own grading scheme. Thus a student's report card might carry letter grades in one subject, percentage grades in another, and pass/fail in a third. Mr. August reports that the Eaglebrook English department has adopted the pass/fail system with the criterion for failure that a student makes so little effort that his instructor can be of no help to him.

Individualized Study Contract:

One more solution to the problem of coping with the grading system is to use the individualized study contract. At the beginning of each unit of study or at the beginning of an independent study project each student fills out an individualized study contract. These can be prepared by individuals with or without the advice of the teacher, or time can be set aside for small groups of three or four to work on study contracts with one person being the focus while others in the group give him advice. The process is repeated until everyone in the group has been the focus for help.

Individualized study contracts should be open to re-

INDIVIDUALIZED STUDY CONTRACT

name	Student's signature	date
sponsoring instructor	Instructor's signature	date

brief descriptive title

Statement of objectives: Use the back or additional paper if necessary.

Activities planned:

Names of collaborators (if any):

Evaluation criteria: (Paper, oral report, portfolio, journal of activities, discussion with instructor, tape recording, film, etc.)

Criteria for grading: Be as specific as possible.

Projected completion date: Grade:

negotiation at any time during the study period. Students may have a real need to change or abandon a project as they learn more about that project. The value of sticking to something until it is finished can lead to costly mistakes like the Edsel and Vietnam. Education for a world of constant change requires flexibility in goal-setting and in re-evaluation of goals all along the way.

Evaluation:

The elimination of grades does not imply that there should be no evaluation. Feedback Forms provide much useful evaluation to the teacher and the students. In addition the teacher can apply several types of self-evaluation such as the Teacher Self-Evaluation Form (see page 49) and the use of anecdotal records. The Teacher Self-Evaluation Form can be used daily for certain periods or weekly or by the term. The keeping of anecdotal records is an ongoing process, and the results are often best kept in a teacher's journal. The teacher may set aside three or four minutes after each class or at the end of the day for writing specific observations in his journal. Teachers often find that there is also time for writing in journals during class while students are engaged in small group or individual activities.

The anecdotal records should focus on description rather than simple evaluation. It is much more valuable to say, "During the small group discussion of the rank-order problem, there was much gesticulating, nodding, and smiling. Jimmy Jones took a leading role for the first time, and the class was slow to break up after the bell," rather than, "We had several lively discussions in class today."

TEACHER SELF-EVALUATION FORM

1. Community--atmosphere of acceptance, trust, openness:

1	2	3	4	5	6	7
Low						High

2. Achievement motivation-- (a) students involved in setting goals.

1	2	3	4	5	6	7
Low						High

3. Achievement motivation-- (b & c) students involved in setting procedures and conditions.

1	2	3	4	5	6	7
Low						High

4. Awareness of student concerns.

1	2	3	4	5	6	7
Low						High

5. Self-renewal-- utilization of variety of learning styles and settings.

1	2	3	4	5	6	7
Low						High

6. Presence of creativity.

1	2	3	4	5	6	7
Low						High

7. Atmosphere of joy and vitality.

1	2	3	4	5	6	7
Low						High

SEQUENCE OF TEACHING CONCERNS

1. Set induction: introduction to the content.
2. Community building: using concerns from the content to build community.
3. Achievement motivation: eliciting concerns and objectives, stating objectives.
4. Communication: providing for effective interpersonal communication.
5. Information seeking, gathering, and sharing: using sources inside and outside the classroom.
6. Value exploration and clarification.
7. Decision-making: basing choice on explored values.
8. Creative problem solving: identifying means to act upon choice.
9. Identifying information needs: finding new sources of information. (Recycle to step 5.)
10. Acting on decisions: using self-contracting and support systems.

Notes: While most of the activity elicited by these concerns goes on during the entire lesson or unit, this flow chart indicates the general focus as the lesson progresses.

Conventional classes often end at step 5 -- seldom move to step 10. The object of personal growth teaching is to help students to act in patterns which reflect their values.

This sequence can be used as a flow chart for planning individual lessons, units, and entire courses. The initial concerns (1-4) should be considered not as extras but as essential elements in the teaching/learning process. They should not be slighted in the anxiety to get at the "meat" of the course--transmission of information. Nor should the exploration of values within the content be ignored--there is no such thing as value-free education.

C H A P T E R IV:

IDENTIFYING STUDENT CONCERNS

Neil Postman and Charles Weingartner tell us, in Teaching as a Subversive Activity, that we must build the curriculum around student concerns. But what are student concerns? This is a difficult question for students to answer directly, and a more difficult question for teachers to deal with. Here is a variety of activities which are designed to identify the concerns of students. As with most problems, identification of what the problem or concern really is, is at least half of the solution.

39. Areas of Concern Questionnaire:

Material: Areas of Concern Questionnaires, pencils.

Procedure: The teacher passes out two copies of the Questionnaire to each student and asks the students to mark one copy "Private" and the other "Public" and then to fill out the "public" Questionnaire by writing one question below each of the areas of concern as listed, omitting any area that is not a matter of concern to the student. While the students are working on the "public" Questionnaire, they may use the "private" Questionnaire to write down any question that comes to them on any area of concern but which they feel is too personal or risky to share with the class or the teacher. No one will ask to see the "private" Questionnaire--it's purpose is to help students define personal problems for themselves.

After the students have filled out the Questionnaires (allow about five minutes), the class is divided into small groups of five or six. Each group selects one area from the list of concerns and each group member reads his ques-

AREAS OF CONCERN QUESTIONNAIRE

Directions: Write one question concerning each of the following topics in the space below each topic. Omit any topic which is not a concern of yours, and add any topic or topics that are your concerns. Use the back of this paper if you need more space.

public or private

1. Friendship
2. Love
3. Family
4. Self-appraisal
5. Sex
6. Time
7. Politics
8. Race
9. Leisure
10. Commitment
11. Work
12. Religion
13. Money
14. Drugs
15. War
16. Intimacy
17. Communication
18. Education
19. Authority
20. Beauty
21. The future
22.
23.

tion concerning that area. Then the group brainstorms on either one of the following topics: additional questions about that area of concern, or sub-questions from one of the student's questions. This can be followed by having each group choose a second area of concern to work on, or by having each student read his entire list to the others in the group. Or the exercise can be finished by having each group report to the entire class. The teacher should collect the "public" Questionnaires as a valuable source of insight into student concerns.

40. Future Questions:

Material: Chalkboard, paper, pencils.

Procedure: The class brainstorms for four minutes questions that they have about the future, questions that will probably be answered in one or two years. The questions are recorded on the blackboard. Next the class brainstorms for four minutes questions about the future that probably won't be answered in one or two years. A separate section of the board is used to record these questions. Now students are asked to brainstorm by themselves silently, thinking of questions about their own personal futures. This last list is private writing--the students will not be forced to share their personal future questions with anyone. After four minutes for the private brainstorming, the teacher asks the class to look over the three lists--their personal lists and the two on the board--and to pick five questions concerning the future that they feel are most important to them, making a new list by rank-ordering these five questions. The teacher may ask them to count as to how many of each of the three types of questions appears on each individual's list. Now in small groups students share as many of the five questions as they wish, noting similarities and differences. Finally, in small groups the students may work on one or more of the questions, brainstorming ways that they can act to have an effect on the answer to that question.

41. Current Events:

Material: Chalkboard, pencils, paper.

Procedure: The teacher asks the class to brainstorm important current events that have taken place during the last year. These are recorded on the blackboard for all to see, and the brainstorming is halted after fifteen items have been recorded. The teacher asks the members of the class to look over the list and for each one to write down one additional current event which is not on the list but should be. Now the teacher asks the students to divide a piece of paper into four columns of four blocks each and to label the first column "Most Important"; the second column, "Important"; the third, "Less Important"; and the fourth column, "Least Important." Then the boxes are numbered from one to sixteen, going down the first column, then down the next, and so forth (see diagram below).

Then the teachers asks each student to fill in each block, ranking the current events in order of importance to himself. Finally, the papers are folded so that only the first column appears. The students compare their rankings of the first column in small groups, and each group may be asked to report its findings to the class, noting agreements and disagreements, and patterns where they occur.

Most Important	Important	Less Important	Least Important
1	5	9	13
2	6	10	14
3	7	11	15
4	8	12	16

42. I Am the Picture (Norman Najimy):

Material: "I Am the Picture" work sheets, ambiguous pictures (see description below), pencils or pens.

Procedure: The teacher posts a picture containing one or two figures. The picture may be taken from a newspaper or magazine, or it may be a photograph, drawing, or painting. If the picture is too small for the entire class to see well, the teacher may use several different pictures, one for each group. The picture should involve a situation which is in some way ambiguous.

The students are asked to concentrate on one of the figures in the picture for one minute, noticing any clues in terms of clothes, facial expression, body language. and surrounding objects. Then the teacher asks the students to imagine that they are the figure. After a few moments the teacher passes out the "I Am the Picture" sheets and asks the students to complete the sentence stems. Then the sentences are shared in small groups. The teacher may call for a group report asking the students to focus on the variety of interpretations within the group. As an alternative to the sentence stem completions, or in addition to it, the teacher can ask each student to write a story of five or six sentences about the figure, writing the story as though the student were the figure. The stories then can be shared and/or posted on the wall, or made into a book with the picture bound in.

NOTES:

"I AM THE PICTURE" COMPLETION SHEET

1. I've just come from. . .

2. Now I'm thinking about. . .

3. One thing that I'm afraid of is. . .

4. What I'd like most to do now is. . .

5. One question that I have is. . .

6. I'm happiest when. . .

7. I feel most important when. . .

8. I'm saddest when. . .

9. If I could have one wish, it would be. . .

10. I like to be called. . .

43. Coping Questions:

Material: "Coping Questions Box" (just like a suggestion box).

Procedure: The teacher introduces the idea of "coping" questions by pointing out that we all have minor problems in coping with the hustle and bustle of every day life, and that by finding out how others handle certain situations, we may find creative solutions to help us cope with similar problems. For example: What do you do about watching Tv? How do you handle all the homework that you're supposed to do? How do you handle money, do you spend it carefully, considering options and taking a lot of time before making a choice (and sometimes wasting time because of that), or do you go out on a spree every now and then? How do you plan for your vacations? How do you go to bed in order to get enough sleep? And on, and on, and on. The teacher will get the best response to the notion of coping questions if he brings real questions from his own life into the class to use as examples and for initial discussion. For each of the questions that the teacher raises, he allows a brief period for comment, focusing on alternative methods of coping with the problem as practiced by the members of the class. The floor is then thrown open for anyone who has a coping question to pose to the group.

On short notice, the class may not come up with questions of their own; however, the teacher can announce that there will be a "coping question" period once or twice a week and urge students to write questions that they might like to discuss on a piece of paper and place them in the "Coping Questions Box." The papers need not be signed. It is advisable to remind students of the Coping Question Box on the day before the coping question period, possibly allowing some class time to be devoted to individual reflection and the formation of coping questions for the box.

44. Decisions--An Open-Chair Brainstorm and Role Play:

Material: Two extra chairs, two pieces of paper with circle faces drawn on, tape, two pieces of paper labeled "Temporary Member."

Procedure: Part I--Brainstorms. The classroom is arranged in circle format. The two open chairs are placed near the center, facing each other. The teacher designates one chair by a boy's name and the other chair by a girl's name. (Neither should be the name of a member of the class or of a person of notoriety in the school.) Then the class is subdivided into boys and girls, the boys grouping around the boy chair and the girls grouping around the girl chair. (If numbers are highly uneven, this sex difference need not be observed, and half of the class may be grouped around each chair. Each of the subgroups may be further divided if they are still too large to work as one group.) Next, the group (or groups) around the boy's chair brainstorm for five minutes all the decisions that a boy (as represented by the chair) of their own age might have to make during the next year of his life. The group (or groups) around the girl's chair brainstorm decisions that a girl (as represented by the girl chair) of their own age might have to make during the next year.

After the brainstorming, the girl's list is read aloud to the whole class, the boy's group being asked to listen very carefully so that they may add any idea that the girl's group missed. After the list has been read, any immediate suggestions for additional decisions are solicited from the boy's group and these are added to the girl's list. (This is not brainstorming--only those ideas that occur immediately should be noted.) This process is repeated for the boy's list, with the girl's group being asked to make additions as before.

Now each group is asked to choose a decision of particular interest to that group. If the decision chosen is too general, a few minutes can be taken to brainstorm more

specific sub-decisions from the original one. At this point there can be a general discussion of the nature of the decision to be made, what kind of additional information may be helpful in making the decision, and how to obtain additional information.

Part II--Role Play: Now for the decision of choice, each group decides on a situation where the decision is about to be confronted by two people (e.g. the boy has decided to drop out of school--he is about to tell his father). Or the situation may involve a decision confrontation by two alter-egos within one person (e.g. the girl is deciding whether to spend the weekend secretly with her boy friend and therby lose her virginity--the two roles are her own self arguing for and against).

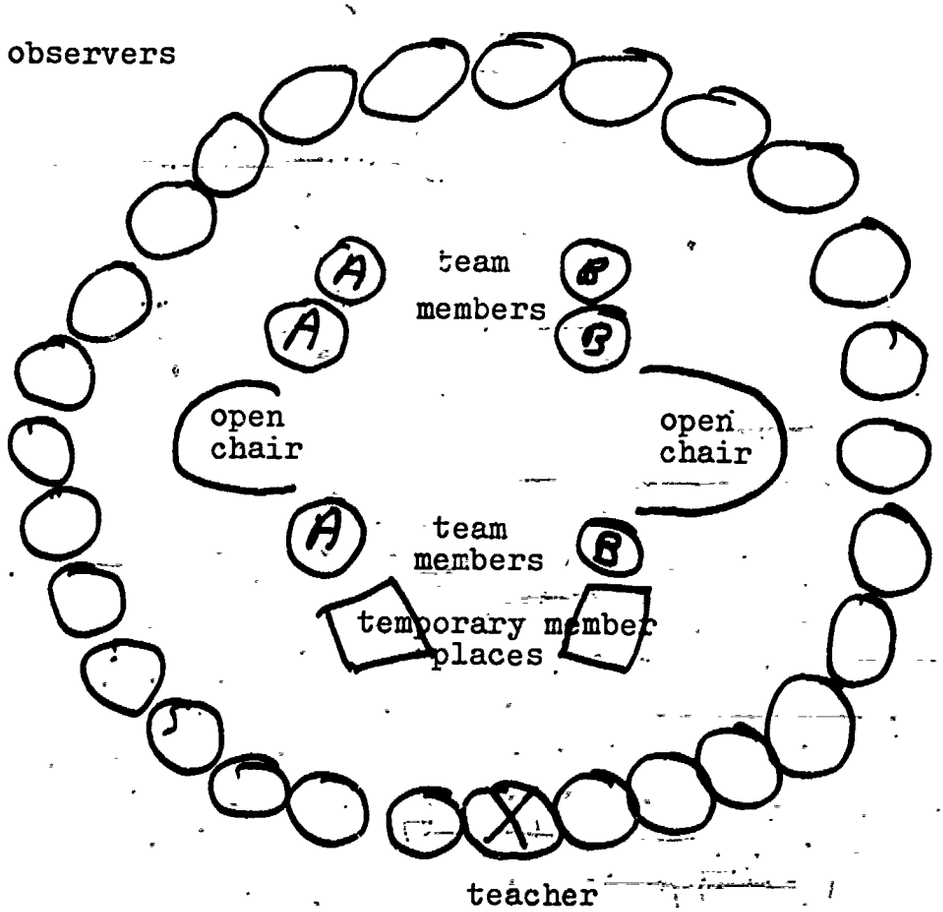
The situations are role-played one at a time in the following manner: Three volunteers are chosen to play each role---They group themselves on the floor around the chair that represents the role that they are playing, facing the other chair and the three other volunteers. The remainder of the class sits in chairs in one large circle around the two groups. A piece of paper marked "Temporary Member" is placed on the floor next to each group of volunteers (see diagram on next page).

Now the role play begins with one of the teams initiating the confrontation with the other team. Any member of a team may speak out as the voice of the "chair" and may be answered by any member of the oppositve team. When there is indecision about what kind of response to make, the team may discuss their response with each other before replying to the other team. This discussion should be open and loud so that all can hear. At any time any member of the outside circle may come and sit on one of the "Temporary Member" papers and become a member of the team. No Temporary Member may stay on the team for more than about three exchanges.

The role-play should be strictly timed and no more than ten minutes should be allowed. The role-play may be terminated at the end of seven minutes if it has become unproductive. To terminate a role-play, the teacher stands up and shouts "Cut!" when the second-hand sweeps past the twelve, cutting the role-players in mid-sentence if necessary.

Each role play is followed by a discussion of the issues raised, focusing on what factors affect the decision, what additional information would be helpful in making the

CLASS ARRANGEMENT FOR OPEN CHAIR ROLE PLAY



decision, what are possible alternative courses of action, what consequences are likely to result from the decision, and how to obtain help and guidance in making this kind of decision.

NOTES ON DECISIONS-BRAINSTORM AND ROLE PLAY: The open chair is used to reduce the level of risk in surfacing real concerns of students. Individual students do not have to "own" the concern because it is the concern of "a boy their age" or "a girl their age" rather than their own concern. The use of teams to play each role reduces the threat of one individual's being identified with the decisions which the role character is making. The "Temporary Member" place is used to keep the interest and involvement of the outside circle. Strict timing relieves the role-players of the burden of trying to structure some kind of conclusion to the drama, a burden which generally cuts off the vitality and authenticity of the role play. Finally, the position of the teacher (see diagram on page 60) emphasizes the neutrality of his role.

45. Group Dreams--Round Robin:

Material: Paper, pencil, (tape recorder).

Procedure: The class is divided into groups of seven to ten students. Each group arranges itself in a circle, and a piece of paper with a circle face is placed on the floor in the center of each group. The group invents a dream for that "person," using the following procedure:

The students talk as though they are the person and the dream is happening right now. One student starts the dream by closing his eyes and saying, "I see. . ." and then completing the sentence as the dreamer might, inventing the beginning of the dream. Then going around the circle to the right, each student in turn closes his eyes and adds one idea to the dream, starting with "Now I see. . ." or "Now I hear. . ." or "Now I feel. . ." or "Now I sense. . ." and then completing the sentence. One person is designated

as the recorder, or the dream can be tape-recorded for later replay. After the dream, students discuss what major concerns seemed to be raised through the dream.

NOTES: Direct or symbolic analysis of the dream is to be strongly discouraged, as this generally leads to vapid intellectualizing. "Lloyd's of London--Specialized Insurance" (see below) is a useful follow-up to this exercise.

46. Lloyd's of London--Specialized Insurance Policies:

Material: Chalkboard, pencils, paper.

Procedure: The teacher introduces the concept of insurance policies for life, accident, fire, theft, etc., and notes that none of these policies actually does prevent the occurrence of the disaster insured against, but merely offers money payments to counterbalance the disaster when (or if) it occurs. The teacher may wish to tell the story about the life insurance salesman who first visited the Fiji Islands and was pleased and surprised at the number of life insurance policies that he sold. On returning to the Islands some weeks later, however, he was greeted with irate hostility and informed in no uncertain terms that his life insurance was no good--someone had died.

Then the teacher can ask the students to focus on the positive side of insurance policies. For instance, instead of taking out a policy against rain for the day of the class picnic, there could be a policy that would provide for bright sunshine and temperatures in the mid-seventies for that day. Instead of a policy against failing the final exam for a course, there might be a policy to insure at least an 87 on it. Students then brainstorm for five minutes on special insurance policies that they would like to see available.

After the general brainstorming small groups each choose one policy to work on. Then each group brainstorms for three minutes special conditions that could enhance

their policy. (For instance, on the Eternal Life Policy, special conditions might include eternal youth, vigor, wisdom, sex appeal, etc. For the Most Beautiful Home Policy special conditions might include garden with continuously blooming flowers, heated outdoor swimming pool, no maintenance, congenial neighbors, etc.) After the special conditions brainstorm, the group goes back to its original policy and brainstorms ways that this policy can be most nearly implemented. (For example, the Eternal Life Policy can be most nearly implemented by getting enough rest, exercising, eating the right foods, driving carefully, etc.) Finally, the teacher asks each stude to reflect on one thing that he might undertake to do that will help to implement his own special insurance policy.

47. Pockets:

Material: Chalkboard, (pencils, paper).

Procedure: The teacher points out that one way to identify the concerns and interests of younger students is to ask them to empty their pockets. Out will come hot wheel cars, marbles, plastic monsters, yo-yos, guns, keys, pennies, packets of glue, bike chain locks, football player cards, etc. While older students are not so likely to carry bulgy stuff around in their pockets, they do have certain repositories for objects which show their interests and concerns. No, no one will have to empty his wallet or her pocketbook out in front of the class; no one will be forced to bring in the contents of his top bureau drawer; but it might prove useful to identify some of the "pockets" which older students have and to give students opportunities to catalogue the "stuff" in those pockets so that they may be more aware of their own interests. Then by sharing the lists, or as much of their lists as individuals are willing to, students may find which interests and concerns are common and which are unique. The class may proceed by brainstorming some of the "pockets" and then brainstorm

what kinds of things are likely to be in those pockets. The teacher then encourages the students to look through some of their "pockets" at home and to catalogue the items in one of these "pockets" that they would be willing to let the others in the class know about. The next day these catalogues can be shared in small groups or by bulletin board displays.

48. Thought Cards (Sidney B. Simon):

Material: (4 x 6 cards, pencils or pens)

Procedure: Each week students are asked to bring in a four by six card on which they have written a thought, feeling, or other expression of value. The cards may contain original poems, sentences, phrases, or a short quotation with or without a comment. The teacher then either selects or chooses at random three or more cards to be read aloud anonymously to the class. After the reading of each card, the teacher may call for discussion, and the author is allowed to identify himself if he chooses.

After six or eight weeks, the teacher returns to each student his own collection of thought cards, asking the students to look over the cards in order to see if they can find some patterns in the collection. The teacher may then ask students to formulate some "I learned..." statements as a result of looking over the collections of cards. A class magazine may be made at this time by asking each student to contribute one or two of his thought cards to be mimeographed. The students may wish to help each other in regularizing the spelling and punctuation before publication.

NOTE: The teacher should make no comments on style or mechanics and should refrain from comments showing approval or disapproval of ideas. He may, on the other hand, express approval for each contribution as a unique expression of the individual. Thought cards evoke lively interest and discussion--Sufficient time should be scheduled each week to deal with the issues raised.

49. The Marijuana Story (Tom Vanderbeck):

Material: "The Marijuana Story" (printed below), pencils and paper.

Procedure: The teacher reads or tells "The Marijuana Story" and then asks the students to rank the five characters in order, from the one whose actions they most approve of to the one whose actions they least approve of.

THE MARIJUANA STORY

Tim, a high school student, moves with his parents to a new community in October of his senior year. He is rather shy and doesn't make friends easily; most of his fellow students regard him as a "brain" because he is taking accelerated courses in science and math. His parents want him to go to college and have decided that he is not to go out on school nights; he must stay home and study.

Pam is in Tim's American History class. She thinks he's cute and has been trying to coax him into asking her out for a date. Tim, however, has never considered this because Pam is a cheerleader and a member of the popular set at school, and anyhow, Tim has to stay in and study most of the time.

One Tuesday afternoon Pam gives in to impatience and asks Tim over for the evening to listen to records. Tim eagerly accepts. At dinner that night he tells his parents that he is going over to a friend's house to work on a science project and will be home around ten o'clock. At seven he makes his escape.

He goes to Pam's house and soon they are in the cellar recreation room talking and listening to the stereo. About eight o'clock Pam reaches into her pocket and pulls out a plastic bag. She asks Tim if he'd like to smoke some grass. Tim takes the bag and looks inside it. He is curious about marijuana--he has never seen it before.

Suddenly Pam's father walks in. He halts and stares at the couple and then grabs the bag from Tim. He looks at Tim and then at his daughter. "Is this marijuana?" he inquires. Pam looks down, and Tim sits there, speechless. "Pam," says her father, "You go to your room while I take this young hood to the police station. --What's your name, boy?"

Tim is scared. He blurts out the name of one of the kids in his class rumored to sell drugs.

Pam's father leads Tim to the car muttering imprecations about slum punks and bad apples that ruin the whole barrel. Once in the car he calms down and asks Tim where

he lives. Tim tells him his address, hoping he won't be taken to the police station.

Finally, they arrive at Tim's house, and in the heat of the confrontation, no introductions take place. Pam's father departs shortly saying, "The only reason I brought him home is that I don't want to put a kid in jail because he's had the misfortune of a bad up-bringing."

Tim's mother starts out on a rampage of verbal abuse. "How long has this been going on? After all I've done for you; now you slap me in the face. We gave you everything!" His father motions him to go to his room and says, "Get some sleep. We'll talk about this in the morning when we've all calmed down."

In the morning Tim finds that his father has gone to work early and his mother has some news for him: "Your father and I had a long talk last night and I finally persuaded him to go along with my decision. From now on you'll do all of your studying at home. Weekends you'll work in your father's store and all of your earnings will be put away for your college education."

RANK THE CHARACTERS IN ORDER FROM THE ONE WHOSE ACTIONS YOU MOST APPROVE TO THE ONE WHOSE ACTIONS YOU APPROVE LEAST: Tim, Pam, Pam's father, Tim's father, Tim's mother.

Possible follow-up activities:

Students can divide into small groups and share and discuss their rank orders. The teacher can ask for a show of hands, "How many ranked Tim as the one whose actions you most approved of? How many ranked Pam there? Etc."

Another way is to designate five areas in the room by the names of the characters (Tim in the left-hand corner by the window, Pam in the right-hand corner, etc.) and then ask students to move to the area which represents their highest-ranked character. The groups that meet in each area discuss their reasons and share them informally with the entire class (Teacher might say, "Is there a spokesman from Tim's corner? Etc."). Then this voting-with-your-feet procedure can be repeated for the character at the bottom of the rank order.

The ideas generated by the story and the rank-ordering of characters can be further explored through role playing:

1. What should Pam's father have done when he saw the marijuana? Role-play that situation.

2. What should Tim's mother have done after Pam's father left the house? Role-play that situation.

3. What should Tim do now? Role-play the morning meeting with his mother.

A whole new round of reflection and discussion can be stimulated by asking the following: Would you feel different about the story if the marijuana had been LSD? Would that change your ranking?

Any of these activities can be followed by asking students to write an "I believe..." or "I learned..." statement in their notebooks.

NOTES ON IDENTIFYING STUDENT CONCERNS:

C H A P T E R V:

DEVELOPING OPEN COMMUNICATION IN THE CLASSROOM

Communication and community stem from the same root word: common. The more we have in common with one another, the better we are able to take each other's part in receiving a communication, i. e. the better we are able truly to empathize with the other and thus understand the total context of his message. All community-building activities inherently foster growth in communication. Communication can also be worked on directly as one of the living skills which can be enhanced through practice. The following exercises give structured practice in communication and at the same time develop a body of theoretical knowledge about communication:

50. Accident Report (after Pfeiffer and Jones, 1971):

Material: Accident Report Work Sheets, pencils, tape recorder if possible.

Procedure: Six volunteers are selected to play the part of the report chain. They are given numbers, one through six, and sent out of the room, and the teacher distributes the Accident Report Work Sheets to the rest of the class. He reads over the accident report with the class and explains that he will call in the first member of the report chain and read him the accident report. The first member of the report chain will call in the second member and retell the report to the best of his ability, and then the second member will call in the third, and so on until all have been called in and heard the report from the person just ahead on the report chain.

As each member reports to the next on the chain, the rest of the class is to note any changes in the new ver-

ACCIDENT REPORT WORK SHEET

Message: "Please listen carefully, as I must leave immediately to get to the hospital. I have just called the police from the gas station on the corner. Wait here and report the accident to them. As I was crossing the intersection, I saw the milk truck, which was heading west, start to make a right hand turn when the estate wagon, heading east, started to turn left. They both must have put on the brakes at the same instant, because both brake lights flashed on at the same time. The wagon's wheels must have locked, because he went straight ahead into the side of the truck."

Directions: For each repetition of the report, note any additions, subtractions, or distortions from the previous report.

First repetition:

Second repetition:

Third repetition:

Fourth repetition:

Fifth repetition:

Sixth repetition:

sion from the previous report on the blanks indicated on the Accident Report Work Sheet. As soon as the sixth member of the report chain repeats the accident report (to the teacher and class), the teacher reads the initial report once more.

This is followed by a large group discussion of the exercise. Focus for the discussion should be on the difficulty of transferring information accurately, and on ways to improve one's ability to transfer information. The initial focus should be on the reactions of the six members of the reporting chain, and on their feelings as they tried to concentrate on the message. It is important that the members are not subjected to blame or ridicule for faulty transmission of information. As a skill-building exercise, the class might repeat the activity with a new set of volunteers and a new accident report.

51. Builder and Architect:

Material: Sets of building materials such as Tinker Toys, Leggo, or soda straws and tape.

Procedure: The teacher has pre-built a structure from one set of the material and the structure is hidden behind a screen or in a closet. Students are divided into groups of six, and each group is given a set of the materials. The groups then divide into sub-groups of threes designated as subgroup A and subgroup B. After the subgroups have determined which will be A and which will be B, the teacher announces that A's will be architects and B's will be builders. Architects are to go to the structure and examine it carefully for two or three minutes. Builders are to take their materials to a place where they will have room to work and examine the materials, testing their capabilities.

On a signal from the teacher, the architects return to their builders and instruct the builders in replicating the structure behind the screen. The building period is timed for seven minutes. During the building period, the builders may not talk to each other or to the architects.

The architects may return to the original structure to check details as often as they wish. At the end of the seven minutes the architects and builders score themselves, allowing one point for each piece of material which is correctly placed.

The class then discusses the activity, focusing first on the feelings of the builders and then on the feelings of the architects. The class may wish to repeat the activity with the architects and builders switching roles. Of course, a new model must be readied behind the screen for the second trial.

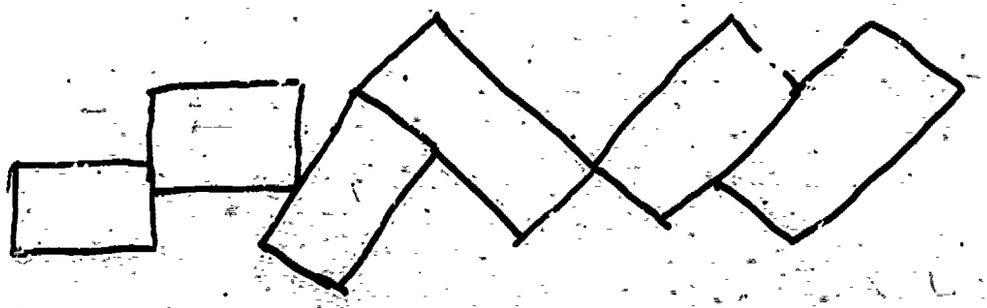
52. Communication Cards--one way, blind, written (Schmuck and Schmuck, 1971):

Material: Four by six cards, six per student, twelve for the teacher.

Procedure: This is similar to "Architects and Builders" except that it is done in pairs. In each pair one person is designated sender and the other receiver. The teacher sets out one set of four by six cards so that each card touches the next at some point (see diagram below). The sender is allowed to observe this pattern and make a diagram for himself. He then goes to his receiver and tells the receiver how to arrange the cards to duplicate the original pattern. It is useful to apply a time limit for the task so that all can go on to the next task at the same time.

The following conditions can be imposed by the teacher to show the difficulty of various types of communication:

One way: Only the sender may talk.



Blind sender: The sender sits with his back to the receiver so that he cannot see the cards as the receiver arranges them.

One way with blind sender: As above except that the receiver may not talk. Receiver may tap the sender when he is awaiting further instructions.

Written: For this variation, both can be receivers and senders. The teacher sets out two patterns, one at each end of the room. Pairs divide, half of each going to each end of the room, where they write instructions for arranging cards after the pattern at that end of the room (time limit, five minutes). Members of each pair then exchange written instructions and return to their own ends, where they attempt to reproduce the pattern at the opposite end on the basis of their partners' instructions.

This activity is followed by a discussion of communication, the importance of audio and visual feedback, and the uses of defining terms and identifying referent points.

53: Human Knots:

Material: None.

Procedure: The class is divided into groups of four. One person is designated as instructor, the other three as students. While the instructor closes his eyes, the three students hold hands to form a circle, then twist and weave themselves into a human knot. (Rule: Students must not let go of each others' hands.) The instructor then opens his eyes and gives directions to unwind. Debrief with the entire class, allowing the instructors to speak first, then comments from the students. The activity may be repeated with a new instructor.

NOTE: It is probably best not to use this activity unless there is good community and a joyful sense of purpose within the class.

54. Blind Puzzle:

Material: Simple jigsaw puzzles such as preschoolers may use--one puzzle for each four people, blindfolds, paper bags.

Procedure: Class is divided into fours and each group is seated around a small table or desk. One student is designated as the instructor, the other three as students. The students put on blindfolds (or merely close their eyes). The teacher places a paper bag containing the mixed-up puzzle on each table. At a signal from the teacher, the instructor turns over the bag and allows the pieces to fall out on the table. From this point on, the instructor may not touch the pieces. He instructs the students as to how to assemble the puzzle. The activity can continue until all the puzzles are complete, or a time limit can be imposed and points scored for each piece of puzzle successfully in place. Debriefing first in small groups, then with the entire class.

55. Yes, Robert, No, Susan:

Material: Same as for Blind Puzzle, No. 54 above.

Procedure: This is a more difficult version of the Blind Puzzle. After the bags have been dumped on the table, there is an initial instruction period of one minute where the instructor only may talk while the students remain silent and blindfolded. After that time, the instructor is limited to the words yes and no and the names of the students. A time limit is generally desirable. The activity should be followed by small group and class debriefing, and "I Learned..." statements may be called for.

56. Catch the Cup:

Material: Aluminum sauce pans, unbreakable cups or other objects of similar size and weight such as wooden blocks or hockey pucks, blindfolds.

Procedure: The teacher demonstrates the activity by placing a cup on the bottom of an overturned sauce pan,

flipping the cup in the air and then turning the sauce pan up to catch the cup. (This is a fairly simple task, but the teacher may wish to practice a bit before class.) Then two volunteers are called for. One becomes the student, the other the instructor. The student is blindfolded and the instructor gives him the inverted sauce pan and places the cup on the pan's bottom. Then the instructor teaches the student to flip and catch the cup. For the lesson to be thoroughly learned, the student must catch the cup three times in a row. It may be necessary to place a time limit on this activity.

After the student completes the "lesson" the instructor is blindfolded and given three chances to catch the cup without instruction. Then the activity is debriefed, concentrating on those aspects of the communication which were most effective in the learning process, and noting what assumptions the instructor may have made which were unjustified in the light of his own trials. This activity can be done with one pair and the rest of the class observing, two pairs and the rest of the class divided into two circles, one observing each (or the two pairs can be competing), or if enough pans and cups can be gathered together, everyone can take part.

57. Blind Landing:

Material: Blindfold, assorted obstacles.

Procedure: One volunteer is designated "Pilot" and another is "Control Tower." The remaining students form two lines facing each other and about four feet apart. The area between the two lines is the "runway" which the pilot must successfully negotiate blindfolded. The pilot is blindfolded and then ooks, shoes, etc., are scattered along the runway as obstacles which Control Tower must guide Pilot through. Pilot starts at one end of the runway, Control Tower stands at the other and gives oral instructions to the Pilot. The Pilot-Control Tower team

gets one crash-point for every obstacle touched (including persons lining the edge of the runway).

Other controls which can be imposed are one-way communication, where the Pilot may not talk back to the Control Tower; yes-no communication, where the Pilot asks questions about his course while the Control Tower is limited to saying yes and no; timed runs, where a time limit of three minutes is imposed on the landing. A tape-recording of the activity gives helpful feedback, especially to the Control Tower.

After the landing, a general debriefing is held with focus on questions such as the following: What directions seemed most helpful, least helpful? How did the Control Tower gain the confidence of the Pilot?--Is this a necessary aspect of the problem? How well were terms defined, and how could they be better defined? What is the difference between one-way and two-way communication?

58. Focus Listening:

Material: None.

Procedure: Focus Listening can be used by groups of three or four or by the whole class (seated in a circle). A topic is chosen for discussion and one person volunteers to be the focus person. That person is given a certain amount of time to talk about the subject for discussion. Others in the group must listen to understand what that person is saying, asking clarifying or extending questions where necessary, but under no circumstances changing the focus to another person by a statement such as "That reminds me of the time when I . . ." or by a question such as "Did you ever try that with onions? I always used to . . ." For groups of more than four, one person should be designated as the process observer to insure that the focus is maintained on the focus person, the process observer calling out "Foul!" loudly whenever he sees the focus shifting to someone else.

At the end of each focus round, students are asked to reflect for a moment as to how well the really listened, how much they can recall about what the focus person was actually saying. Then the focus shifts, and a new topic for discussion or the same topic can be used. (Note that if the same topic is to be used, students should be warned about the temptation to rehearse their turn rather than listen to the focus person.)

Time limit: It's best to start with a short, non-threatening time limit such as a minute and a half and to build up gradually as students get the knack of asking clarifying and extending questions.

Topics: Any positive focus topic is good to start with--one happy moment from earlier childhood, the one day I'd like to live over and do exactly the same thing again, the place I'd most like to live for a whole year (not my present home), my sports or tv hero, etc. Discussions of rank-orders, a person's position on forced-choice games, or personal inventories are also good topics.

59. Communications Guidelines Rank Order:

Material: Communication Guidelines Sheets (see page 77), pencils.

Procedure: Students are asked to rank the Communications Guidelines as they feel they are important for effective communication, from most important for effective communication (number 1) to least important for effective communication (number 10). Then the class is divided into groups of four or five, and each group is to try to reach concensus on the rank order. After ten minutes each group reports to the entire class.

COMMUNICATION GUIDELINES

1. Be aware of the "Here and now"--what you are feeling and thinking at this instant is more important than your rememberings. When you're feeling sad, you respond differently to a communication from when you're feeling happy. What you feel affects both the transmission and the reception of the message.

2. It is more useful to talk to a person than about him. Being open about areas of agreement and disagreement is more useful than trying to work behind someone's back.

3. Be aware of your own personal "filters"--those predispositions to take one side before all the evidence is in. Filters such as being a Red Sox fan, being a Republican, being a women's liberation advocate, or being a student, tend to screen information so that a person sees only the side which supports his previous position.

4. Be aware of "people should" or "everyone ought to" statements. These can be a way of shifting responsibility from yourself to "society" (hence, nothing can be done). Try using "I" statements in their place. (Examples: "Everyone should work for a living." "People should always go to church on Sundays." "Everyone should be more concerned about the appearance of this school.")

5. Be aware that most questions have an underlying statement behind them. It is often more useful to identify the statement and say that instead of the question. "Where did you go?" may be a legitimate question or it may mean, "I am concerned that you might have been doing something that I would not approve of--tell me what it was." "What were three causes of the Civil War?" could mean, "I'm trying to find out if you were paying attention in class," or "Show me that you read page 374," or "Have you any original ideas on the subject?"

6. Be aware of trying to impose your views on others by using such phrases as "Don't you believe. . . ?" or "Wouldn't you agree. . ?" or "Everyone knows that. . ." or "I'm sure that we will all agree that. . . ." These are called introjectors because they subtly attempt to introject your views on others.

7. Be aware of "killer statements"--those statements which act as put-downs. "You don't really believe that, do you?" "Come on, you've got to be kidding." "Where did you get that idea?" "That's some necktie." "Nice play, Shakespeare." And on and on and on. The victim may laugh and all may consider it just another joke, but very often there is a residue of hurt or resentment or threat, all of which close down the windows of perception and hinder communication.

8. Openness and truth are not valuable in their own right. Communication is impaired when a receiver feels attacked or threatened by an open or truthful statement.

E R A COMMUNICATION CLIMATE INVENTORY*

Directions: Below are six continuums which represent aspects of a communication climate. Circle the number on each of the six continuums that is the closest to the way you feel about the communication in question. Then total the results.

SUPPORTIVE--COMMUNICATION CLIMATE--DEFENSIVE

Descriptive---1--2--3--4--5--6--7---Evaluative: The receiver feels that he is being evaluated by the sender.

Cooperative---1--2--3--4--5--6--7---Controlling: The receiver feels that the sender is attempting to control the receiver's behavior.

Open---1--2--3--4--5--6--7---Hidden: The receiver feels that the sender is tricking him or pulling a strategy on him.

Empathetic---1--2--3--4--5--6--7---Neutral: The receiver feels that the sender is lacking concern for the receiver's welfare.

Equal---1--2--3--4--5--6--7---Superior: The receiver feels that the sender has judged the receiver to be inferior.

Provisional---1--2--3--4--5--6--7---Certain: The receiver feels that the sender is not open to any position except the one he is espousing.

TOTAL SCORE.....

The higher the total score, the more likely the communication has produced a defensive climate and thus rejection by the receiver. The lower the total score, the more likely the communication has produced a supportive climate and thus acceptance by the receiver.

To improve your communication patterns pick one or two items where you feel your communication would be rated as defense-raising. Then brainstorm ways to modify your behavior so that your communication will be perceived as more supportive in that area. Pick one idea and self-contract to practice the new behavior.

* Based on "Defensive Communication," by Jack Gibb in Interpersonal Dynamics, Warren Bennis, et al. (eds.), The Dorsey Press, Homewood, Illinois, 1968.

60. ERA Communication Inventory:

Material: ERA Communication Inventory (see page 78), pencils or pens.

Procedure: The Inventory Form is distributed to each member of the class. The teacher then discusses briefly each of the aspects represented in the six continuums. Students are then asked to identify a recent communication and to rate that communication along the six continuums. A general discussion of supportive and defense-raising communication should follow.

An alternate procedure is to ask the students to rank-order the six continuums, first individually and then in consensus-seeking groups, as with the Communications Guidelines above.

61. Body Language Awareness:

Material: Television set or video-tape recorder and playback device.

Procedure: Turn the television set on to a picture showing a close-up of actors. Turn the sound off and ask the class to spend two minutes observing all of the gestures and body positions which carry communication. At the end of two minutes turn the picture off and hold a general discussion of what was noted. Repeat this procedure several times, as each new viewing will reveal new insights into body language.

62. Be the Picture:

Material: Several pictures of human beings engaging in some kind of activity. Examples: The Mona Lisa, covers of Life magazine, whiskey advertisements, candid photos.

Procedure: The picture is shown to the entire group and comments are elicited as to the body language which is evidenced. Then the class is divided into pairs. One person from each pair is to be the picture--that is, assume a posture and facial expression exactly the same as the person in the picture. His partner compares him

with the real picture and helps him to become as much like the picture as possible. Then roles are reversed and the second person tries to be the picture. This is followed by a general debriefing on body language.

NOTES ON DEVELOPING OPEN COMMUNICATION IN THE CLASSROOM:

C H A P T E R VI:

IDENTITY

Most of the activities in this Handbook bear on the question, "Who am I?" The activities in this section are designed to give special insight into that question. The teacher should be sure to remind the students to keep a steady positive focus when they examine themselves. Given a page of positive and a page of negative feedback, many students will believe only the negative, ultimately remember only the negative. Positive focus is not an artificial attempt to bolster weak egos--it is an effort to counter the powerful cultural forces which lead us to focus so heavily on our weaknesses, failures, and shortcomings.

63. How Do You Feel Today?:

Material: How Do You Feel Today Worksheets (see page 82), pencils or pens.

Procedure: The teacher distributes the Worksheets and allows students three or four minutes to fill them in. This is private writing: No one will be forced to share his paper with anyone else. Then groups of three or four are formed to discuss the activity, sharing any of the items on the Worksheet that they care to. "I Learned..." statements can be called for at this time.

HOW DO YOU FEEL TODAY?

Directions: Circle the number on each continuum that is closest to the way you feel right now.

Unfulfilled---1---2---3---4---5---6---7---Satisfied

Supported---1---2---3---4---5---6---7---Rejected

Confused---1---2---3---4---5---6---7---Clear

Shy---1---2---3---4---5---6---7---Curious

Involved---1---2---3---4---5---6---7---Bored

Frustrated---1---2---3---4---5---6---7---Contented

Superior---1---2---3---4---5---6---7---Inferior

Suspicious---1---2---3---4---5---6---7---Trusting

Fulfilled---1---2---3---4---5---6---7---Empty

Hurt---1---2---3---4---5---6---7---Relieved

Friendly---1---2---3---4---5---6---7---Lonely

Loving---1---2---3---4---5---6---7---Hating

Joyful---1---2---3---4---5---6---7---Sad

Angry---1---2---3---4---5---6---7---Affectionate

Hopeful---1---2---3---4---5---6---7---Fearful

Strong---1---2---3---4---5---6---7---Weak

Pick one or two areas that you wish to change and brainstorm things that you can do to change that feeling.

Then select one or two ideas from your brainstorm list, refine the ideas if necessary, and contract with yourself to do what the idea calls for.

64. Who Am I? (Cher Stone):

Material: Three by five cards, used computer cards, or recycled paper cut into approximately three-inch squares--ten pieces for each student, pencils or pens.

Procedure: Each student receives ten cards. The teacher then asks each to write an answer to the question, "Who am I?" on each of the ten cards. After the students have identified themselves in ten different ways on the cards, the teacher asks them to arrange the cards in order of importance to them, with the most important card on top and the least important card on the bottom. The students should write down the order in their notebooks so that they will have a permanent record. Then the teacher asks the students to turn their piles over so that the least important card is on top and the cards are face down.

Now the teacher instructs the students to pick up the card which is on top, read it, and then tear it up and throw it on the floor. (If the cards are later to be used for the Who Am I?--Who Do You Think I Am? activity, the cards are merely dropped on the floor without being torn up.) The teacher repeats the instruction to pick up the top card, read it, and then destroy it until all ten cards have been destroyed. Occasionally as a card has been destroyed, the teacher may ask a process question such as, "Are you glad or sorry that that one is gone?" "Are you still happy about the order that you placed the cards in? --Are there any that should have been higher ranked?" "Can you think of both good and bad things about having that card go?" Spontaneous comments from students during this process should be welcomed and encouraged--"How are you feeling now?" It is particularly important here to keep the atmosphere scrupulously non-judgmental. When only one card remains, the teacher may ask, "How do you feel now with only one card left? Can you think of any other card that you would rather have now, or would you like to take a new card, one that you didn't think of before, at this point?"

After all the cards have been dropped, the teacher may ask for each student to write one or two "I Learned..." statements in his notebook, and then there can be a period when anyone who wishes can share his "I Learned..." statement with the class. After the sharing of "I Learned..." statements, the teacher may ask the students to pick up only those cards that they want back. Then by show of hands, the teacher may poll how many wanted all their cards back, how many wanted all but one, but two, how many left more than two cards on the floor?

65. Who Am I?--Who Do You Think I Am?:

Material: Same as No. 64 above.

Procedure: This is an extension of the Who Am I? activity. The teacher asks the students to collect their ten cards, form pairs, shuffle their cards, and exchange them with the other member of the pair. Individuals now arrange the cards in rank order, trying to guess how their partners ranked them. This extension gives students a chance to practice empathizing, and also gives valuable feedback on the question, "How am I perceived by others?"

66. To Tell the Truth:

Material: Special instructions for masters of ceremonies (see page 85), pencils and paper.

Procedure: Each student writes a paragraph of six or seven sentences describing an exciting incident from his earlier life. Then groups of seven or nine are formed; one person from each group is designated as master of ceremonies; and the rest are divided into subgroups of four or three. Each subgroup plans separately and secretly for seven minutes, deciding which story to use for the game and what strategies they may use to fool the panel of experts.

Meanwhile, the masters of ceremonies meet with the teacher to go over the Master of Ceremonies Instruction Sheet. Then each master of ceremonies goes to each of his

MASTER OF CEREMONIES INSTRUCTION SHEET for "TO TELL THE TRUTH"

1. Pick up the chosen story from each of your sub-groups and read it over carefully so that you can present it without revealing the author's identity.

2. When your two sub-groups return, flip a coin to see which will be the mystery guests first. Then set up your group in two semi-circles with the guests facing the panel.

3. Read the story from the mystery guests, and then ask the panel to start the questioning, going in order from member to member of the panel.

4. Allow each panel member to ask three questions at a turn (or one question to each of the three mystery guests), and then move on to the next member.

5. Keep track of the questions to be sure that each panel member gets three turns but no more. If the panel members have trouble thinking of questions, you can suggest using one of these for a starter:

   "How did it feel when. . . ?"

   "What were you thinking when. . . ?"

   "What did your mother do when. . . ?"

6. When all members of the panel have had three turns, give the panel one minute to write down their vote for the real author of the story. Then ask each to tell his guess.

7. As each person makes his guess, try to get him to give his reasons for his decision. See if you can get him to be as specific as possible.

8. Keep track of the score, but don't overplay the aspect of competition; the game is to be played for fun.

9. After both sub-groups have had a turn as panel and mystery guests, let everyone whose story was not read have a chance to share his story with the group. Anyone may pass, of course, but encourage all to share.

subgroups to pick up the chosen story so that he may prepare to read it aloud without revealing the author's identity.

When the planning period has ended, the subgroups reunite, one becoming the panel of experts, the other the mystery guests. The master of ceremonies reads the mystery story and then each member of the panel goes in turn, asking one of the mystery guests a question. After three rounds of questioning, the panel votes on who is the real author of the story. Then the master of ceremonies asks the real author to please stand up. The panel and the mystery guests then switch roles and the game is replayed. After this second round, the master of ceremonies asks each of the other players to read his own story to the group, and the master of ceremonies reads his own story to the group.

To Tell the Truth can also be played by the whole class together with the teacher acting as master of ceremonies.

67. Life Auction (Virginia Allison):

Material: Life Auction Catalogue Sheets (see next page), play money, poker chips, or used computer cards--twenty per person, pencils.

Procedure: The teacher distributes the Life Auction Catalogue Sheets and asks the students to select four or five items that are very important to them and to rank-order those items from most to least important. Then the teacher asks students to reflect for a few moments and to try to write one or two items which are also very important to the individual in the blank spaces. Then the class is divided into groups of three or four, and students are asked to share their lists and discuss for four or five minutes what are the really important things in life.

Now the auction begins. The money is distributed, each member of the class getting twenty pieces, representing twenty thousand dollars. One student is appointed banker to collect the money during the auction. Then the teacher

LIFE AUCTION CATALOGUE

your rank order	item
	1. Production of a worthy offspring.
	2. Active and satisfying sex life.
	3. Ability to influence others.
	4. Ability to draw love from others.
	5. Power over things (fix cars, program computers, build boats, etc.)
	6. Artistic ability.
	7. Active and satisfying athletic life.
	8. Opportunities for risk and adventure.
	9. Intellectual ability.
	10. Good health.
	11. Vast wealth.
	12. Approval of the opposite sex.
	13. Intellectual stimulation.
	14. Physical attractiveness.
	15. Prestige.
	16. Ability to initiate and maintain friendships.
	17. Resilience. (Ability to bounce back.)
	18. Ability to give love.
	19. Socially significant activity.
	20. Close and supportive family life.
	21. _____
	22. _____
	23. _____
	24. _____
	25. _____

auctions off the list, writing down the name of the high bidder and the winning bid for each item on the board. This auction should go at a brisk pace, forcing on-the-spot decisions and closing each round of bidding quickly with a "going once, going twice, going three times--sold." After fifteen or sixteen items have been auctioned, the teacher might ask for a show of hands on "Who hasn't bought anything yet?" and "Who has more than one item already?"

At the end of the auction, the teacher asks again for a show of hands from those who did not get anything at the auction. He may ask them to reflect for a moment on those items that they might have bid higher for. Then the teacher tells them that if they wish, they may purchase the items that they have written in the blank spaces with their remaining money, asking each individual to assess the worth of each of those items in comparison to the price each item from the main list brought. The teacher may then ask students to write one or two "I Learned..." statments from this experience, or he may call for a general discussion of the activity.

NOTE: Teachers raising issues of social class; equality, and privilege in society may wish to vary the procedure by distributing the money in the following manner: Every student gets $10,000 to start with. Then each student rolls the dice to determine how many more thousands of dollars he gets (one dot equals $1000). Those who roll a seven or more on their first roll are entitled to roll one extra die as an inheritance. Money levels now may range from $12,000 to $28,000, and the questions raised concerning equality, equity, etc., should be discussed along with the other issues.

68. Twenty Things I Love To Do (Sidney B. Simon):

Material: Twenty Things I Love To Do Sheets (see page 90), pencils.

Note: This is a personal inventory which may be familiar to many, but it is included here because the authors have found it to be tremendously valuable, especially when repeated at infrequent intervals during the year (three or four times). If students will date and save their sheets, further valuable insights can be gained by comparing the three or four sheets at the end of a year's time.

Procedure: The teacher hands out the Twenty Things I Love To Do sheets and asks students to fill in quickly as many things as they can think of that they love to do--try to get twenty, more is all right. This is private writing. Students will not be forced to share their lists with anyone.

When the students have completed their lists, the teacher asks that they search for patterns by coding their lists in the following way: In the first column write A if you prefer to do the activity alone, O if you prefer to do it with others. In the second column write $ for each item that costs more than five dollars a time. In the third column write a minus sign (-) for any item that you expect to be missing from your list five years from now. In the fourth column write P for each item that you think would occur in one of your parents' lists. In the fifth column check each item that you have done within the last week. Finally, circle any item which you have not done within the last year.

The teacher then may call for some "I Learned..." statements to be written at the bottom of the page. The activity should be followed by discussion by the entire class. Anyone who wishes to share "I Learned..." statements should be encouraged to do so.

TWENTY THINGS I LOVE TO DO SHEET

things I love to do:	A/O	$	(-)	P	week
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
16.					
17.					
18.					
19.					
20.					

"I learned that I..." "I discovered that I..."

ALTER EGO PROFILE SHEET

Directions: If you were your alter ego, your other self, your free spirit, freed from all your present responsibilities, duties, and relationships, what would you be like? Fill in this profile sheet and see.

1. Where would you live?

2. What would be your occupation?

3. List three hobbies you might like to pursue.

4. What foods would be on your weekly menu?

5. List three magazines that you would like to read.

6. What three books would probably be on your bedside table?

7. List three records, artists or composers that would surely be among your record collection.

8. What kind of clothes would you wear--

   for dress occasions?

   for casual wear?

9. Describe your home--

   outside.

   inside.

10. If you wish, describe the sort of person you would choose to marry. You may also list the names of several famous people, living, dead, or fictional, that would make up a list of your closest friends.

69. Alter Ego (Tom Vanderbeck):

Material: Alter Ego Profile Sheets (see page 91), pencils or pens.

Procedure: Each student fills out his own Alter Ego Profile Sheet in response to the following:

"If you were your alter ago, your free spirit, your other self, where would you live, what would be your choice of occupations, your hobbies, your daily bread, your choices in magazines, books, records, and entertainment. What kind of clothes would you wear and what kind of residence would you live in? Remember that your alter ego is free from all of your real responsibilities, duties, and relationships. You may wish to add the names of several famous people, living, dead, or fictional, that would make up a list of close friends for your alter ego."

After the Profile Sheets have been filled out, the activity can be discussed in small groups, or the following procedure can be used: The class is divided into groups of seven and one student from each group is chosen to be the leader. The leader collects the Alter Ego Profile Sheets from the members of his group, including his own. He shuffles them and then reads each one anonymously. After each reading, members of the group try to guess the author of that Alter Ego Profile.

70. ERA Adjective Rating List:

Material: ERA Adjective Rating Lists (see page 93), pencils.

Procedure: Each student rates himself from one to seven on each adjective, following the directions on the sheet and recording his response in the left-hand column. Then students are instructed to fold down the left-hand column so that it cannot be see, pair with another person, trade papers with that person, and fill in the column to the right on their partner's sheet, guessing for each

E R A ADJECTIVE RATING LIST

Directions: This activity consists of fourteen adjectives. For each adjective mark the blank to the left of the adjective under "self"

(1) if the adjective almost always describes you. (1)
(2) if the adjective very often describes you. (2)
(3) if the adjective often describes you. (3)
(4) if the adjective occasionally describes you. (4)
(5) if the adjective seldom describes you. (5)
(6) if the adjective rarely describes you. (6)
(7) if the adjective almost never describes you. (7)

self:		other:
1.___	1. Friendly.....	1.___
2.___	2. Aggressive.....	2.___
3.___	3. Cautious.....	3.___
4.___	4. Self-centered..	4.___
5.___	5. Confident.....	5.___
6.___	6. Apathetic.....	6.___
7.___	7. Conscientious..	7.___
8.___	8. Submissive.....	8.___
9.___	9. Adventurous....	9.___
10.___	10. Bored.....	10.___
11.___	11. Dependable....	11.___
12.___	12. Shy.....	12.___
13.___	13. Efficient.....	13.___
14.___	14. Enthusiastic..	14.___

Now pair with another person. Fold the "self" column back so that it can't be seen and trade papers. Guess how your partner rated himself for each adjective. Record your guesses in the column to the right of the adjective under "other." After both have finished, compare the guesses with the actual self-ratings.

adjective how the partner rated himself. After the second rating is completed, the papers are handed back and the two columns are compared. Pairs discuss the activity and then the entire class can comment.

NOTE: This activity gives students an opportunity to practice empathizing with another persons and provides direct feedback on their ability to empathize. The activity also gives students a chance to see how others see them--that is, what sort of image they project to the world.

NOTES ON IDENTITY ACTIVITIES:

C H A P T E R VII:

INTERPERSONAL RELATIONSHIPS

The focus of the activities in this chapter is on building interpersonal skills which support collaborative efforts--skills such as the ability to identify and build on strengths in others, giving and receiving precise positive feedback, active listening, the ability to empathize, the ability to see group planning as a collaborative effort to solve an external problem rather than as a competition for power and control, and the ability to both give and seek direction in working towards common goals. Brainstorming as a way of thinking is one of the most important aspects of interpersonal relations, and brainstorming should be practiced as often as necessary to produce a climate of acceptance, cooperation, and problem-solving orientation.

71. Process Observer:

Material: Process Observer Sheets (see page 96), pens or pencils.

Note: Process Observer Sheets can be used any time a group is involved in a task where group decisions are involved. Process observation is especially recommended for Play Ball, Bridge Building, Beauty Contest, and Tinker Toys. Not only will the process observer provide useful information to the members of the group, but also his presence serves as a reminder to group members, so that they are continually aware that the objective of the exercise is to study group process. Process observation is a skill that improves with practice--don't expect professional process observers the very first time.

PROCESS OBSERVER SHEET

Directions: Your job is to observe the group as it works. Try to keep your eyes on how the group functions and what individuals do and say to help the group with its task. Resist the temptation to become involved with the task itself--let the group work on that while you watch how they work. Familarize yourself with the items below so that you will have specific things to watch for. If there is more than one process observer, you may wish to divide the items among you, and you will also be able to divide the group members among you so that you can follow individuals more closely. At the end of the task you will be asked to report on the questions below.

1. What was the atmosphere in which the group worked? (Joyful, frivolous, tense, excited, etc.)

2. How did the group reach decisions?

3. How did the group handle conflict? (Humor, sarcasm, open confrontation, shouting, withdrawing, etc.)

4. To what extent were all the members of the group involved in the task. Were there any procedures which helped get people involved?

5. How did the group treat male/female differences?

6. How did the group decide who would speak and when?

7. How well did the group members listen to each other?

8. Were there any leaders? How did they arise?

9. How did the group delegate responsibility?

Individually directed positive feedback: Individually directed positive feedback can be helpful not only to the receiving individual but also to the entire group. Try to be as specific as possible. (E.g. "Mary, when you suggested that the group try to isolate three ideas, that seemed to break the log jam and was the beginning of the solution.") Avoid individually directed negative feedback--chances are that all members of the group are aware of individual shortcomings, but these will seem less important and tend to disappear as the group recognizes and builds on its strengths.

On a separate piece of paper list each of the group members' names, leaving a space for individually directed positive feedback.

Procedure: For each task group one or more persons are designated as process observers. The process observer sits outside the task group and takes no part in the task. His job is to observe the group as though it were a machine--to see how it functions, and to identify special features that help or harm its functioning.

When the task is completed (that is, the bridge is actually build, the game actually played) the task group reassembles to hear the report of the process observer. No one may interrupt him while he is reporting. After his report there can be a general discussion of the process and the task.

72. Play Ball (Pfeiffer and Jones, 1971):

Material: Rubber play balls about eight inches in diameter--one ball for each group of six to ten, Play Ball Process Sheets (see page 98). pencils.

Procedure: The class is divided into groups of six to ten members. The teacher places a ball in the center of each group and issues the following instructions:

"Each group is to invent a game to be played with the ball which you have been given. You will be allowed ten minutes to plan the game. At the end of that time, you should be prepared to demonstrate the game to the other members of the class. You may use any other material that is legally and traditionally available to you. The game must be designed so that it can be played in an approved place." (The teacher designates approved places--gym, playground, sidewalk, or whatever is available.)

At the end of ten minutes Play Ball Process Sheets are handed out, and students are asked to take two or three minutes to fill them in while the planning session is still fresh in their minds. Then each group demonstrates its game for a five-minute period. A general discussion should follow, focusing on the process each group used to design its game. Students should be discouraged from thinking of

PLAY BALL PROCESS SHEET

1. What part of the final plan do you feel was your contribution?

2. Did you feel free to contribute your ideas?

3. How was the leadership of the group handled? What people acted as leader(s)?

4. How satisfied are you with the final plan?

1 dis 2 3 4 5 6 7 sat

5. Could you have made up a better game alone?

6. Does the game take into account the varieties of abilities present in your group?

7. Does your game have provisions for rule enforcement? Why or why not?

8. To what degree was the game designed to--

reveal individual prowess?

emphasize collaboration among team members?

emphasize competition?

keep all participants active?

allow for creative interpretations?

9. What sort of scoring provision has your group made? Does this reflect the values of your group?

10. Open comment:

the activity as a competition as to which group invented the best game or which game was the most original.

73. Rushin' Baseball (Jeffrey W. Eiseman):

Material: Playground ball (about 8" diameter); baseball or softball bat, old tennis racquet, or other type of batting instrument; sneaker, old sweater, or other marker for home plate, Rules sheets (see page 100).

Procedure: Teacher distributes Rules For Rushin' Baseball and goes over the rules briefly, indicating that the rules will clarify themselves as the game goes on. The teacher then suggests that the class divide into two teams, letting the students determine how this is to be done. (Later the process of determining how to divide and the values behind the method used can be discussed.) The teacher also allows the students to decide which team is to be at bat first.

Then the game begins, with the teacher taking part (if he and the students are willing) but refusing to be cast into the role of umpire or arbiter of rules. The teacher should be very explicit about this point: If rules changes or additions are to be made, they must be made by the players themselves. (The teacher should refrain from any but the most basic clarification of the existing rules.) At the end of the game there is a general discussion focusing on issues of competition, the use of rules, the use of games (for fun, for power, for what?), what constitutes "dirty" and "clean" play, and the decision-making processes used among each team and between teams. If one or two individuals would prefer to act as process observers, their comments would be useful at this time.

Notes: The teacher should terminate the game in time to allow at least ten minutes for a follow-up discussion. This game can be played on almost any terrain, although it is difficult to play in a thick forest. To adapt the game for use in a gymnasium, make home plate the jump circle in

RULES FOR RUSHIN' BASEBALL

I. The Playing Field:
   A. First base is six to ten feet from home plate. It is large enough to hold ten to fifteen players at a time.
   B. Second base is a great distance from first base and home plate. It is also large enough for most of one team.
   C. There is no third base--go home from second.
   D. There are no base lines: Runners may run anywhere they please (e.g. into the woods or behind the barn).
   E. There is no "foul" territory: All hits are fair, including "foul tips."

II. Pitching: The pitcher is a member of your own team. It is up to him to pitch the ball so that you can hit it. The pitcher may pitch from any location.

III. Batting:
   A. Each batter bats until he hits the ball or the ball hits him (this counts as a hit ball, too, and he should run to first).
   B. The batter is out if:
      1. He hits a fly ball which is caught.
      2. He fails to reach first base before the ball does.
      3. He is tagged with the ball or hit by the thrown ball before he reaches first.
   C. Every person on the team bats once each inning (regardless of the number of outs).
   D. The pitcher is the last person to bat (someone else from his team goes to pitch for him). Because he is the last batter, the team in the field ends the inning by getting the ball back to home plate. No runs score after this. In order for the pitcher to score, he must hit a home run.

IV. Base Running:
   A. Any number of runners may be on a base at any time. The runners may pile up and all run together if they choose. (Therefore there is no such thing as a force-out, except for the batter running to first. Runners may run on fly balls.)
   B. The runner may be put out when he is off the base by
      1. Being tagged with the ball.
      2. Being hit by a thrown or batted ball.
   C. As soon as the ball is returned to the pitcher, all runners must stop and return to the last previous base.
   D. Runners may not leave the base until the ball is hit.

the center of the basketball court; first base can be one of the foul-shooting circles, and second base can be out the door at the other end of the gym. Players punch the ball with a closed fist instead of batting. A rule that players may return to a previous base can be invoked.

Siamese Baseball is a variation for use with large numbers of players: Members of the team at bat form pairs and must stay together, holding hands while batting and running.

74. The Leader and the Led:

Material: Soda straws, modeling clay, computer cards, or any other handy building material such as Tinker Toys, magazines and tape, paper cups and pencils, etc.

Note: The instructions which follow are for twenty-one participants. The teacher can adjust the numbers up or down to suit the size of the particular class.

Procedure: Divide the class into three groups of seven, designated A, B, and C. Ask each group to prepare lottery slips marked 1-7. Slips are shaken in a hat or box and then drawn, so that each person is assigned a number. Each group is now asked to split into subgroups--1, 2, and 3 together and 4, 5, 6, and 7 together. There should now be six subgroups.

In the middle of each subgroup place one box soda straws, one packet of modeling clay, and one two-inch stack of used computer cards (or other building materials). Subgroup members may have one minute to examine, handle, test the properties of the building materials, at the end of which time the materials must be returned to their original place in the middle of the subgroup, not to be further touched until the teacher allows.

The teacher then issues the following instructions: "You will have seven minutes to plan a structure to be built from these materials; the structure is to be judged for height, stability, beauty, and use of materials. You may not touch the materials until the planning period is over.

After the planning period there will be a ten-minute building period, during which time the builders will not be allowed to talk. You may draw plans during the planning period, but you may not refer to the drawings during the building period."

Teacher times planning period--seven minutes. At the end of the planning period teacher hands secret written instructions to the three Number One's from the original lottery. Secret instructions--for A-1: "Role-play an authoritarian leader"; for B-1: "Role-play a permissive leader"; for C-1: "Role-play the leader in a participatory democracy."

Instructions before the building period begins: "For groups A and B these are dictatorships: Numbers A-4, 5, 6, and 7 and B-4, 5, 6, and 7 have become workers; numbers A-1 and B-1 have become dictators, and A-2 and 3 and B-2 and 3 are the dictators' lieutenants. Workers, put away your building materials--you will use the materials supplied by your dictator and his lieutenants. During the building period the workers may touch the materials but may not talk; the dictators may talk only to their lieutenants. The lieutenants may talk only to the workers. Dictators and lieutenants may not touch the materials. Workers will build the structure which is dictated by the dictator and his lieutenants. The lieutenants' role is to support the dictator.

"For Group C--This group is one participatory democracy. Number One has been designated as your leader. You will build one structure (Put away one set of the materials.). In this group all may touch the materials and build, but no one, not even Number One, may talk." The teacher clarifies, answers questions, etc. Only three structures are to be built, one for each group, A, B, and C. "Your time limit will be ten minutes."

At the end of the building period the teacher may direct the leaders to direct their workers to judge each of the

three structures. A general discussion should follow, allowing workers to speak first.

75. Beauty Contest:

Material: Old magazines, tape.

Procedure: Class is divided into groups of six to eight with at least one process observer. Each group receives a small stack of magazines and a roll of tape. Instructions to students: "You are to design and build a thing of beauty. You will have eight minutes for planning and then ten minutes for building. During the planning period you may touch the materials which are here, but you may not pre-fabricate any parts. You may plan to acquire other material, but you may not leave your planning location until the building period begins. The magazines and tape are for your use in building if you want them. You may use any other materials which are legally, morally, and traditionally available to you. Part of your task is to expand the available resources as much as you need within the restrictions of time, space, and morality."

The teacher then times the planning period and the building period. Group discussions with comments from the process observers should follow. The activity can be concluded with a general discussion focusing on the process of group decision-making, ways to expand available resources, the significance of "beauty," and the degree to which groups felt that they were competing with each other.

76. Bridge Building (David Britton):

Material: A six or eight inch stack of newspapers and a roll of masking tape for each group, Process Observer Sheets (see page 96) and pencils, a weight such as three bricks bound together, and a cardboard box about a foot high and a foot wide.

Procedure: Divide the class into groups of five to eight students with at least one process observer. Place a stack of newspapers and a roll of masking tape in the

center of each group. The bricks and cardboard box should be placed in the center of the room equidistant from each group.

Instructions to students: "You are to use the newspapers and tape to design and build a bridge which will be strong enough to carry the weight of the three bricks placed on the middle of the span, and high and wide enough for the box to pass under. You may use no external supports such as a wall or chair, but you may tape your structure to the floor if you wish. You will be allowed ten minutes for planning and ten minutes for construction. During the planning period you may touch the materials, but you may not prefabricate any parts or arrange the newspaper in different piles. The bricks and the box must remain in the center of the room until the end of the building period. You may go to the bricks and box at any time, however, to test their weight and size."

The teacher then times the ten-minute planning and ten-minute building periods, calling out a two-minute warning before the end of each period. If no bridges have been completed, the teacher may extend the building period for a fixed amount of time, such as five minutes. At the end of the building period, one member of each group tests that group's bridge by passing the box under the bridge and then resting the bricks on the center of the span.

The activity should be followed by a five-minute discussion in the groups, with the process observers reporting first. Then the entire class can discuss the activity, focusing on issues such as how much collaboration and how much competition there was among group members, how the leadership was resolved, what factors contributed most to feelings of satisfaction among group members, what procedures could be changed so that group members might feel more satisfied, and whether the groups felt that they were competing against each other. (The teacher should point out that there is no mention of inter-group competition in the

instructions.) Students are then asked to think back over their behavior during the planning and construction and to write down two or three changes in their own behavior that they might make if they were to do the activity again. This is private writing--no one will ask to see these papers.

NOTE: Students will want to discuss the problem and various solutions during the post-building discussion period. This is natural, and the teacher should recognize the validity of this kind of discussion. It is the teacher's job, however, to gently redirect the discussion to the group process of planning and building.

77. Tinker Toys (David Britton):

Material: Tinker Toys or other building materials which have a variety of parts, Process Observer Sheets (see page 96), pencils.

Procedure: Divide the class into groups of six to eight students with a least one process observer for each group. Place a box of Tinker Toys in the middle of each group.

Instructions to students: "You are to plan and build a structure of Tinker Toys which will be judged for height, stability, beauty, and use of materials. The time limit for the entire activity is sixteen minutes. During the planning period you may talk, but you may not touch the materials. During the building period, you may, of course, touch the materials, but you may not talk with each other (and of course, you may not write notes to each other either). Your planning period must last at least five minutes and may be no more than ten minutes. During the time between five and ten minutes you may begin building at any time, but once you start building, you may no longer talk, and you may not go back to the planning stage. I will notify you at the end of five, ten, and fourteen minutes. When I give the signal, the process observer will dump the Tinker Toys out of the box and the timing will begin."

The teacher then times the periods, making sure that no

group starts building before the first five minutes have elapsed, that once the building begins no one talks, and that at the end of ten minutes all groups have moved to the building phase. At the end of the building period groups may examine each others' work, and then the activity should be discussed--first in the small groups with the process observer commenting first, and then with the entire class.

Questions for discussion should be similar to those under Bridge Building (No. 75 above). Additional questions include the following: How should beauty be judged? How well were the group members able to communicate non-verbally during the building period? How was the time to begin building negotiated? And how did the finished structure differ from each individual's conception of the structure at the end of the planning period?

78. Space Ambassadors:

Material: Space Ambassador Work Sheets (see page 107), pencils or pens.

Procedure: Divide the class into groups of five or six. Assign each of the groups one of the candidate sections from the Space Ambassador Work Sheet and direct that the sheet be folded so that only that section is showing.

Instructions to students: "A planet in a distant galaxy has been found to contain life very similar to that on earth. Your group has been delegated as a committee to select the first persons to go to that planet and make contact with the people there. Your candidate list contains the brief descriptions of the volunteers for the mission--no more information is available about the candidates. Your job is to select five ambassadors for this initial contact from your list of candidates for the mission. Do not worry about problems of time and space, as the time warp will allow the ambassadors to reach the planet effortlessly and instantaneously. Unfortunately the time warp equipment is so expensive that only five of the candidates can go on this in-

SPACE AMBASSADOR WORK SHEET

CANDIDATE LIST "A":
1. Asst. Mgr., N.Y. bank, resident of Long Island, 39.
2. His wife, 37.
3. Welfare recipient, mother of six, Puerto Rican, 32.
4. Head of local construction firm, son of Italian immigrant, 48.
5. Catholic priest, white, 28.
6. Editor of large college daily newspaper, 20.
7. Career Army officer, major, Vietnam veteran, 46.
8. Model for television commercials, male, 49.
9. High school drop-out, working in neighborhood youth center, 18.
10. President, New England chapter, World Federalists, female, 68.

CANDIDATE LIST "B":
1. Editor, Intellectual Life Quarterly, male, 46.
2. Artist, involved with group marriage, pictures in Life, 41
3. His younger wife, writer of unpublished children's stories, 19.
4. His older wife, M.D., just published major research on cancer, 47.
5. French horn player, Boston Symphony, bird-watcher, white, 52.
6. Collegiate wrestling champion, 113 lb. class, Phi Beta Kappa, 21.
7. Assistant director, local better business bureau, black, 33.
8. Chief, Black-fox tribe, Chena American Indians, 87.
9. Principal, urban elementary school, white, 43.
10. Widow of same school's janitor, living on small pension, 66.

CANDIDATE LIST "C":
1. Rabbi, 77.
2. High school social studies teacher, female, 28.
3. Psychotherapist, male, white, 45.
4. Minister, small congregation, rural Georgia, black, 65.
5. Migrant farm laborer, Mexican, 52.
6. His wife, mother of eight, organizer of local union, 50.
7. Reserve quarterback, New York Giants, 31.
8. Associate professor, philosophy, Harvard University, 38.
9. Life insurance salesman, local Elks club president, 34.
10. Airline stewardess, black, 23.

CANDIDATE LIST "D":
1. Ex-Navy pilot, Korean veteran, one leg missing, 44.
2. New York City taxi driver, male, white, 34.
3. High school guidance counselor, black, 31.
4. Juvenile court judge, female, 68.
5. Member, Black Panthers, school breakfast volunteer, 24.
6. State commissioner for education, female, 54.
7. Toll collector, Golden Gate Bridge, mother of five, 37.
8. Writer of science fiction novels, male, 47.
9. President of small industrial firm, self-made millionaire, 24.
10. Head cheer-leader and honors student, Central High School, 16.

CANDIDATE LIST "E":
1. Ballet dancer with major company, male, 30.
2. Olympic equestrian champion, white, male, 27.
3. Professional golfer, female, black, 32.
4. Ex-college student, recent convert to Hinduism, 23.
5. His guru, the Yogi Mashpour, 93.
6. Gas station attendant, studying nights to become accountant, 29.
7. Art teacher, community college, distinguished teacher award, 48.
8. Mother of three, neighborhood youth organizer, Puerto Rican, 26.
9. Rock group singer, rural Tennessee background, 21.
10. Experienced astronaught, two trips to moon, black, 38.

NO ADDITIONAL DATA AVAILABLE ON ANY CANDIDATE.

itial voyage. Language problems have been solved by the new mini-lingputers designed especially for this initial contact. You will have ten minutes to arrive at consensus on your list of five candidates. Avoid artificial decision-making such as voting or flipping coins. At the end of that period, each of you will be sent as a special negotiator to meet with representatives from other groups who are working on the same problem but with different lists of candidates. This negotiating period will last for another ten minutes, during which time you must combine your lists and reach consensus in selecting the final five space ambassadors. Therefore, you might discuss during the first decision-making period which of your selections are negotiable, which non-negotiable, and what kind of fall-back positions you might use in the final negotiations.

The teacher then times the first ten-minute period, giving a two-minute warning before its conclusion. Now the groups dissolve and the negotiating teams meet. This can be done easily by asking the members of each group to number themselves in order. Then all the one's meet together, all the two's meet together, and so forth. Where there is one extra member, then two persons from the same group can meet in the same negotiating team. Where there is one person too few, a list of that group's choices can be sent to the short-membered negotiating group for that group to use as it sees fit. Note that this procedure will leave the class with as many compromise lists as there are members of each initial group. This is, of course, unrealistic, but it allows every student the chance to participate in negotiation sessions. At the end of the second ten-minute period the initial groups reassemble to report on their success in the negotiations, and the master lists are recorded on the board for all to see.

This is followed by a general discussion focusing on some of the following questions: What did you see as the purpose of the space ambassadors? How effectively did your

group work to arrive at its list? To what extent did you see the negotiation phase as a win-lose situation? How was conflict handled in the group phase? In the negotiation phase? What was the difference in atmosphere between the two phases?

NOTES: The Space Ambassador Work Sheet accommodates five groups. Use only one candidate list per group. If there are fewer than five groups, omit one or more of the candidate lists.

For an extension of this activity, groups can be asked to choose five books, five records, five electrical appliances, etc., that they would like to send with the space ambassadors as examples of the culture they represent.

NOTES ON INTERPERSONAL RELATIONSHIP ACTIVITIES:

C H A P T E R VIII:

NON-VERBAL AND SENSORY AWARENESS ACTIVITIES

Most of the activities in this section should be presented only when there is healthy trust, a feeling of community, and a sense of purpose in the class. These activities are community-building and trust-building when used at that stage. Many are also useful to heighten awareness of one's self and one's senses, and to release tension at times such as just after a big test. The teacher must trust that non-verbal learning will take place non-verbally, and although the effect of the activities can be heightened by discussion, an exhaustive clinical analysis following each activity is probably counter-productive. Play it by ear: Raise issues and questions and allow the discussion to flow with the interests of the students. Don't flog the horse.

79. Thumb Wrestling:

Procedure: Students form pairs and sit or stand facing each other. They curl the fingers of their right hands and lock fingers with their partner so that thumbs are up. The object is to trap the other person's thumb under your thumb.

NOTE: This and the three following activities are useful for developing motor skills.

80. Quick Draw:

Procedure: Students pair off and face each other. One student places his hands together (as in prayer) in front of him with his forearms parallel to the ground. The other holds his hands at his sides pressed against his hips. The object is for the player with his hands at his sides to "draw" one or the other hand quickly enough to slap the other's hands. The other player may move his hands in any direction to avoid

the slap, but he must hold his hands together. When the "drawer" misses, players reverse roles.

81. Slap:

This is the classic that many of us learned to play at recess or on the bus coming home from school.

Procedure: Students pair and face each other, standing or sitting, their hands held out, forearms parallel to the floor. One player places his hands palms down, above and almost touching the other's hands which are palms up. The object is for the player whose hands are on the bottom to bring one or both of his hands around and slap the top of one or both of the top player's hands. When he misses, the two change roles.

82. Push:

Procedure: Students form pairs and stand face-to-face about one foot apart, each with feet tight together (no spreading toes allowed). They raise their hands, palms facing forward, to about shoulder height. The object of the game is to give quick pushes to the other player's hands to push him off balance so that he must move his feet. Both players try to push the other off balance at the same time, and both try to dodge to avoid being pushed over.

83. Mirror Dance:

Material: Record player or tape recorder with rock or other rhythmic music.

Procedure: Students pair off and designate one member of each pair as A and the other as B. It is not necessary to pair off with someone of the opposite sex, as students will not be dancing together. The teacher starts the music and all dance and move rhythmically. Periodically the teacher stops the music. (Have a screen in front of the record player so that students will not know when.) When the music stops, the dancers must freeze in position. Everyone can look at the others, trying not to move. Then the teacher directs:

"B's keep on freezing; A's, find your partner, face him, and be his mirror--try to make your whole body look exactly as he looks." Then the music resumes and the dancers continue as before until the music stops again.

Notes: The teacher might stop the music two or three times first without mirroring so that students get used to freezing. Then the mirroring can be added. A prepared tape with random silences will allow the teacher to move away from the machine.

84. Adverbs:

Material: Three by five cards with adverbs printed on one side.

Procedure: The teacher should prepare a deck of adverb cards by writing one adverb on one side of each card: Tenderly, quickly, urgently, slowly, blankly, demandingly, meekly, etc. (The class might brainstorm adverbs in preparation for this.) The deck is shuffled and one student picks a card and goes out of the room. He reads the card and then comes back into the room behaving in the manner of the adverb. He may use any props that are convenient in the classroom. After twenty seconds, students may start guessing the adverb.

85. The Big Machine:

Procedure: "If you were part of a big machine, what part would you like to be?" One student volunteers to start the machine, comes out to the middle of the floor, and starts moving as part of a machine might. When others see how they might fit, they join the machine, moving in relationship to each other. If their part makes a certain noise, they may make that noise.

Notes: Big machines always stop themselves naturally; there is no need for the teacher to step in. The teacher may take part in the big machine if he wishes. No one should be forced to be a part of the big machine: Observing is almost

as rewarding as participating.

Here are some questions for discussion: To what extent did the part you played represent the part you play in the real world? To what extent were you aware of the total machine? Were you conscious of the evaluation of others? Were you competing to be more creative than others? Were you concerned lest you be judged less creative than others? What other here-and-now feelings can you recall?

86. Blind Walk:

Material: Blindfolds.

Procedure: Students form pairs. One will be the leader, the other the led. The person led will close his eyes or be blindfolded. After ten minutes, reverse roles. The object is to give your blind partner a rich sensory experience, but at the same time create in him trust in your leadership. You must be careful not to let him fall or bump into things. At the end of ten minutes reverse roles, and the leader becomes the led. Repeat the activity for another ten minutes. You may go anywhere that is customarily permitted or where the teacher has made special arrangements for you to be. Be especially careful on stairs.

NOTES: The blind walk can be conducted entirely within the classroom if necessary, but the time limit should probably be lowered. Students should be left to themselves to decide how the leading is going to be done (by voice, hand, arm, etc.), which is to go first, whether or not to wear a blindfold. (Some persons find it uncomfortable to hold their eyes closed for long periods.)

Here are some issues for discussion: Trust in self, trust in others, sense awareness, notions of time and space, learning, communication, negotiating method of leading, who went first, whether to wear blindfold or not.

87. Fantasy (Simon, Hawley, & Britton, 1971):

In these exercises the teacher leads the class through a mental exploration of their inner world. Generally the students will have their eyes closed. The leader should try to use a calm, image-evoking manner of speaking, and he should allow time after each direction for the students to build the experience in their minds. After the fantasy the teacher may ask for some "I Learned..." statements or for some form of dramatic monologue or role-playing, etc.

Your bedroom: As you stand in the hall outside your bedroom, is the door open or shut? --Go into the room. Go to the bed. --Is it made or unmade or in-between?--What sort of cover is there on it?--Feel the texture of the cover.--Look under the bed; what's there? --Look at the walls; are there pictures or other decorations?--What kind of person would have these things on his walls? --Go to the closet.--What kinds of clothes are in the closet?--Look at the labels in some of the clothes.--Does this tell you anything about the person who wears them? --Look at the shoes.--Are they shined or not?--Are they in neat rows or scattered about?--What does this type of footwear tell you about the wearer? --Go to the dresser.--What things are on top of the dresser?--Look in the top drawer.--What does this show you about the owner? --Are there any books in the room?--What kind? --How about magazines? --Records? --What else is worth noting in this room?

Activities: Write a report of a private detective who has been asked to gather information about you and has visited your room during your absence. Write a dialogue between a hippie and a hard hat who chance to be examining your room together. How do you expect your room will change in five years? What is in your room that was not there one year ago?

C H A P T E R IX:

TEACHING CONTENT THROUGH PERSONAL GROWTH ACTIVITIES

Achievement motivation, community building, fostering open communication, positive focus, and brainstorming as a way of thinking are all important considerations for teachers in any discipline--math, science, art, history, English, French, and so on. Many of the approaches and activities in this Handbook can be adapted to teach traditional subject matter and to pass on information. When the teacher adapts a personal growth activity for a traditional purpose (such as learning a list of spelling words), he should be explicit in this purpose so that students don't regard personal growth activities as tricks and strategies to get them to do what they don't want to do.

Motivation and emotion come from the same root word. In fact motivation is an emotional force, relying on feelings and values for its strength. Anyone who wishes to motivate students is automatically dealing with the emotional or affective domain. Furthermore, it is impossible to separate affect from cognition. When we learn facts and information, we do it in an emotional setting (excited, bored, etc.), and in turn the information which we learn affects our emotions. In fact, it can be said that the highest use of information is to inform and shape our values. Learning cannot be carried on in an emotion- and value-free climate, and value and personal growth education cannot be carried on in a vacuum of information. The two should be one. The following are some examples of ways to use personal growth activities for the transmission of knowledge.

88. High Tension Wire:

In the Outward Bound program one group task is to get all members of the group over a simulated high-tension wire. If one member of the group touches the wire, the group fails. This concept can be introduced to the class and then applied to any skill--learning tables, how to do square roots, punctuating with semi-colons, memorizing parts of a frog. Rather than have the skill prepared individually, use the power of the group to help each other so that all can get over the "high tension wire"--the test. Divide the class into groups of four or five, being sure that all the "brains" are not together, and set the groups to the job of "getting over the wire."

89. Role Plays and Simulations:

Historical and social situations can be role-played or simulated (see The Leader and the Led, No. 73 above, for example). Furthermore, different persons can role-play parts of the body (one the heart, one the blood, one the kidney, etc.), or a simulation or role play can be used to heighten the sense of experience in a work of literature.

90. Forced-Choice Games and Rank Orders:

Brainstorm the causes of the Civil War (the teacher supplies any important missing ones). Now rank-order these in order of importance. Share your rankings with others in the group, and try to arrive at a consensus ranking. By working over the material in small groups, the students will incidentally learn the items on the list. For French class, discuss The Marijuana Story (No. 49, page 65 above) in English, then as a group make up a report to be shared with the rest of the class. The report should be in French.

91. Card Lecturette:

Prepare a group lecturette by brainstorming all you know about the given subject (the reason the pilgrims left England, the functions of the lymph gland, the concept of

sets, etc.). Decide which are the most important items, and write them down--one to a card. Organize the cards and elaborate on them where pertinent. Then use them as the basis of notes for the lecturette which one person in the group will deliver.

92. Skill Rounds:

Students are seated in groups of threes or fours. All students work on the same math problem or same sentence to punctuate or translate. At the end of one minute they pass their papers to the right and compare their work with that of the next person; then they pass the papers to the right once more and check again. Disparities are discussed and the teacher calls for a correct answer. The round is repeated with a new problem.

93. Blind Puzzle:

Students are blindfolded and attempt to put together a large jigsaw puzzle of the United States or parts of a frog. For those unfamiliar with the materials, a sighted student can direct the assembly of the puzzle, commenting often on the names of the pieces.

94. Other Places, Other Times:

Almost any personal growth activity can be role-played from another's point of view: Future Questions for a colonial American boy. Who Am I? for an Eskimo girl. Or Twenty Things I Love to Do for Hamlet.

NOTES:

X:

SUGGESTIONS FOR SUPPLEMENTARY READING

PRACTICE:

Values and Teaching: Working with Values in the Classroom by Louis E. Raths, Merrill Harmin, & Sidney B. Simon (Charles E. Merrill Publishing Co., 1966). This is the original value clarification manual. It contains the rationale and a wealth of useful value-clarifying activities.

Clarifying Values: A Handbook of Practical Strategies by Sidney Simon, Leland Howe and Howard Kirschenbaum (Hart Publishing Co., 1972). Chock full of useful value-clarifying techniques.

Composition for Personal Growth by Sidney B. Simon, Robert C. Hawley, & David D. Britton (Education Research Associates, Box 767, Amherst, Mass. 01002, 1971). A values approach to teaching English: Originally designed for English teachers but easily adaptable by any teacher trying to humanize his or her classroom, this book contains a myriad of useful and practical ideas for classroom teachers.

Will the Real Teacher Please Stand Up: A Primer in Humanistic Education by Mary Greer and Bonnie Rubinstein (Goodyear Publishing Co., Pacific Palisades, Calif., 1972). Many activities and some useful theory.

What Do I Do Monday? by John Holt (Dell, 1970). Many useful ideas for classroom teachers.

A Handbook of Structured Experiences for Human Relations Training (3 vols.) by J. William Pfeiffer and John E. Jones (University Associates Press, Iowa City, Iowa, 1971). Just what the title says--designed for use with adults but

some activities can be applied to classroom situations.

Role-Playing for Social Values: Decision-Making in the Social Studies by Fannie R. Shaftel and George Shaftel (Prentice-Hall, 1967). The book on role playing. Especially useful for middle-school social studies teachers.

Improvisation for the Theater: A Handbook of Teaching and Directing Techniques by Viola Spolin (Northwestern University Press, 1963). The book on improvisational theatre: Full of useful teaching games and insights about how students learn.

The Practice of Creativity: A Manual for Dynamic Group Problem Solving by George M. Prince (Harper and Row, 1970). An exposition of the "Synectic" problem-solving technique--ways to enhance creative problem-solving.

The Metaphorical Way of Learning and Knowing by W. J. J. Gordon (Porpoise Books, Cambridge, Mass., 1971). Synectics applied to the classroom. An exciting approach to unlocking the doors of creativity in students.

Group Processes in the Classroom by Richard A. Schmuck and Patricia A. Schmuck (Wm. C. Brown Co., Dubuque, Iowa, 1971). Recent research and some practical activities to help teachers become more effective facilitators of group processes.

THEORY:

Motivation and Personality by Abraham H. Maslow (Harper & Row, 2nd ed., 1970). Every teacher should be forced to memorize this book. One of the corner stones in humanistic psychological theory.

The Unstudied Curriculum: Its Impact on Children edited by Norman V. Overly (Association for Supervision and Curriculum Development, NEA, 1201 Sixteenth St., N.W., Washington, D. C. 20036, 1970). Many thought-provoking essays including a concise statement by Lawrence Kohlberg of his theory and

research in the development of moral judgment.

Group Processes: An Introduction to Group Dynamics by Joseph Luft (National Press Books, Palo Alto, Calif., 2nd ed., 1970). A short, useful consideration of theory in group dynamics.

Wad-Ja-Get? The Grading Game in American Education by Howard Kirschenbaum, Sidney Simon and Rodney Napier (Hart, 1971). A novel approach to exposition of the damaging effects of the grading system and what one fictional high school did about it. Excellent annotated bibliography of research on grading.

ADDITIONS:

About the Authors

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About Education Research Associates

EDUCATION RESEARCH ASSOCIATES is an independent educational organization located in Amherst, Massachusetts. It is devoted to the development and dissemination of sound educational practice through the utilization of research knowledge.

The organization offers workshops and consultation in the following areas: Effective classroom management, methods of value exploration and clarification, individual and group decision-making, effective communication in the classroom, creative problem-solving, achievement motivation, group counseling.

Education Research Associates is currently engaged in curriculum development in the following areas: Personal growth approaches to teaching English, the role of modern linguistics in the elementary and secondary classroom, language-use approaches to teaching reading, personal growth approaches to teaching social studies, the development of an integrated secondary curriculum.

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