

Play Together **Adapt Together**

facilitator's guide

edited by

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Play Together Adapt Together

facilitator's guide

...to all children of the world.

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Acknowledgements

Dear reader,

We, Burcu and Elif, bring what we have been dreaming of for a long time to life. The Play Together Adopt Together project is one of these dreams, and many organisations and persons have supported us for realising our project. We would like to express our sincere thanks to each. First of all, we would like to thank European Union Sivil Düşün Programme that supported "The Play Together Adopt Together Facilitator's Guide" under the special support entitled "Bizi Bağlayan Şeyler Özel Desteği".

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As Burcu and Elif, we are two good friends who dream and realise their dreams together, and who do not neglect solidarity! That is why "The Play Together Adopt Together Facilitator's Guide" is not just a guide for us; it is the handhold of those who say "every child should have the right to play", those who do not tire of telling "being together" in every field and those who always believe that they can make the world more beautiful with their dreams. We hope all children to reach their most basic rights in a more liveable world. Until that time, we will not give up dreaming and creating. We will continue to touch the heart of every child we can reach and share their story. We once more thank all for being a road and light to a dream of a world lived together, and dreaming with us. Until we are all together, we will continue to tell our dreams, to hug with the children, to make better together with our friends, always and everywhere to rise solidarity more and to play together.

A dream, yes, we have!

And, long live our right to play!

Elif Cabadak-Burcu Ateş
Hatay-Ankara, February 2021

About The Guide

Before we start, we would like to tell you a little bit about the Play Together Adapt Together project. This project is a fruit of the dreams we had after other projects and processes that we took part in together for long years. We have dreamt Play Together Adapt Together project as a long process to meet children and play games together with them. The Play Together Adapt Together Facilitator's Guide, which you are now glancing at its pages, is a pleasant stop of this process. We are very excited that the guide is meeting you. We hope that you will be as enthusiastic as us while reading it, be eager to come together with children and be delighted by playing these games as soon as possible.

What is Play Together Adapt Together Facilitator's Guide?

The Play Together Adapt Together Facilitator's Guide is a lively guide, full of illustrations, which includes ten different games and creative activities that will facilitate the social adaptation processes of refugee children, make them notice their creativity and help them establish connections with the environment they live in. We call it a "guide" since with this project, we wish to be a source of inspiration and to create a starting point for the organisations and facilitators eager to work with refugee children. Although

our priority is refugee children, the games we have designed can apply to all children in whose lives the fundamental elements make up a healthy physical and social life, such as "trust", "communication" and "care" become a matter of hard struggle.

Why have we decided to conduct such a project; what do we aim with the Play Together Adapt Together Facilitator's Guide?

The first reason is; we love the children. The second, we enjoy producing together. The idea of preparing games collectively and doing this for children, especially for refugee children with a higher degree of vulnerability, make us feel good and excited. The target group of our project consists of the children of the Syrian refugee families under the scope of Temporary Protection, who are displaced because of forced migration and settled in Turkey. We know that the social, economic and cultural adaptation problems, which the refugee children have been confronting even before the Covid-19 pandemic, became more severe along with the crisis conditions triggered by the epidemic. We know that under pandemic conditions, the physical, social and mental presence of these children, both in domestic and public spaces, are at high risk. At this point, our study covers games and creative activities

to accompany their social adaptation, addressing magnifying problems of them such as restricted social communication and limited access to fundamental rights even before the pandemic. The primary purpose of the study, therefore, is to enable children to express themselves freely and establish new social relationships by using different methods of art and creativity through games and creative work.

Who is the target group we try to reach with this project?

Indeed, we have two different answers to this question. Since the Guide covers games and creative studies that may be played with the refugee children, the target group of our project primarily comprises these children. We may explain the reason behind this as follows: Covid-19 pandemic increased the vulnerability of people with special needs, especially in the countries of the Global South. Since refugee children, who are among the groups where vulnerability is most frequently observed during the epidemic, cannot even access education which is one of the fundamental rights, their social adaptation problems become more apparent. For this reason, we have chosen them as a target group. This unequal process started with the decision of the Ministry of National Education to move the distance education system to the Education Information Network (EBA) in accordance with the Covid-19 pandemic measures. Problems such as the difficulty of follow-up lessons in households with more than one child, the restriction of refugee families' access to EBA tools such as television and Internet, and the fact that all lessons are held only in Turkish without translation support have created restrictions on access to education for refugee children whose vulnerability is

not taken into account. Our study aims to disseminate content that will facilitate the social adaptation of refugee children who are ignored and whose vulnerabilities are neglected in this process.

The second answer to the question is that our project also addresses the organisations and facilitators willing to conduct social adaptation processes and integrate refugee children by applying games and creative activities. Thus, we plan to reach the refugee children, who are the primary target group, over the organisations and facilitators who want to carry on studies in this field. At this point, our project may be considered as a capacity building programme for the relevant organisations and persons to develop themselves in this field.

How to read the Play Together Adapt Together Facilitator's Guide and how to use it?

As we mentioned above, our guide consists of ten different games. Each of these games has been prepared by various authors by considering different themes. Some of these games invite children to a journey in the forest, while others encourage them to write tales together or make them think about lives on other planets. Since the life stories and the fields of interest of every author are entirely different, in some games, visual arts are at the forefront, while the dance in some and design in others.

The themes also vary from gender awareness to children's rights, from bodily communication to co-production. Before each game's narration, we have listed the central concepts and themes in that game to assist you in choosing the game you

would like to apply. Thus, you can select any of the games in our guide according to the main concepts and themes you have determined for your activity.

Also, the material lists required for each of the games have been shared in detail in the content. We would like to remind you that you may re-evaluate these materials specifically for your activity, and you may do the changes you find appropriate.

When preparing the games, we tried to create the content according to the age groups. Since the bodily, cognitive and social skills of each age group are distinct, we kindly ask you to consider the age groups when applying the games. Also, at the end of each game, you will find particular notes which the facilitators should pay attention before, during and after the activity; we also kindly recommend you to read these sections carefully.





What Is In The Forest?

by Çiğdem Kala

can be played with

Eight or Ten children
7-10 ages group

duration

The play is constructed to consist of one meeting and complete two steps. One full day is sufficient for performing the play.

concepts used

Communication
Perception
Empathy
Space-Environment
Dream
Solidarity
Living Together
Learning Together
Creativity
Being Nature-Friendly

methods to be used

Introduction games
Imitation
Visual expression by drawings
Physical stimulation
Improvisation

materials to be used

A3 papers
(at least as many as the number of children)
A4 paper
Coloured pencils
Materials in nature
(leaves, cones, barks, seeds of trees)
Bell jar
Scissors
Glue
Plant seeds
Garbage in nature
Tennis ball

the subject of the play

The main outline of this play consists of developing environmental awareness in children and raising their awareness about nature. It is aimed to convey that everyone is different from each other but yet equal and also to narrate what beauties nature can add to our lives while we are living together. The inspiration we need for a happier life may be just in front of our door. This is the message to be told through this play.

why such a play?

As the children touch the earth at earlier ages, as they sometimes walk barefoot, as they observe the ants and worms in the soil, at future generations, this will lay the foundations of the love of nature and make them be friends with nature and the animals. The trees, one of the most beautiful creatures in the world, are the silent sages of the planet. The fact that they do not have brains and a nervous system does not mean that the trees cannot think or, moreover, that they are not smart. The trees, just like human beings, resist hardship, communicate and help each other. **I dream to make the children feel this hidden wisdom in nature through this play.**

the aim of the play

In the play, "What Is in the Forest?", **it is aimed to make the children love and know nature.** Every natural area is a unique source of wisdom and thus contains an inconsumable potential for discoveries. Through this game integrated with nature, it is aimed to make the children be able to learn by using their feelings and by experiencing. If the children cannot establish bonds with nature at earlier ages, cannot know nature and love it, who will deal with the problems of nature in the future? **We have to remember that children need nature and nature needs children.**

spatial requirements for the play

I recommend this activity to be performed in the open air (in a forest); performing in the open air (in a forest) would be more enjoyable for the children. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

before the activity

*The facilitator prepares all materials; A3 papers at least as many as the number of children, A4 paper, coloured pencils, a bell jar, scissors, ball-point pens, a tennis ball and the glue. The materials that are collected from nature shall be brought together at the end of the trip.

*The facilitator introduces her/himself to the children and briefly talks about the reason for her/his existence there.



introduction game

1 The facilitator asks children to form a circle, either sitting or standing. The facilitator tells her/his name, by throwing the ball to the child who catches her/his eyes.

2 The child who receives the ball tells “her/his own name” by throwing it to another child. However, it is required to catch the eyes of each other both for the one throwing the ball and catching the ball; the facilitator should explain this rule before the beginning of the game. No further actions other than throwing and catching the ball, telling the name and catching eyes shall be done, and no one shall speak.

3 The first step of the game shall be increasingly accelerated. Then, the facilitator passes to the 2nd step of the game. In the 2nd step, the child who throws the ball shall throw it to her/his friend by telling the name of the child selected for throwing the ball. This game shall be increasingly accelerated, and thus the children learn each other's names.

step-1: learning together

1

Just after the introduction game, discovery in nature is started together. During the discovery, the facilitator gives information to the children about the trees and plants around. Then, the children are asked to collect materials around them in order to make paintings, models or three-dimensional collages.

2

After the discovery ends, the whole group returns to the meeting place. The facilitator asks children to make paintings, models or three-dimensional collages with their imagination, by using the materials such as the leaves, cones, fruits and branches that they have collected from around.

3

4

At the end of this step, the facilitator asks children to form a circle. Starting from a volunteering child, the children come to the middle of the circle and tell the work done to their friends in detail (selected materials, the story of the work done) in the order they want. The children may ask questions to each other and make comments; the facilitator should encourage all children to participate in the process.

5

After the circle, all children and the facilitator prepare an exhibition by the paintings made.



step-2: animate and empathise

1

The facilitator asks children to form a circle.

2

The names of the trees discovered previously are asked to the children and written on small papers one by one by the facilitator, cut by scissor and put in the bell jar.

3

Then the team is divided into two groups depending on the children's wishes. The facilitator here should pay attention to the age and gender balance in the groups.

The first group represents the trees in the forest and the second group, the individuals who came to the picnic in the woods.

4

The children in the group representing trees pick a small paper from the bell jar and become the tree or the plant written there. Then, they whisper among them and animate the talking trees. For instance; "How are you today, Mister Plane Tree?", "The weather is so nice today," "Mister Walnut tree, I hope the persons who left our forest dirty will not visit us after the rain".

5

The second group animates the persons who came to picnic in the forest and who light the fire and leave their wastes in the woods.

6

The group animating the trees collects the wastes left in the forest and leave them to the houses of those who threw them.

7

After nearly 10 minutes of animation, the two groups change places and animations are repeated.

8

After the animation ends, everyone forms a circle, and the facilitator asks how they have felt during this game. At this step, the facilitator may ask the questions of what should be made and what should not be made to protect nature.



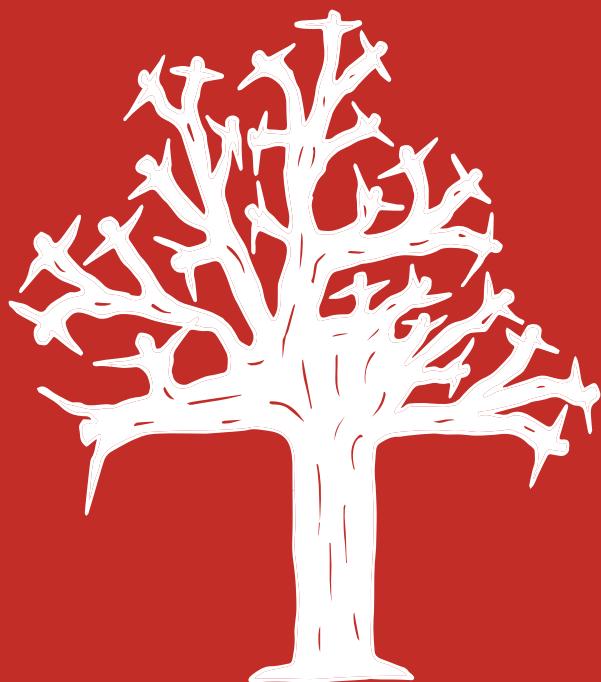
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after the activity

- *The facilitator asks children to sit comfortably in the circle and gives information about the factors causing environmental pollution or forest fires.
- *The facilitator tells the children what environmental pollution causes in nature, and everywhere we live, and what will be the consequences of the destruction of nature. This circle will be for conversation, and the facilitator shall ask children their opinions.

Notes to the prospective facilitator

- * The facilitator should see her/himself as a playmate of the children.
- * The facilitator should definitely discover the forest to be visited before the activity and collect information about the trees and plants in that forest. The facilitator should especially know the names of the trees, plants and fruits.
- * The causes of environmental pollution and forest fires should be investigated by the facilitator.



What's In The Forest?
by Çiğdem Kala

Multi Colour Cookie

by **Elif Cabadak**



can be played with

Six or Eight children

(half should be girls and the other half boys)

9-14 ages group

duration

This creative activity may be played once with the same group. However, in case found appropriate by the facilitator, the game may be played for a second time with the same group. In case that it is replayed with the same group, nearly half-day is sufficient for a single meeting.

concepts used

Communication

Non-discrimination

Gender equality

methods to be used

Introduction game

Visual expression

Oral expression

Drawing

materials to be used

A0 paper

A3 papers

(at least as many as the number of children)

Coloured pencils

(at least as many as the number of children)

Tables and chairs

(at least as many as the number of children)

Ball

the subject of the play

The codes created by the historical gender roles in society are useful in people's lives. Mostly these roles learned in childhood are internalised by the person in the long term. These internalised roles are reflected in all areas of life. However, conducting studies on gender roles, primarily in 0-6 years, which is called early childhood, increases awareness. In large part of the activities performed for social harmonisation among children from Syria and Turkey, it has been determined that the factor of "balance of power" should be considered. This factor of the balance of power is shaped not only in terms of the subjectivity of identity but also in terms of gender subjectivity. Therefore, with this game, it is aimed to make the children gain gender-based awareness.

why such a play?

For seven years, I have worked with many different children's groups in the field. As a result of my experiences in the field, **adults** are determined as the primary target group in the studies on gender. However, working with adults whose **cultural codes** are more ingrained and whose judgments are more prominent is more difficult when compared to working with children. Although one-sided information and awareness studies conducted on gender affect in the short term, they have not been applicable in the long term. The same is not the case for children, especially the use of the game, which is the tool by which they can express themselves best, can bring **change and awareness** about the subject for the children.

the aim of the play

It is aimed that children who will play the game will be able to hear what is seen by the "other" by **creating awareness of gender and gender roles** and to develop their **ability to work in a group**. It is aimed to lead children between the ages of 9-14 to question and discuss gender equality. Besides, it is desired to raise children's awareness of **gender equality and social equality**, to provide them unite with their peers in common rationality and common language, and to develop **group work** awareness.

spatial requirements for the play

This activity can take place in large indoor spaces such as classrooms, workshops, meeting rooms, or open spaces. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

before the activity

*The facilitator prepares A0 paper, A3 papers and coloured pencils as many as the number of children.

introduction game

1

Children and the facilitator stand in a circle. The facilitator starts to explain the game to the children.

2

All children and the facilitator raise their index, middle, and ring fingers in the air. The index finger represents “their names”, the middle finger represents “their favourite drinks”, and the ring finger represents “the countries they most want to go”.

3

The facilitator instructs, “Now everyone can walk freely in the direction they want in the room.” Then the facilitator wants everyone to be paired with the nearest friend. Children touch their partner’s fingers and take turns telling each other what their fingers represent, their names, their favourite drinks, and the countries they most want to go to.

4

4

Once the first match is complete, the children continue to walk and once again become partners with facilitator’s instructions. This continues for a specific time. The aim here is to meet with the largest number of children in a certain period.

5

The facilitator ends the game after being sure that the children are matched in a mixed way.

step-1: realising gender bias

1

The facilitator asks the children to sit down and form a circle. She/he tells them that they will make a painting together.

2

Before making the picture, she/he starts asking questions to get the ideas of children on gender equality and start the discussion: Asks a question like, “What professions do men and women mostly do in our daily life?”, and encourages all children to speak and express their opinions. After the answers, she/he turns the discussion into gender awareness: “Well, why not the bus driver would be a woman rather than a man?” or “Why not a man nurse?” and enables children to question gender roles encoded over professions. In this process, questions may be increased according to the course of the discussion.

3

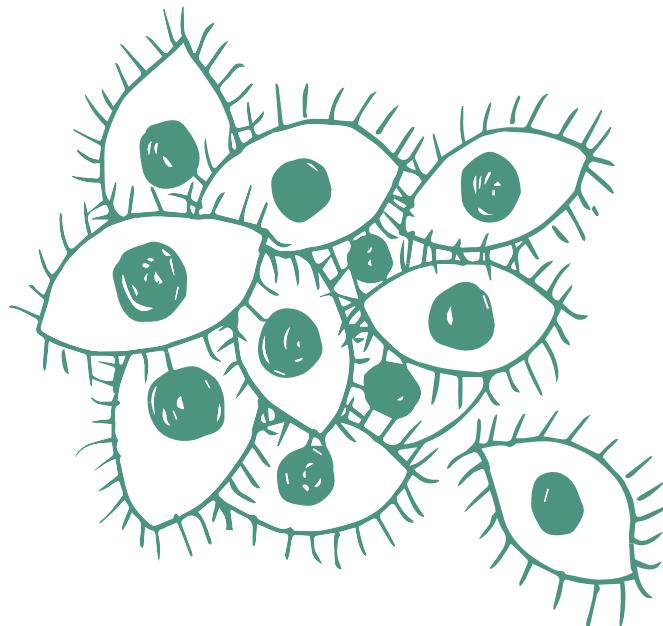
After the discussion, the facilitator places the A0 size paper and coloured pencils on the table. She/he tells the children that they will dream of a city where men and women are equal and where everyone can do what they want. Everyone is free and equal in this city.

4

At the end of the drawing, all the children and the facilitator take over the picture and interpret all the characters one by one. They discuss how gender-free the characters are.



step-2: deconstructing gender roles



1

Children are divided into groups of two according to their wishes. Groups should consist of one girl and one boy. The facilitator can guide children when necessary to achieve this balance.

2

After the children are divided into groups, the facilitator leaves A3 papers and coloured pencils as many as the number of children on each table.

3

The facilitator holds a paper on the gender roles she/he has worked on before. On this paper, descriptions of the pictures to be drawn by children should be written.

4

Example:

Group 1:

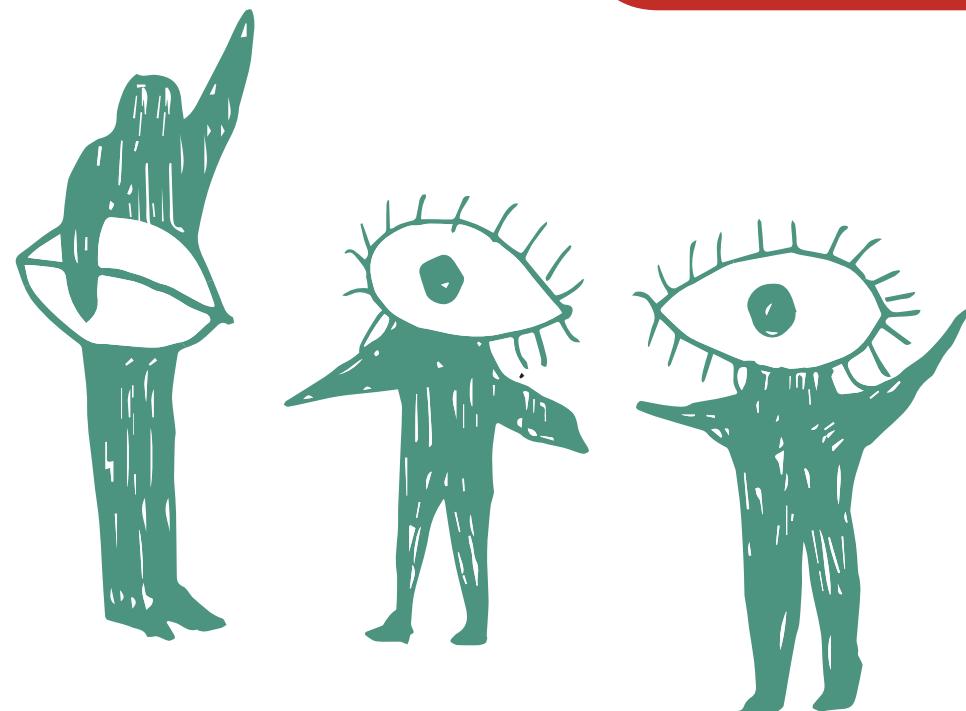
The boy in the group is asked to portray a man cooking in the kitchen.

The girl in the group is asked to draw a car and seat a woman in the driver's seat.

Group 2:

The boy in the group is asked to paint toys such as dolls, kitchen utensils, and combs. He is asked to draw a boy in the middle of the picture as if he was playing with these toys.

-The girl in the group is asked to paint toys such as planes, cars, robots, and balls. She is asked to draw a girl in the middle of the picture as if she is playing with these toys.



4

Group 3:

The boy in the group is asked to portray a father who cares for his baby. The baby's care process is explained to the child by the facilitator and is asked to illustrate it.

The girl in the group is asked to portray a working woman. The woman can be described in front of the computer, reading a book.

Group 4:

The boy in the group is asked to paint a boy who likes pink colour (with pink clothes and things).

The girl in the group is asked to portray a girl who likes blue colour (with blue clothes and items).

5

Children are given 40 minutes to paint. In 40 minutes, the facilitator may visit the groups one by one and observe.

6

Children who finish drawing at the end of the 40 minutes are asked to change their pictures with their other group friend. And they are asked to share what they see very briefly in the picture and how they feel for 5 minutes.

7

Then, the facilitator asks the children to create a circle again by taking their pictures at their hands. She/he asks each child to describe their pictures with a maximum of 2 minutes. The children are asked by the facilitator what they feel while drawing, their difficulties if any, and what they imagined while drawing.



after the activity

- *After the activity, the facilitator tells the children that they will make an exhibition of their pictures. Together, they create the exhibition on a suitable surface (by sticking it to the wall, hanging on a panel or laying it on the floor).
- *The facilitator begins to explain gender roles by showing all the pictures in turn. For example, a man can wear pink while a woman can wear blue; a woman can work while a man cares for a baby.
- *The facilitator, after making a statement about the pictures, can ask the children again what they feel and the feeling that her/his comments aroused in them.
- *The facilitator ends the game by delivering their pictures to the children.

Notes to the prospective facilitator

*The primary purpose of this study is to raise awareness about gender equality in children. The facilitator should sufficiently explain the framework of the game. The facilitator should explain the game well and in detail to the children, as the subject has a sensitive background. When children draw the pictures, it is essential that the facilitator is supportive.

*The examples given by the facilitator while explaining the game may be changed and shaped according to the group dynamics.



Multi Color Cookie
by Elif Cabadak

Blooming Children's Rights



by Kamuran Ördek

can be played with

Ten to Sixteen children
6-17 ages group

duration

The activity may be performed in single time meetings for 2-3 hours.

concepts used

Adaptation
Communication
Children's Rights
Love of Nature

methods to be used

Introduction game
Visual expression
Oral expression

materials to be used

A1 papers
(at least as many as the number of children)
White cardboard with 5x10 cm
(at least as many as the number of children)

Coloured pencils

Pencils

Post-it

Cushions

(at least as many as the number of children)

Plant types

(at least as many as the rights to be told)

Images about the plant types or the plant type itself

Images about the children's rights
(prints of the stories or books)

the subject of the play

The basis of the study is to make children both to get introduced with the plants and to come together with nature from which they are distanced and to create awareness about children's rights. During this game, the children's rights which are always explained in verbal expressions, will be told through a method intertwined with nature. As care is needed for growing a plant, the same is valid also for the children. In this game, telling the common aspects of the children and plants based on children's rights is aimed.

why such a play?

I worked with children in Turkey for long years in various fields. When I start from my experiences, I observe that abstract studies about the children's rights have prepared which are not understandable by the children. My aim when writing this play, "Blooming Children's Rights" is to make the children to come together with nature and to tell their rights by concretising them with the needs and development phases of the plants. I dream to explain the right to play, to education, to safe shelter and many more rights that we cannot mention to the children by using the plants.

the aim of the play

I think maintaining real social harmony is possible through the children. While for an adult changing the prejudices are relatively harder, it is easier to raise a child against **discrimination and respecting fundamental rights** and to transform. As the generations have a relationship based on **producing together in a world in common**, many problems anticipated for the future may be prevented to happen today. While this activity creates an environment for the children to **produce together**, it may also cause them to become **nature-friendly** and to **feel responsibility for nature**. For this reason, in the activity, named as "Blooming Children's Rights", plants and children's rights are dealt with together.

spatial requirements for the play

It will be more appropriate to perform the game outdoor. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

before the activity

- *The facilitator prepares all materials.
- *The children form a standing circle.
- *The facilitator tells the aim of the activity to be performed with a children-friendly language and talks about the aimed contributions of the game.

introduction game

- 1 The children form a standing circle.
- 2 The facilitator asks children to tell an adjective, the name of a plant or animal and their names. For example, like “Funny Fatma” or “Ant Ayşe”.
- 3 After telling their names with an adjective, plant or animal name that they have chosen, the children also tell all the names together with the adjectives, plant or animal names before their turn and gives the turn to the next one. Thus, the game becomes increasingly difficult with every child.
- 4 After all children talk, the game ends.

A stylized illustration of several children's heads and shoulders, rendered in a light blue color. The children are arranged in a circle, facing each other, suggesting they are playing a game. The drawing is simple and focuses on the group interaction.



step-1: preparing the game cards

- 1**
The facilitator asks children to form binary groups as they wish.
- 2**
The facilitator distributes the white cardboards with 5x10 dimensions and coloured pencils to the groups.
- 3**
First, everyone meets in the large circle; the facilitator places in the middle the plant images or, if provided, the plants prepared beforehand. Also, the images about the children's rights are left in the middle.
- 4**
The facilitator gives information both about the selected plants and the children's rights, to the children. Meanwhile, she/he takes the opinions of the children; it is crucial that the children are informed about both the plants and the rights, so that they may be able to establish relations among the plants and the rights in the next step.
- 5**
The facilitator may ask interesting questions to the children in order to make this process more enjoyable. For instance; "Which season do you think the chestnut tree likes the best?", "Why the leaves of the pine tree prick like needles?", or "What is the most important thing in life for a child, something that is never dispensable?" By asking such questions, the facilitator makes children start thinking about the plants and children's rights.
- 6**
The facilitator asks one of the children divided into groups of two to take either the plant image or the plant itself, and the other child to take one of the children's rights image and sit back in their places.
- 7**
The facilitator asks children to prepare game cards, starting from the plant and children's rights images they have chosen. In the cards, the name of the plant or the children's right and its drawing should take place. The children prepare their cards by talking and agreeing with their group friends.
- 8**
After all groups prepare their cards, everyone again meets in the large circle and the groups in the agreed turn, come in the middle and introduce the plant or the children's right in their cards. The game ends after all groups make their presentations.

step-2: matching the plants and the children's rights



1

The facilitator tells the children to come together with their group friends and distributes A1 papers, coloured pencils, post-its and pencils to the groups. After the facilitator distributes the materials, she/he starts to explain the game to the children.

2

The aim of the game is to make children establish connections with the plants and children's rights on the cards they have prepared during the previous step. For instance: "What kind of a connection can be established between the creeper plant and the right of the children to education?". The facilitator may ask such questions to the children and may lead them.

3

The facilitator, starting from the discussions in the previous step, asks children to discuss and construct this connection within the groups, and then to paint this connection they establish with their group friends. For this, the facilitator gives one hour time to the children.

4

While the children paint their pictures, the facilitator walks around the groups and may provide feedback.



step-3: sharing

1

After one hour interval, the facilitator asks children again to form a circle.

2

The facilitator asks the children, who painted their studies in groups of two, what kind of questions they have established between the plants and the children's rights, and invites them to talk about their pictures in the middle of the circle in the agreed turn.

3

While the children are sharing their experiences, the facilitator provides comments about the children's rights discussed throughout the play by matching the plants with rights.

4

After the circle, all painted pictures are collected, and the children prepare an exhibition together with the facilitator.

content of the play

after the activity

*The facilitator again asks children to form a circle and asks the children the following questions in order to make a brief evaluation of the game:

How did you feel during the game?

At which stage of the game, you had more troubles?

What do you remember about your rights at the end of the game?

What do you remember about the plants at the end of the game?

*After the children's presentations, the meeting ends.

Notes to the prospective facilitator

* The facilitator should prepare the required materials for the game beforehand. Especially, it is recommended to do a short reading about children's rights planned to be discussed during the play.

* The facilitator may use visual materials or, if they may be found, the plants for plant species, but should do a research about the selected plant species before the activity.

* The facilitator should give the initiative to the children for matching the children's rights and the plants. The facilitator should support the children as an observer and leave the selection of which plant will be studied with which right to the children.

* The children may form groups with any of their friends; during this grouping, the facilitator may provide some guidance to the groups by paying regard to the age and gender distribution.



Blooming Children's Rights
by Kamuran Ördek

Shall We Be A Sculpture Together?

by Burcu Ateş

can be played with

Six children

for playing with seven and more children, two facilitators are recommended

6-10 ages group

duration

The play has been structured as one meeting and a total of six constitutive steps. One full day activity is sufficient for performing the play.

concepts used

Body
Communication
Perception
Trust
Space-Environment
Solidarity
Creating together

methods to be used

Games for introduction or warm-up
Drama activity; imitation with movement, mimic and voices
Art studies; visual expression by drawings

materials to be used

A0 papers

(at least as many as the number of children)

Coloured pencils

(at least as many as the number of children)

Chalks

(at least as many as the number of children)

Thick yarn

A daily object/item

to be identified by the facilitator; such as a bucket, umbrella, stool

(as many as the number of triple groups)

Cushions

(as many as the number of participants)

the subject of the play

The central theme of this play consists of the effort for increasing the bodily awareness of the children, leading them first to know their bodies and then the bodies of the other children and providing trustful bodily communication with each other.

In order to create the “Statue of Integrity”, the children are thought to get ready for the final activity both physically and mentally with the preliminary games. In the last step called the “Statute of Integrity”, a living statute in which the bodies of all children participating in the activity are knitted together shall be formed.

why such a play?

I think that, as well as a story of displacement, **being a refugee, is a story of bodies coupling with the other migrant bodies around them.** It is a story of the physically, mentally and emotionally battered bodies, subjected to forced migration; of the bodies obliged to act together along the road, until reaching new lands to be accommodated, beyond the border known as the homeland or home- and yet **a story of these bodies taking care of each other.** And it is also a story of the bodies in solidarity with each other.

Any struggle for survival, whether during the journey or upon arrival in the host country, includes various hardships for a refugee simultaneously: Procurement of multiple elements which are daily but yet with vital significance such as communication, care and trust become a though struggle for a refugee. Of course, I can only imagine myself in such a situation. When I think how it is ever possible for me to deal with feelings such as “despair”, “ineptitude”, “distance” and “loneliness” that may be caused by such a situation, what echoes in me is only **“to communicate with my body and to notice it”.** My body is the place where I can most closely feel trust, and every game that I play with; it makes me feel better. In this play, I hope the physical and mental relation that the children shall create with each other will establish a safe space.

the aim of the play

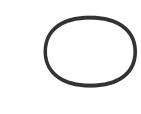
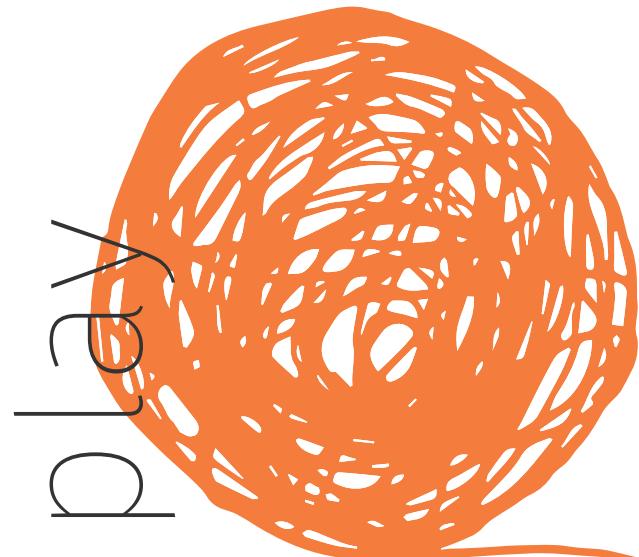
First of the most beautiful things aimed in the “Shall We Be A Sculpture Together?” play is, **it leads the children getting to know their own bodies and then noticing the other bodies and accepting them as they are.** Second is, encouraging the children to discover establishing a communication first with their own bodies and then with the other bodies, in **order to create a safe space.** Of course, having physical contact in bodily touch entirely depends on the desire of the children in that matter; for this reason, here what is meant by bodily communication is not only establishing physical contacts but at the same time social and even spatial connections.

During the play, it is aimed to lead children’s perceptions to the body and the interaction among the bodies and to create a safe environment which is also possible with nonverbal communication. Also, by the **art studies (imitation with movement, mimic and voices, and visual expressions with drawings)** to be used during the activity, the creative aspects of the children shall be supported to be manifested.

spatial requirements for the play

This play can be performed in large closed spaces such as classrooms or meeting rooms and also in the open air; even open-air performance shall be more enjoyable for the children. During the play, it is recommended to divide children into groups with specific numbers and to choose a sufficiently large area where they may play directly with their bodies and movements and would feel comfortable and free.

Considering the pandemic conditions, choosing large spaces is recommended.



introduction game

1 The facilitator and the children form a standing circle.

2 The facilitator starts the game to encourage the children: She/he comes in the middle of the circle and loudly tells her/his name, and then tells the name of an object, a creature or a natural event and imitates it by movement, mimic and voice. For example: "My name is Burcu, I am as cold as ice". Here, she/he imitates when saying "I am as cold as ice".

3 Then, the whole circle together tells the name of the person in the middle, and they imitate together: "My name is Burcu, I am as cold as ice".

4 Every child comes in the middle of the circle, tells firstly her/his name and, secondly, the object she/he selects, and she/he imitates it; and then they altogether imitate the concept chosen by her/him.

5 The game continues until all the children tell their names. In the case there is a child who does not want to participate, the facilitator can give her/his place to another child, or she/he may ask later her/him to join in. If she/he does not want to participate, she/he may watch the game for a while.

before the activity

- *The facilitator prepares A4 papers (as many as the number of groups), pencils, cushions, the selected object or item, and coloured yarn.

- *Introduces her/himself to the children and briefly talks about the reason for her/his presence.

- *Asks children to make a circle, and she/he also joins the circle.

6

The facilitator takes the yarn in hand and asks children to create a standing circle.

7

She/he tells one of the children's name and throws the yarn to her/him, holding the tip of the rope.

8

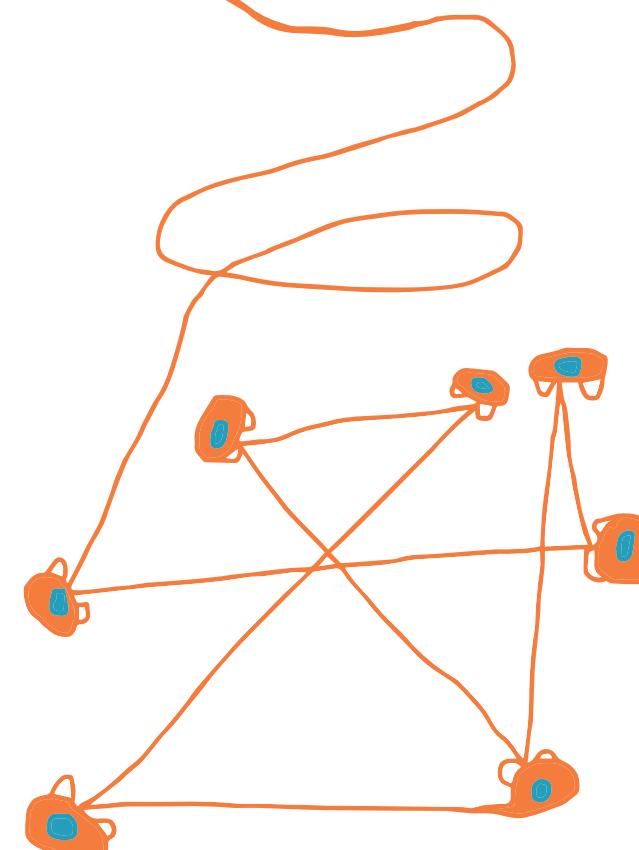
The child who takes the yarn tells the name of a friend and throws the yarn to her/him, holding a part of the rope.

9

The game continues until every child holds the yarn. Here the aim is to create a web-like the spider web. After completing throwing the rope by telling names, they all together look at the web they have created and talk about it: Questions such as "How it looks; where is the rarest place; where is the tightest place; what did you feel" would be asked and a conversation would be created.

10

After the conversation, for emphasising the theme of being together, another game may be added: The facilitator tells that one among them will be the "it" who will lead the entire network, and, then, she/he starts the game. The facilitator slowly moves to any direction and asks children to accompany by keeping the tension of the yarn web. Then, she/he tells the name of another child, and the child becomes the "it". The facilitator encourages the children to move to different directions with different speeds during the game. The game continues until all children become "it".



11

At the end of the game, an explanation may be made about how an important thing they have created when they are all together or gathered.

step-1: warming the body

1 With the facilitator's instruction, all children start to walk freely in the space. By exciting instructions, the facilitator encourages children to use different areas of the room, to experience a variety of directions and speeds during their walk. Examplifying instructions: "Let's now go to the right!", "There are many going to the left but not to the right?", "Everybody is so rapid, isn't there anyone strolling?" or "We can even walk by jumping!".

2 After a while, the facilitator instructs children to fix where they are, saying "Stop where you are." Asks children to be couples with the closest friend.

3 The couples stand across each other and start to do the exercises to warm their bodies with the instructions of the facilitator.

4 Exercises: turning the ankles circularly clockwise and counterclockwise; raising each foot as close to the hip as possible bending the knees and then straightening it in turns; turning the hips, wrists, shoulders and head in circular movements clockwise and counterclockwise in turn.

5 These exercises would be first performed across each other, but individually, then, they would continue with the contact of the children with each other in the later round. For instance, while sitting on the ground, two children may make a bicycle spin movement by sticking the soles of their feet together or make a wave movement by clamping their hand across each other. At this stage, the facilitator should observe the children during this joint exercise and should differentiate this step if a child does not want physical contact. For example, the children may still stay as couples, but they would be led to notice that they are still doing the movements together, albeit by putting some distance between them.



step-2: imitating the object

1 The facilitator and the children form a standing circle.

2 The facilitator asks children to identify a living or non-living object in their minds. The facilitator may instruct, "Choose an object, living or non-living, and you shall explain to us the object you have chosen by imitating it".

3 The game starts with the facilitator: The facilitator comes in the middle of the circle and imitates the chosen object only by using movements and mimics. The child who understands the selected object comes in the middle and becomes the "it".

4 If the same child becomes "it" more than once, for the next time, the child at the right or left of her/him may come in the middle.

5 The game continues until all children become "it".

6 For making the game more enjoyable, the group may be asked to divide into two, and it may be asked to make imitations to the other group. So, the group of it shall be awarded one point with every correct prediction.

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step-3: from the object to the body

- 1 The facilitator divides the children into triple groups according to their demands or by choosing. Each child is given a number from 1 to 3. A0 papers and coloured pencils are distributed to all groups.
- 2 The children sit in a circle, with group members.
- 3 The facilitator puts the object she/he has brought in the middle of the circles. She/he asks children to first look at the object placed in front of them, to think about its use, and then to explain this object with their movements or mimics without talking. In turn, everyone in the circle imitates the object in the middle.
- 4 For the next step, the facilitator asks children to think about how they may use the object differently from its own use. For instance, if the object is a stool, she/he gives instructions to make children question and search for how they can use it differently; not only for sitting on it. Then, group play is started for new imitations.
- 5 The first triple group starts the game. First, child number 1 comes in the middle and performs her/his imitation. The facilitator instructs "Stop." after a while, and the child fixes the final movement she/he has made. Meanwhile, child number 1 in the second triple group draws the fixed pose of the child number 1 on the A0 paper in front of her/him. If the game takes place outdoors, she/he will draw it on the ground with chalk.
- 6 When child number 1 fixes the movement, child number 2 comes in the middle of the circle and takes the object and acts her/his performance. Meanwhile, child number 1 is still in the same pose. Of course, she/he may take some rest and then may turn back to her/his pose. The facilitator looks for the moment when child number 2 bodily comes closest to child number 1, even gives instructions for encouraging this proximity. At the moment when both bodies are most in harmony, she/he instructs "Stop." for the 2nd child to fix her/his movement. Meanwhile, child number 2 in the second triple group draws the fixed poses of both children on the same A0 paper in front of his/her or on the ground.
- 7 After all children in the first triple group act their performances, the other group starts, and the game ends after both groups form their bodily statutes.

step-4: statute of integrity

- 1 The facilitator asks children how they have felt in the previous activity, listens to the children and explains the final step.
- 2 A volunteering child comes in the middle of the circle. The facilitator asks the child to identify a pose comfortable for her/his body, according to the previous activities, and instructs to stay in that pose. Meanwhile, the facilitator gives the child the yarn and the child holds its tip. If the child fixes in a pose not enabling to hold the yarn, she/he may update the pause when taking the yarn.
- 3 The second child taking the yarn makes her/his pose and continues to hold a part of the yarn. The facilitator instructs children to encourage them to create integrity with each other.
- 4 Thus, a giant statute is formed where all children contact each other either physically or with some distance, and also where all children are bound with the yarn.

after the activity

*During the closing circle, the facilitator asks children to sit comfortably, and all children in the circle share their feelings about all games either in turn or in an order they shall identify, or even they may draw or write their feelings if they want.

*With the help of the facilitator, all children create a small exhibition with the drawings they made together throughout the day, and then they talk about this exhibition.

Notes to the prospective facilitator

*In this play, as the main focus is the relation the children create with their bodies and the other bodies, the facilitator should be leading and encouraging the children for that matter. On the other hand, the facilitator should be sure that every child is feeling comfortable in the environment and feels safe; especially when physical contact is needed, she/he should observe all children with awareness. The children who do not want to have physical contact may be encouraged to participate in the game without touching anyone, keeping a physical distance, but still being able to “contact” if they want. Here, by contact, it is meant that the children may continue games in interaction even at a distance.

*These activities may be re-interpreted according to the fiction of the facilitator; the objects, materials and methods chosen may be changed.

*The facilitator should give encouraging instructions at the beginning of each new

game; if needed, the facilitator should start the game. At this point, by taking into consideration that the game aims to enable the children to create a safe space thanks to the bodily communication they establish with each other, the facilitator should allow children to hold the space.

*In the second stage of the play, entitled “from the object to the body”, the child who draws the fixed pose at that time can give the “Stop” command instead of a facilitator to end the performance and fix the child’s body in a pose; thus the game can become more participatory for children.

*If the games become longer, some breaks should be taken depending on the tiredness of the children.

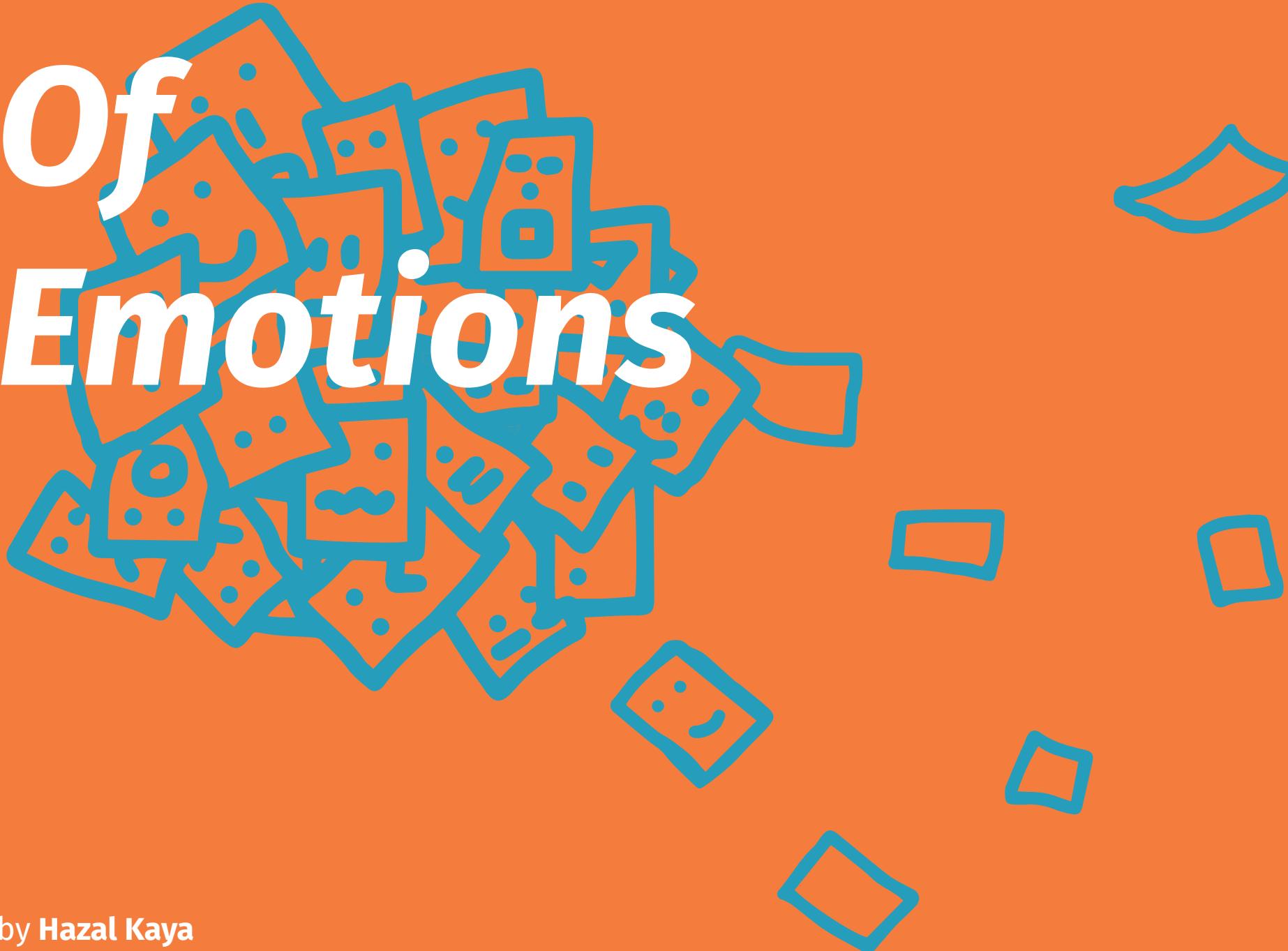
*In the case that there are children who do not want to participate in the games, they may also be told and encouraged that they can also participate only by watching. It should not be forgotten that the children should not be compelled.



Shall We Be A Sculpture Together?
by Burcu Ateş

Table Of Emotions

by Hazal Kaya



can be played with

Six or Eight children
may be played with 16-24 children as multiples of 8 or with 12-18 children as multiples of 6.
9-11 ages group

duration

The play is recommended to be organised twice, for two half days. The steps of the play are identified under the 1st day and the 2nd day.

concepts used

Trust
Group work
Communication
Expressing oneself

methods to be used

Introduction games
Emotion cards
Laughter yoga
Ice-breakers
Drawing own work
Reading other's works

materials to be used

Three balls
(to be used in an introduction game)
Pastel paints
(depending on the number of children, two sets of pastel paint for each group)

Papers
(A5 and A4 papers as many as the number of children)

Emotion cards
(where names of emotions are written over)
These may be cards like "Fear & Trust, Anger & Compassion, and Sorrow & Happiness". They should be prepared as one in each group.

Cushions
(as many as the number of participants)

the subject of the play

The primary setting of this game consists of expressing feelings through the art of painting. By interpreting the famous paintings and visual arts across the world, it will be ensured that the children achieve general knowledge about arts and while experiencing producing altogether.

why such a play?

I think art is an excellent tool for expressing emotions. By starting from my own experience, I wonder how the children will interpret their emotions through visual arts independent from their stories.



the aim of the play

The main objective of this game is to make the children experience that there are various ways of expressing their feelings through the visual arts. During the game, it is aimed to make the children notice that visual arts may be an articulation of human emotions. I want the children to experience this while reading the works. I think in this way, they may look at art and work of art from a different angle.

spatial requirements for the play

The activity will be performed in 2 places. These are:

Place of motion: Preferably a closed place where the children may move freely. The first meeting of the activity will be entirely in this place. At the beginning of the second meeting, again, this place will be used.

Place of drawing: A place where there are desks or tables and chairs where the children may do the visual activities.

first day

before the activity

- *The facilitator should have the materials (Three balls, pastel paints, papers and emotion cards) ready before the activity.
- *The facilitator should prepare the visual works of world-famous artists (Frida, Van Gogh, Picasso, and Dali) before the activity.

introduction games

1

Introduction games are crucial to make the children express them easily before the activities of motion and emotions.

2

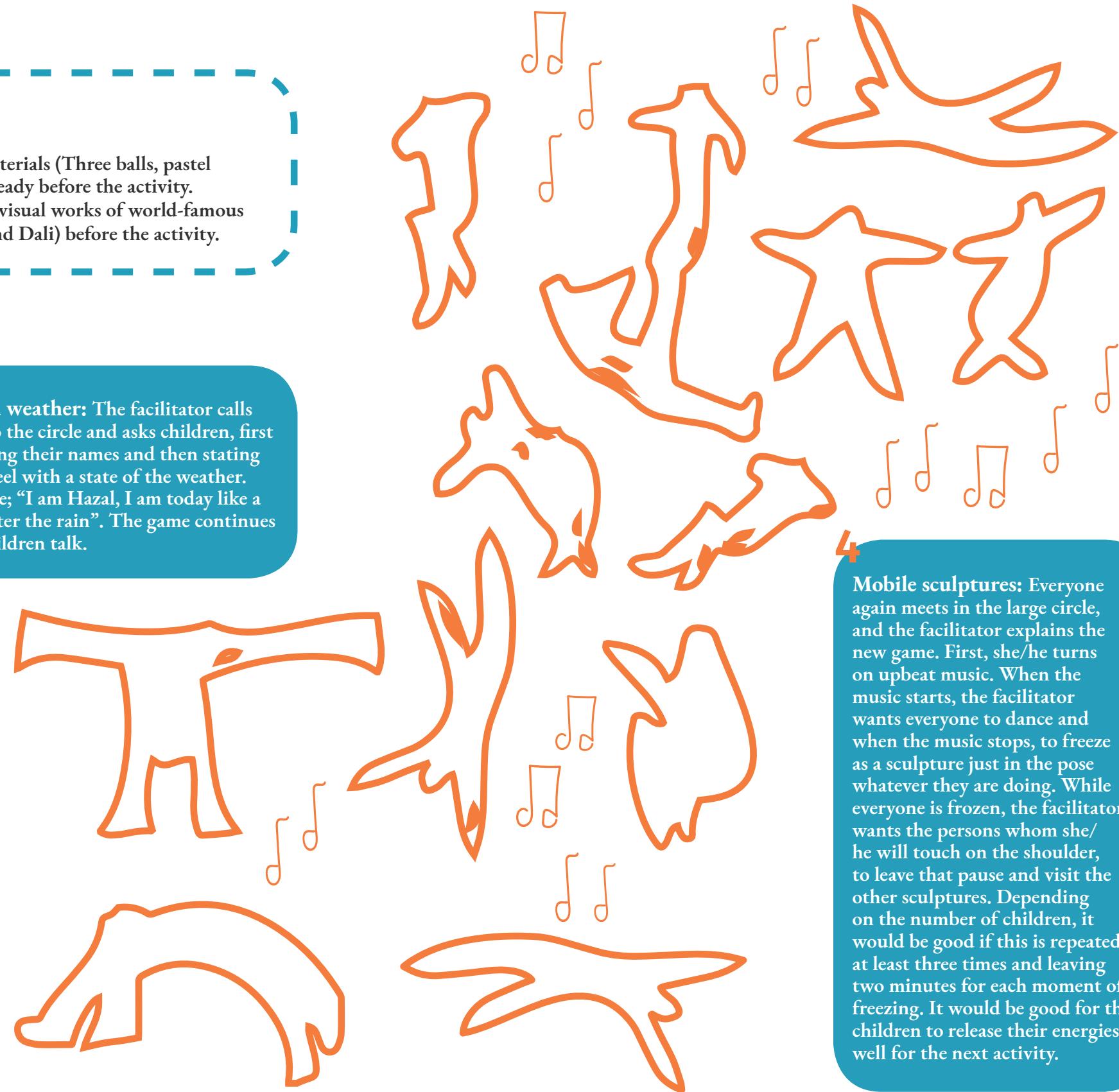
Name and weather: The facilitator calls everyone to the circle and asks children, first loudly telling their names and then stating how they feel with a state of the weather. For example; "I am Hazal, I am today like a rainbow after the rain". The game continues until all children talk.

3

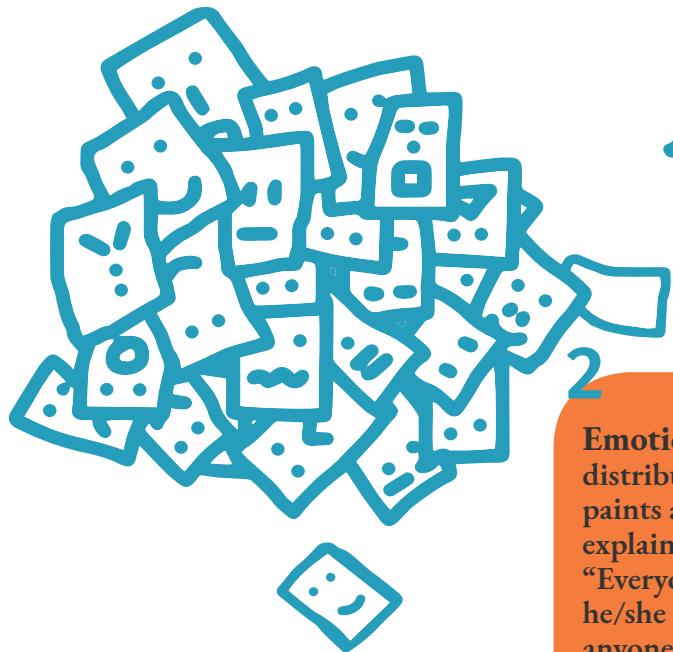
Three balls: The facilitator asks everyone to start walking around the place and describes the game to the children while they are moving. The rule of the game is throwing the ball to someone after saying her/his name; for this, the facilitator asks children to have eye contact. The facilitator takes the ball to start and throws the ball to someone whose name she/he knows. While the names are started to be learned, the facilitator includes the second ball into the game. For making the game more enjoyable, the third ball can also be included. When the facilitator thinks all the names are well-known, she/he takes the balls out of the game one by one and, the introduction step is completed.

4

Mobile sculptures: Everyone again meets in the large circle, and the facilitator explains the new game. First, she/he turns on upbeat music. When the music starts, the facilitator wants everyone to dance and when the music stops, to freeze as a sculpture just in the pose whatever they are doing. While everyone is frozen, the facilitator wants the persons whom she/he will touch on the shoulder, to leave that pause and visit the other sculptures. Depending on the number of children, it would be good if this is repeated at least three times and leaving two minutes for each moment of freezing. It would be good for the children to release their energies well for the next activity.



step-1: emotion cards



1

Emotions: Everyone sits in a circle. Before the activity, the facilitator briefly talks about the emotions and, may ask questions to children about emotions without interfering.

For instance, "For you, what does emotion mean?" Can you give examples of emotions?", "The ideas are for solving problems and making decisions, talking for having communication with other people, for you, what the "emotions" are for?"

After the children share their ideas about the emotions, the children are divided into groups (if possible, as multiples of 6 or 8; depending on the number of children) and the facilitator explains the new activity.

2

Emotion Cards: The facilitator distributes the emotion cards, pastel paints and papers to the groups. Then, explains the new activity as follows: "Everyone should read the emotion card he/she picked without showing it to anyone. Let's think awhile and see which colour that emotion would be if it were a colour? After picking your colour, what kind of drawing that emotion would be if it were a simple drawing? This may be any drawing or painting". Then the facilitator gives time to the children to draw the picture of the emotion in the emotion card they have picked. At the end of the allotted time, the children put their pictures aside.

When the drawing step of the activity is completed, the facilitator asks children to stand in a circle and makes another explanation: "What kind of a sculpture would it be, if the emotion you have chosen were a sculpture? Every child should make her/his sculpture".

After the drawings and emotional sculptures of the children become apparent, the facilitator wants everyone to return to their own groups and put their drawings in front of them. Then, asks the children to freeze behind the pictures as the sculptures they have just determined.

3

Museum of Emotion Sculptures: The facilitator touches the shoulder of one child from each group and asks her/him to visit the other sculptures. The facilitator encourages the visiting children to pay attention to the pictures drawn by their friends and the expressions at their sculptures. Meanwhile, she/he turns up calm background music and makes all children visit these sculptures one by one. After the determined period of time, the children visiting take back their places and freeze again; then, other children start visiting. The game ends after all children complete their visits. The children who are tired during the game may leave their sculpture poses and freeze again; the facilitator may encourage them to keep in the game, but they should not be compelled.



4

Estimate: Everyone meets in a large circle. The facilitator picks three children and asks them to freeze by one by as to be seen by everyone. And asks for everyone: "Which feeling do you think your friend is expressing?" After every estimate, the emotion cards are opened, and they talk over the diversity of their estimates.

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ice-breakers

1

Weather: The facilitator calls everyone to the circle. Asks from the children to first loudly tell their names for introducing and then to state how they feel with a state of the weather. The facilitator gives the first example: For example; "I am Hazal, I am today like a rainbow after the rain". The game continues until all children talk.

2

Laughter Yoga: Everyone in the circle greets each other with laughter, then they get angry to each other by showing their forefingers by laughing; then, they open their hands to their both sides and make the same thing by laughter as if they are frightening each other.
(Example video: between 4min.25sec – 4min50sec: https://www.youtube.com/watch?v=Fq4kTZuLops&ab_channel=Dr.MadanKataria)

3

Dance: The facilitator turns on active music and invites all in the place to dance. The children dance freely during the music.



step-1: examples and interpretation

1

Emotions and Painting: The facilitator asks children what they have learned from the activity of the previous meeting. The facilitator explains that in this meeting, they will look at how the emotions and stories are interpreted in visual arts, especially in painting. Then shows some works of world-famous and local painters to the children and wants them to interpret them. The facilitator makes the children reflect on the subject by asking questions such as, "For you, with which feeling the painter made this picture?", "Is colour choice important for you?" and "Is there a story in the paintings?" Without interfering, the facilitator encourages the children to make interpretations on the works only in a free environment and emphasises that everyone's interpretation may be correct. The facilitator may give some examples among famous works. For example, may mention that Van Gogh often used yellow colour in his paintings or there was a period when Picasso painted only by using a blue colour.

step-2: your own work

1

What is your work?: The facilitator wants children to paint a section of life in the neighbourhood they live in. This may be a moment, a story or a memory. The facilitator distributes papers and paints to the children and by turning on music waits for the children to complete their paintings. The facilitator continues to talk about the significance of the emotions while the children are painting. She/he may say that she/he wonders what kind of emotion the paintings contain and that they may use colours and drawings reflecting their emotions while painting. At the end of the determined period, all children complete their pictures.

2

What do you see?: The children form groups of 3-4 persons, and the facilitator wants the children to talk about their works to their group friends. First, the child who drew the picture listens to the ideas of team friends about the picture. Then, the other picture is handled, thus, after all, children take the interpretations about their pictures among their own groups, this time those who drew the pictures tell their stories and emotions to the group in order.

after the activity

***Closing Circle:** The facilitator invites all children to the circle on the ground. Asks the children how they felt during the games and how they feel now. Enables all children to speak one by one, but the children who do not want to talk should not be compelled. After all, those who wish to talk complete sharing their feelings, the facilitator wants them to intake a big breath and exhale altogether with laughter. This is repeated several times, and the meeting is ended.

Notes to the prospective facilitator

*The rules of the game may be determined at the very beginning with the children. Like the significance of listening to each other silently without interrupting, until the speech finishes; everyone should be respectful to each other's bodies, feelings and ideas for the group in teams.

*If the group already knows each other, the three balls game may be skipped, and music and sculpture games may be prolonged.

*Before the emotions activity, which is the main one, the concentration times of the children should be increased with movements. At the same time, games as preliminary activities are designed for the main activity.

*During the emotions activity, it would be important to emphasise only visual expression without entering into the stories of the children.

*It would be important to express emotions without labelling them as good or bad.

*It would be valuable to emphasise that interpretation of art may be in multi directions, and everyone has a specific perspective from the beginning to the end of the activity.



Table of Emotions
by Hazal Kaya

Cartoon Worlds

by Çiğdem Yönder



can be played with

Three to Six children
6-13 ages group

duration

The play is recommended to be organised twice, for two half days. The steps of the play are identified under the 1st day and the 2nd day. If this play is needed to be finished in the same day, all steps may be performed also in one full day.

concepts used

Communication
Involvement / Inclusion
Learning Together
Harmony
Creativity
Right to play

methods to be used

Storytelling
Oral creative expression
(oral or written narration)
Visual creative expression
(drawing, collage etc.)

materials to be used

Kit prepared for the game
(illustrations, keywords, boxes, character cards)
Box or bell jar
A0 paper
A6 coloured papers
A4 papers
Coloured pencils
Scissor
Glue
Post-its
A photocopy machine

the subject of the play

This activity contains the children building a story together by using prepared visual tools about different characters and spaces. The story-building process is based on the use of visual and written materials prepared for the activity. In this sense, it has a semi-structured outline. The visual materials (about the characters and spaces) to be presented to the children aim to support the construction of the story, as well as to expand the imaginative world of the children. Using prepared materials facilitate performing the play with a broader age group and inclusion of children with different skills to the play.

why such a play?

Stories bring us together. They open the gates of the similar and the other. A story to be built together enables children to have individual as well as collective discoveries. The children find the chance of experiencing producing together through the concretisation of a story to appear and become a storybook during the process.

the aim of the play

With this game, it is aimed to make the children to experience **creative production both at individual and collective levels and to develop their expressive skills through creative production**. This activity may also contribute to developing the **language skills**; like learning the names of the colours, animals, adjectives, numbers and spatial elements.

spatial requirements for the play

The activity may be performed in a closed or an open space. On the other hand, there should be an area where there are tables and chairs for children to complete the activity altogether. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

first day

before the activity

- *The facilitator should place the related keywords and illustrations in the identified boxes.
- Alternatively, this preparation may be done together with the children. Thanks to this, the children will learn the language. This will, therefore, increase the participation of the children in the process.

introduction game

1

The facilitator and the children form a circle. Each child tells in turn first her/his name, then, her/his best favourite animal or plant. The facilitator notes the names, the names of the creatures in the same paper for every child, and puts them in the box or bell jar in the middle.

2

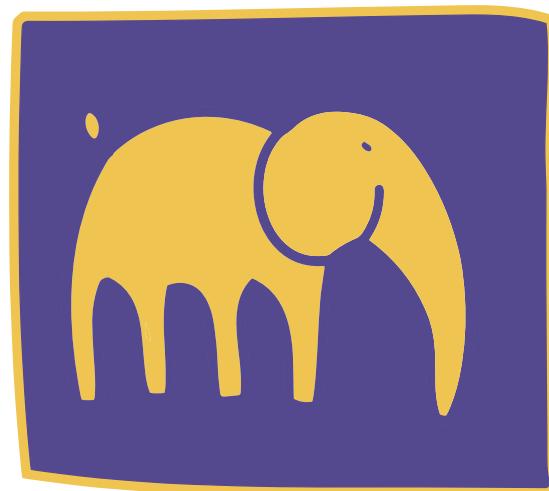
The facilitator distributes the papers and pencils. She/he moves the box among the children in order. Every child pulls a name from the box and tries to paint the selected child with his/her favourite creature.

3

After the paintings are completed, the children fold them and throw in the box.

4

The children pull a painting from the box in order and try to find who she/he is. If one cannot see, she/he may request help from the other children sitting beside; the facilitator may give the necessary instructions to make this step more enjoyable. Thus, children are enabled to learn each other's names and quickly socialise, and also preparations are made for the further steps.



step-1: space fiction

1

Box of spaces: Each child pulls one spatial element card from the box of spaces prepared by the facilitator before the activity. Each card contains an element about the built or natural environments such as trees, forest, river, lake, sea, countryside, mountain, well, labyrinth, road and buildings.

2

Box of properties: Box of properties: Each child pulls two property cards from the box of properties prepared by the facilitator before the activity. Properties may be related with colour or form (big/little, short/tall, cornered/round, etc.), or character properties thought to belong to human beings (curious, quiet, honest, fair, frank, tactless, just, optimistic, pessimistic, etc.). The properties on the property card should be given both orally and in writing. The facilitator should make such preparation before the play. Forming matches that are relatively strange or funny by randomly selecting the properties may make the game more enjoyable.

3

Each child describes the space first orally by using the spatial element card, and the property card pulled from the box. For this, the facilitator wants all children to form a circle, and the children start to tell about the spatial element and properties they pulled in a determined order.

5

After all, children take the ground and talk about the cards they have chosen; the facilitator distributes the papers and pencils to the children. The facilitator asks the children to draw what they have just told orally, i.e. the elements on the spatial element card and the properties on the property card.

4

At this stage, the facilitator may give encouraging instructions for the children to build a story gradually. For instance, let's suppose that the spatial element card chosen by a child is "tree" and the property cards chosen are "cheerful" and "strong". The child may start to think about the tree, the environment of it and the environment that it creates for the others, over such properties. The tree may also be imagined as a forest together with other trees. The property cards matched with the selected "space" are thought to be a starting point for the child, and a triggering element to build the story. The child may add new properties to these. Hence, creativity is introduced.

6

After the end of the time given, drawings are collected in the middle.

step-2: story map

1

At the end of the first step, each child will reach a spatial element imagined with its properties, and that may be transformed into a story. At this stage, all these spaces and elements will be brought together.

2

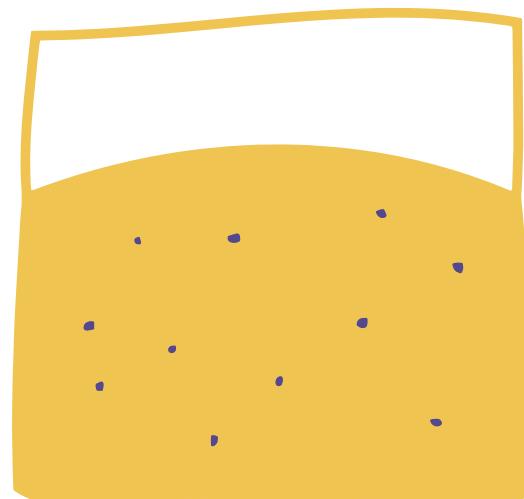
This process of bringing together is thought to be made over a map. At this stage, a brief explanation may be made to the children about the map or bird's-eye view. On the other hand, the elements that will come together on the map do not have to be expressed as a bird's-eye view. All kinds of drawings may come together on this map to increase the visual richness of the map and enable the children to articulate their creative expressions; the facilitator should pay attention to this.

5

All spatial elements may be connected through a road or may be separated by a mountain, hill or river. This stage will develop entirely depending on the spatial elements which the facilitator identified before the activity and the decisions of the children.

6

Topics and conditions like the seasons, weather, time (past, present, future or timeless), day-night may also be discussed; even can be exaggerated. It does not have to be realistic; absurd conditions may be created.



second day

icebreaker

1

The facilitator tells all children to form a sitting circle.

2

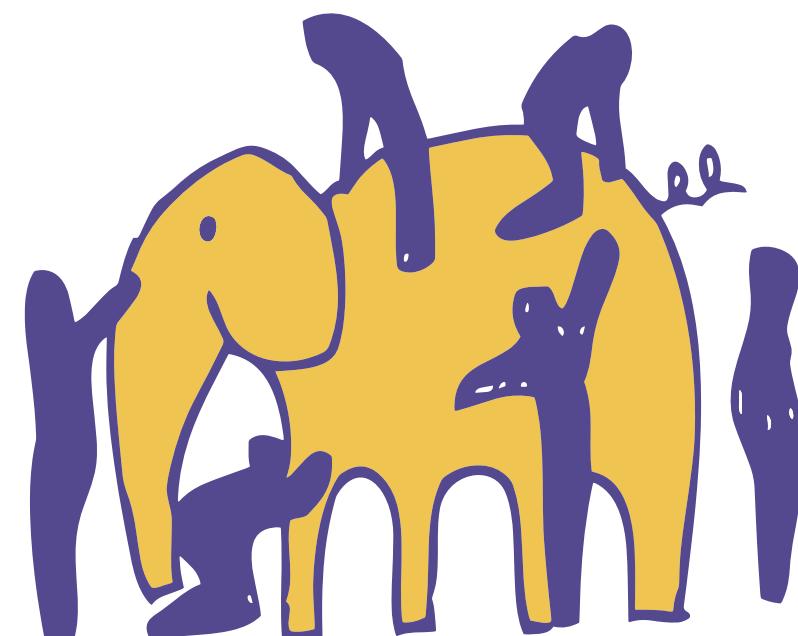
For encouraging the children, the facilitator starts the game: Comes in the middle of the circle and first loudly tells her/his name and then the name of an animal which begins with the same letter of her/his name and imitates the selected animal with movement, mimics or voice. For instance: "My name is Çiğdem, and I am as fast as a cheetah". Here, while saying "I am as fast as a cheetah", she/he imitates it.

3

All children come in the middle of the circle similarly in order, tell their names and tell the name of the selected animal and imitate it. Then, they altogether imitate the animal which the child has chosen.

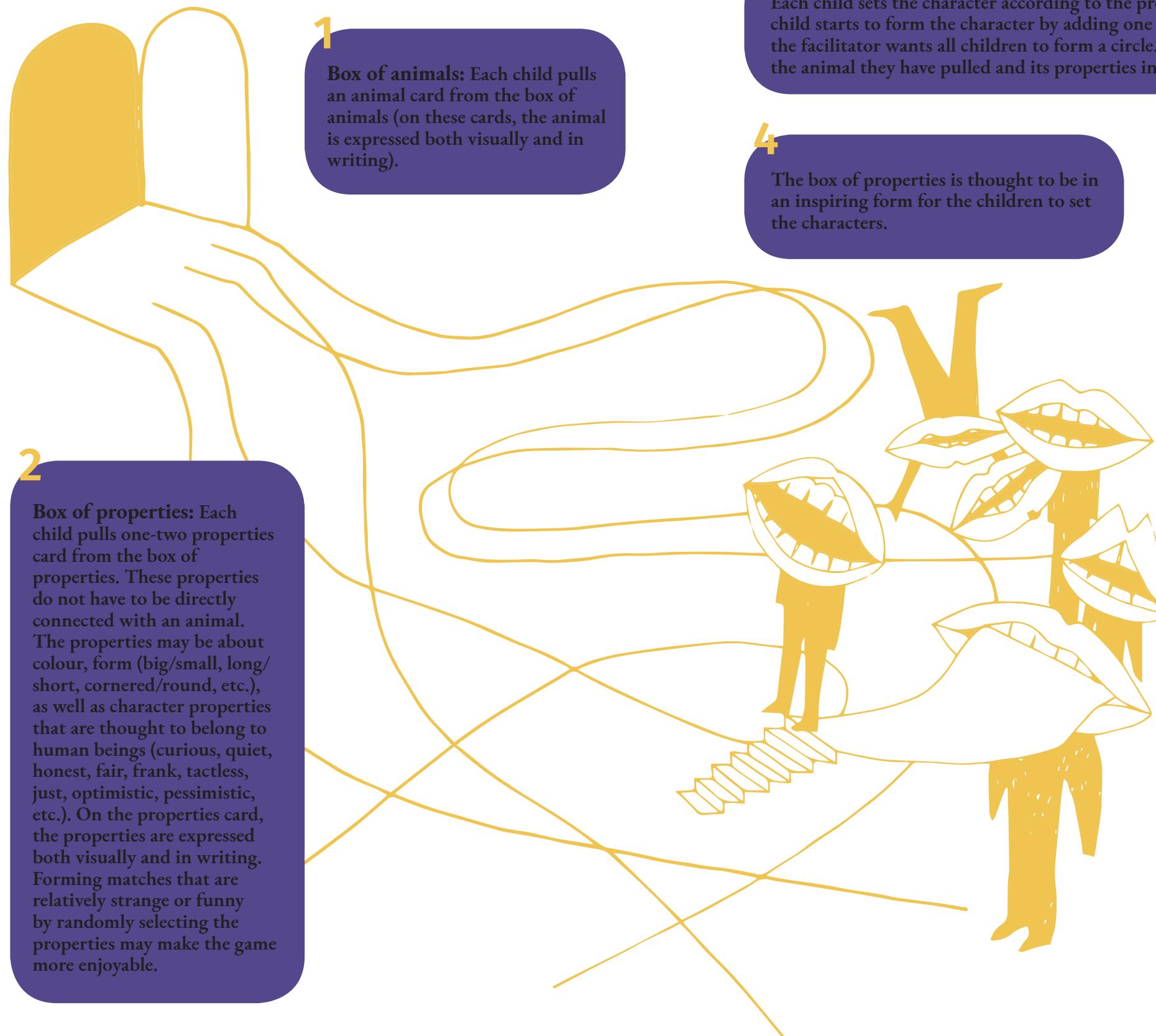
4

After all, children tell their names and imitate, the game ends.



play
a
circle
+
four
content
con

step-1: character setting



step-2: the route and the characters (forming the story)

1

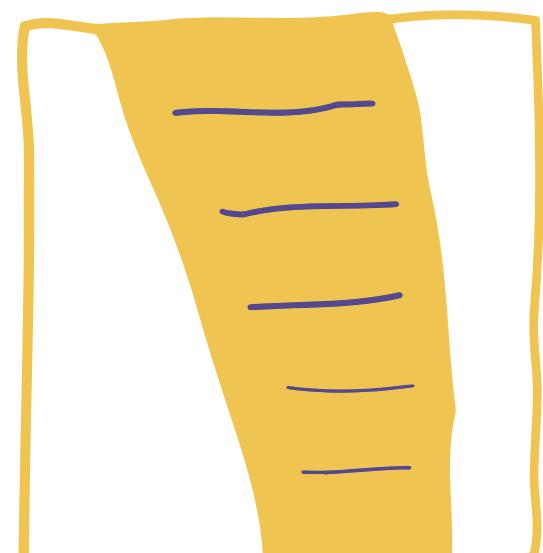
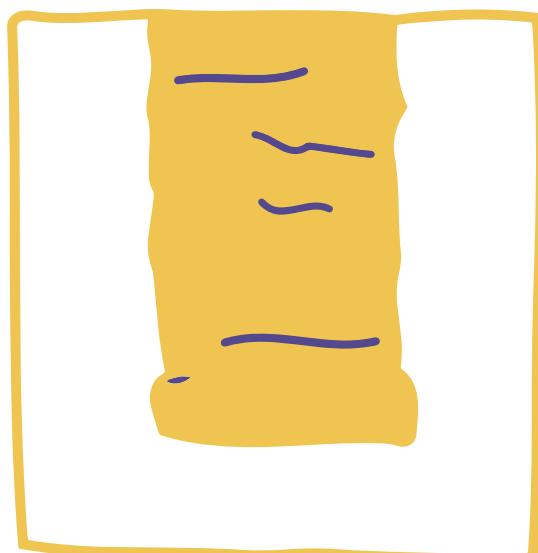
The children form a circle either on the ground or around a table.

3

At this stage, the A0 map containing the spatial elements serves as a base. Either each character may have a different story where these stories may intersect in the spaces, or a single story where all characters are considered together may be set. Some characters may stay in a single space during the story, while others are in motion.

5

The facilitator gives time to children to reflect. After that time, the children come together to set the story. At this stage, various roads may be followed. An example is given below for convenience:



2

The facilitator puts the A0 map prepared in the previous day in the middle. Also, she/he leaves coloured pencils and post-its.

4

The facilitator asks the children: “Now, let everyone think, which adventures wait for this curious character of you? Which routes do you want your character to follow on the map we made yesterday?” The questions may be multiplied.

6

After the time given, a volunteering child who wants to start the game may come in the middle with her/his character card and starts to tell the story of her/his character; at the same time by using the coloured post-its and pencils, she/he places the stages of this story on the map.

7

After this first attempt, the facilitator invites all children to the map and the children by talking to each other start to place the stories of their characters on the map; they support this with additional drawings. Relations between the characters would be discussed (Do they know each other? Will they introduce themselves during the story?). Each character is placed at the point on the map where it shall stay at the beginning of the story (Will the characters move during the story? Are there any characters that will remain in the same place?

8

From this moment on, the story starts to be set on the map. At this stage, drawing the route and setting the story progresses simultaneously. A discussion is made about what kind of event shall occur while forming the story. At this stage, both the spatial and character properties may be inspiring.

9

After completing the routes of the characters on the map, the facilitator distributes A6 dimension coloured papers to the children and asks children to write the characters' stories they have just set (their own parts) on these papers. The children are free to use as many papers as they want; only they have to use a single side of the paper.

10

After the children write their stories, the facilitator distributes A4 papers and coloured pencils. This time by using both sides of the paper, each child paste the coloured A6 papers they have just prepared and the character cards on A4 papers in an order they wish. They make the decorations and additional drawings. So, they prepare their parts of the story.

1

Then, with the instruction of the facilitator, the children take all A4 papers they prepared in the middle. For setting their joint story, they place all A4 papers in proper order, by also referring to the A0 map staying in the middle, to form the booklet.

82

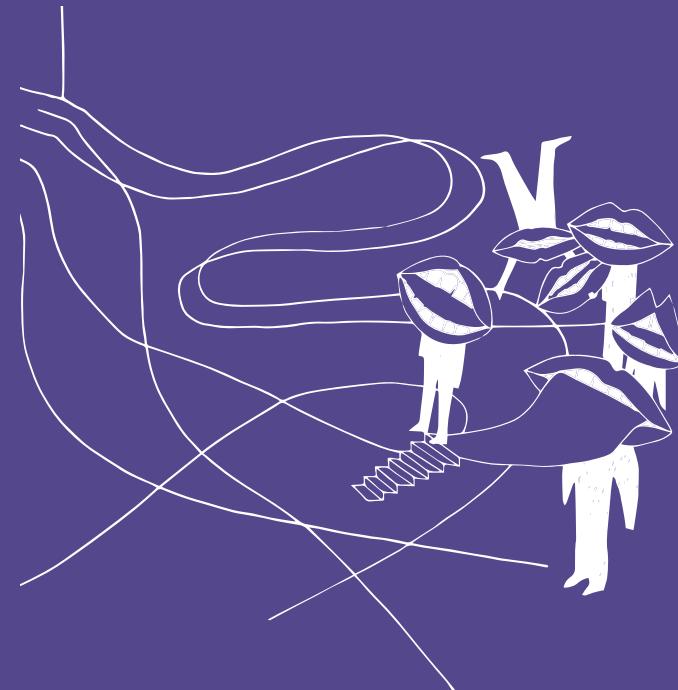
83

after the activity

- *The facilitator brings together the A4 papers and the cover image prepared by the children. So, the story booklet gets prepared.
- *The facilitator reproduces the booklet as many as the number of the children and distributes it to all.
- *The facilitator and the children form a sitting circle.
- *The facilitator asks children how these two days made them feel, at which point they enjoyed most and whether there was a particular stage that they had trouble and how they felt at the end of the whole process.
- *After all children share their feelings, the meeting ends.

Notes to the prospective facilitator

- *The stages of the activity require a careful preparation process. The facilitator should examine the kit presented in the annex before the game, and reproduce the illustrations, keywords, basis and cards at least as many as the number of children.
- *At the last stage of the activity, during the setting of the story, there may be various alternatives; the children may come in the middle with their character cards and make their attempts, or like in the example, the routes may be set by all children at the same time. The facilitator may improvise this part according to the trajectory of the play.
- *Whatever route has been followed during the last stage of the activity, the story(ies) created as a result of the play should be transformed in a booklet format.
- *The facilitator should reproduce this booklet with photocopy and distribute it to the children. It is thought that it shall be necessary for the children to leave the play with a concrete product they produce themselves.
- *The facilitator may obtain a more comprehensive storybook by repeating the activity with the same or different groups.
- *The activity may be exhibited if performed in venues like the schools where the children spend a long time.



Cartoon Worlds
by **Çiğdem Yönder**

What Is Hidden Inside The Tale?

by Dicle Zeycan

can be played with

At least two children
8-12 ages group

duration

The activity is constructed to consist of one meeting and complete three steps. One full day is sufficient for performing the play.

concepts used

Perception
Imagination
Space
Producing together

methods to be used

Listening/narrating/describing
Design
(imagining the space)
Model making

materials to be used

25x25 cm Cardboard base
(at least as many as the number of children)
Coloured pencils
Coloured papers
All kinds of materials that may be found in the close surrounding
A0 paper
Short narration texts

the subject of the play

The main outline of this activity consists of children listening to a tale and imagining the spaces where the story passes, and then, construction of the dreamed spaces as models by the children. By focusing on a topic they thought about and sharing it with the others, the children will both develop their skills of communication and concretise the spaces they have dreamt by means of communicative studies (listening/telling/describing) to be performed before preparation of the models prepared at the end of the activity. At the end of the play, a three-dimensional model of the story will be formed by bringing the group models produced together.

why such a play?

I see being a refugee not only as a story of displacement but at the same time, a story of abandoning the dreams at an early age, especially for the children. During this story, one of the first concepts that are lost is dreams for the future, which makes the children weak in a period when their hopes about life are at its highest level.

On the other hand, the phenomenon of forced migration to a place that is different from the place of birth causes refugees to find themselves in an unsafe environment. This feeling may restrict the communication of refugee children with those that are not similar to them, and thus, the expressive skills of these children may be limited at an early age.

With this game, it is aimed to support the imagination and expressive skills of the children and to make them produce together with other children.

the aim of the play

The primary aim of the play, "What Is Hidden inside the Tale?" is to make the children imagine the space of the tale they listen by means of a single action (listening) within a community. After that, the children are expected to share the space they imagine in their minds with their friends and to build the model of that space together.

spatial requirements for the play

This activity may be performed in large closed spaces like classrooms, workshops and meeting rooms as well as at outdoor. The size of the space may vary depending on the number of children. It should be noted that a hard floor is required for the children to work in groups and produce the models.

Considering the pandemic conditions, either open or closed, but large spaces are recommended.

step-1: reading/listening to the book

1

The facilitator starts the game: She/he sits at a point where everyone can see her and starts loudly reading the book, "The Smartest Giant" if it can be found (or another enjoyable tale that may be read to the children if it cannot be found). When reading the book, the facilitator does not show the pages of the book to the children. Before starting to read the book, she/he asks the children only to listen and imagine the tale and space where the tale passes.

2

In the book, there are encounters of Giant Memo in each page with different animals at a different space. Each of these encounters shall be called as a "short narration" in the coming sections.

before the activity

*The facilitator prepares the cardboard base of 25x25 cm as many as the number of groups that may be formed during the activity and the materials that may be used during the model making considering the number of children. Although cardboard is sufficient for this activity, all kinds of materials that may be found in the close surrounding could make the outputs richer.

*The facilitator should prepare "short narration" texts without images before the game. The content of these texts is explained below.

*The facilitator introduces her/himself to the children and talks about the reason for her/his presence there.

*The facilitator asks the children to form a circle, including her/him and to sit.

step-2: communication

1

Depending on the number of the participating children, the children are divided into groups of three, and the facilitator gives a short narration text from the book to each group.

2

In addition to the texts, she/he also distributes an A0 paper and coloured pencils to each group. She/he puts the A0 paper on the ground or table in between them.

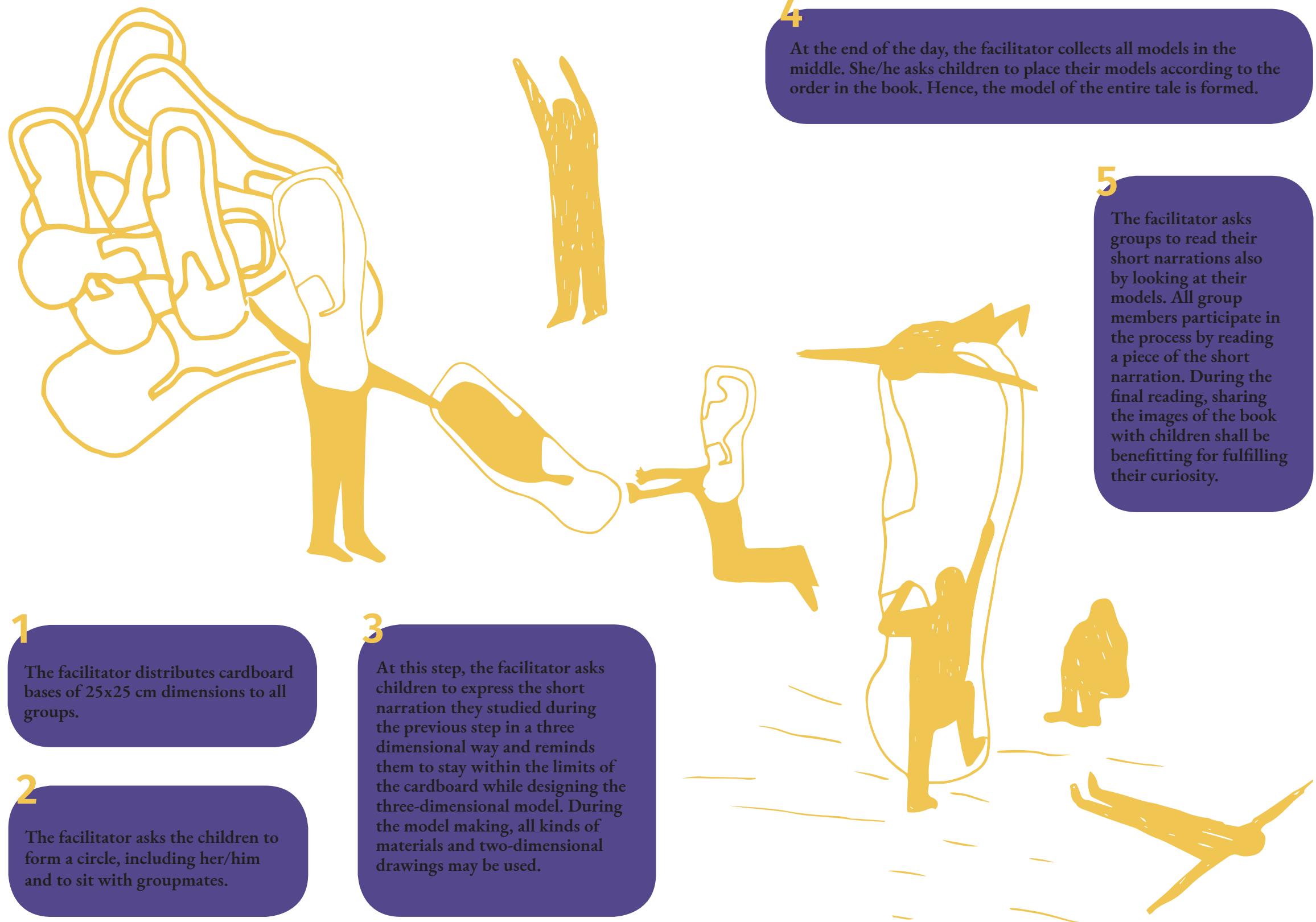
3

The children read the short narration text in their groups or the facilitator walk around the groups and reads it to the children if needed. After the reading, the group members, in turn, share the spaces and characters they have in their minds or imagine with their friends. Thus, they start to work for forming the space that is told in the short narration.

4

Three different spaces that are imagined by three other children, the components of the space (for instance; the size of the lake, the area that the characters occupy in the space, the size of the house, etc.) are discussed in detail; meanwhile, the children start to draw the space and the characters they imagined over the A0 paper in the middle. Thus, a short narration drawing is produced consisting of the spaces and characters imagined by all group members. This drawing shall be a preparation for the next step.

step-3: reproduction of the space (model)



content of the play

after the activity

*In the closing circle, the facilitator asks children to sit comfortably, and all children in the circle orally share their feelings about the game in turn or order to be determined by them.

*The facilitator may ask children such questions:

- How did you find the activity?
- Was there anything that troubled you?
- Which parts did you like more?
- Was the activity enjoyable?

*After all children share their feelings, the meeting ends.

Notes to the prospective facilitator

*If the book, “The Smartest Giant” mentioned in the text cannot be accessed, in addition to that, storybooks for 3-7 ages will be appropriate for this activity. In the case that no children’s books can be reached in the field where this activity will be performed, any text that is suitable for the age group of the children and passes in a space (articles published in children’s magazines, writings containing different narrations of spaces, etc.) may be used for this activity. The reason for especially mentioning the book, “The Smartest Giant” in this activity is the fact that each page of the book passes in another space and thus enables all groups to make the model of a distinct space.



What Is Hidden Inside the Tale?
by Dicle Zeycan

Guess

What Is On My Mind?

by Dilek Kuş

can be played with

Ten to Sixteen children
8-12 ages group

duration

The play has been structured as one meeting of 2-3 hours.

concepts used

Adaptation
Communication
Perception-sensation
Living together

methods to be used

Ice-breakers
Drawing
Evaluation

materials to be used

Papers
Paints
Coloured Pencils
Cushions
Small ball
(not obligatory)

the subject of the play

This play is about the **communicative skills of the children and their abilities in understanding each other**. The children would try to draw the theme imagined by their partners as much as possible in a way their partners want. For this, the drawer ones should **listen to their partners carefully**, and the narrator one should **express oneself well**, and both sides should open their minds to each other. Achievements such as **developing the communicative skills of the children and supporting their abilities to listen to and understand each other**, **strengthening oral expression skills and understanding and painting what is told** are aimed within the play.

why such a play?

Social harmonisation is possible when the groups feel themselves as parts of the same community. This activity has been designed by thinking that for social harmonisation to be achieved, first of all, there is a need for space where the participants feel belonging to. Achieving social harmonisation is possible by the parties **entering active interaction with each other and staying together**. However, spaces for sharing, containing common denominators, where different groups may interact, are, unfortunately, limited. Even though there are environments where these groups may come together do exist, in such environments, the factors which enable the people to have real communication either do not exist or are insufficient. A sustainable harmony among people who come together in such circumstances cannot be provided, and the adaptive skills of the people do not develop either.

This play has been prepared with the aim of establishing a sharing space where the children will be able to feel such interaction. The children will be encouraged to establish a communication and interaction in this game in which they may be successful as long as they **understand the perspective of their partners and reflect it**.



the aim of the play

The play aims firstly at making children notice the possibility of the existence of different perspectives and opinions. Beyond this, the play seeks to develop the skills of children to **understand other points of views and ideas**, express themselves, and deepen their communicative skills of **listening and understanding**, and thanks to this, to establish a background required for a constructive and caring attitude in their social relations.

spatial requirements for the play

The game is suitable for performing in open or closed spaces. It may be performed by using desks or tables, as well as the children may involve by sitting on the cushions. A suitable floor should be provided to the children for drawing. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

before the activity

*The facilitator prepares the materials to be distributed to the children.

introduction game

step-1

1 The facilitator and children form a standing circle. The children tell their names twice in the determined order.

2 The facilitator tells that one of the children will be a volunteer, and come in the middle. The volunteering child comes in the middle of the circle.

3 The child in the middle shows one of the children in the circle and tells "Zip" and tries to estimate her/his name. The child estimating the name correctly goes back to the circle, and the child whose name is told comes in the middle. If the child in the middle cannot estimate the name of the child she/he pointed, the facilitator asks the children in the circle to give hints; so, the game will be more fun.

step-2

1 The facilitator and children form a standing circle.

2 The facilitator takes the ball in hand. She/he tells her/his name and gives two correct; one incorrect information about her/himself. She/he asks the children which information is the incorrect one. After the incorrect information is found, the facilitator throws the ball to one of the children and asks the child to tell her/his name and to give two correct and one incorrect information, and the rest of the children to find the incorrect information. The game continues until all children take the ball and give two correct, one incorrect information about themselves.

step-1: pairing

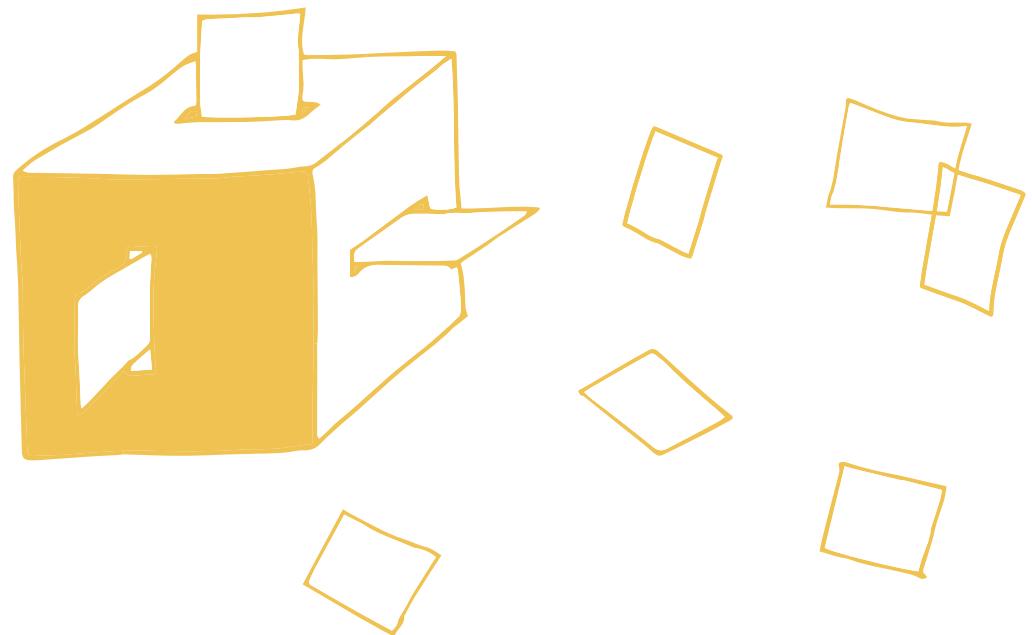
1 The facilitator asks the children to walk around freely in the room and to pair with each other without ever talking, only by using their mimics.

2 After all, children find their pairs; they take their places. The facilitator may lead children for the pairing to be balanced in terms of ages and gender.

3 The children in pairs stand face to face each other and introduce themselves again. They tell their names, favourite colours, dishes, animals and plants to each other. The facilitator at this stage may ask questions and enable the children to know each other well.



step-2: depicting



1
The facilitator identifies a theme. This theme may be set over the dream of the child in a specific subject, (for instance, "How would she/he want it to be if she/he had a room of her/his own?" or "If she/he were an inventor what would she/he invent and what would this invention work?") or it may also be related with concretisation of an abstract subject (for instance, "What do you think the feelings of anger, happiness and sorrow would look like if they were a human?", "How do you show your affection to a loved one?").

2
Then the facilitator asks the pairs to choose a theme, also considering the examples given by the facilitator. The children talk and decide the theme among them. Then, the facilitator distributes papers, paints and coloured pencils to the pairs.



3

Then, the facilitator says that one of the children will imagine over the theme they have chosen and tells to her/his partner what she/he imagines. The other will first carefully listen to this dream and then paint it. Here, the child imagining should express her/him well, and the painting one should listen to what is told and put it in the picture. Half an hour may be given to the children for narrating and drawing.

4

At the end of the given time, the child who paints tells what she/he has understood from the dream she/has listened from their partners and how they put it in the picture.

5

Then, the roles are rotated, and the children who painted start to tell their dreams and their partners listen to these dreams and paint them.

6

After all, children make their pictures, all come together in a standing or sitting circle depending on the circumstances, and the pairs in turn come and tell their paintings to the other children.

7

The children and the facilitator bring all pictures together, and prepare an exhibition either by hanging them or pasting them over a suitable surface.

play
a
circle
+
two
content
+
circle
content

after the activity

*The children again come together in a circle. The facilitator asks the following questions and makes a brief evaluation of the game:

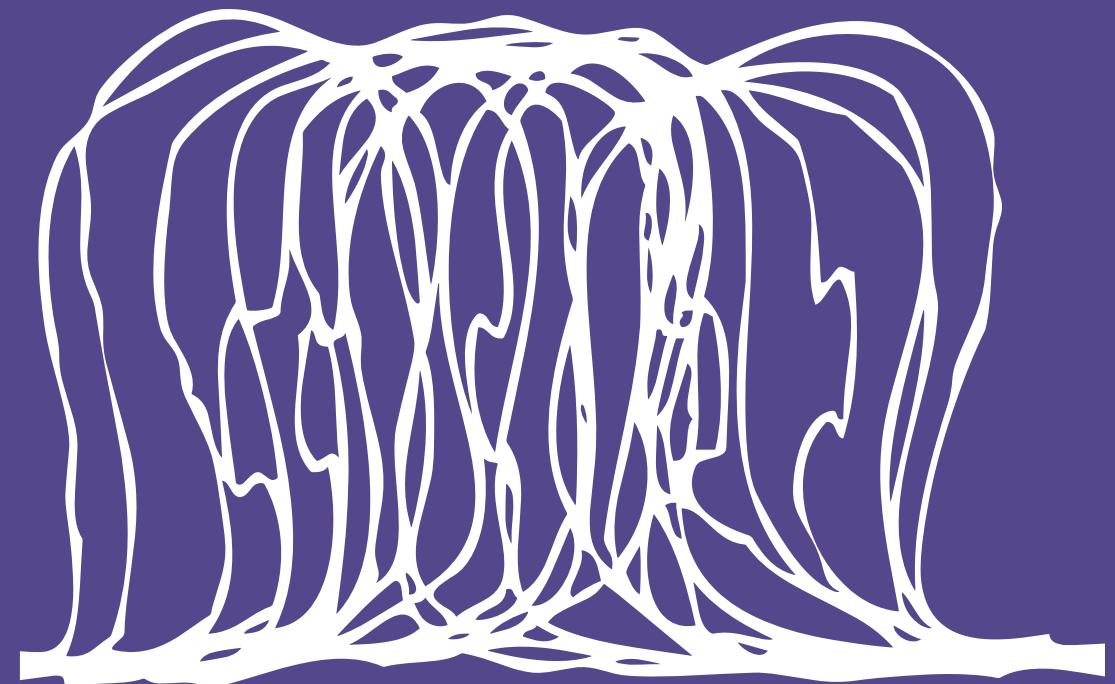
For you, what was it like trying to understand your partner?
Do you think you have understood your partner correctly? Do you think your partner explained her/himself correctly?
What made it easy for you to try to understand your partner?
What made it difficult for you to try to understand your partner?
Do we face similar situations in daily life too?
What do you think we need to do to understand each other better?

*After all children share their feelings, the meeting ends.

Notes to the prospective facilitator

*The theme that the children are asked to draw in the play has not been determined. It is believed that it is more appropriate to choose this theme according to the needs of the children. In this way, additional achievements can be reached according to the selected theme, and the play can be made more interesting for the children.

*Questions specific to the selected theme may be added to the evaluation section after the activity. For example, a discussion can be held on how specific emotional processes are experienced when children are given a theme about emotions, provided that the facilitator can carry out the process. In this way, the children at the end of the play can gain achievements not only related to their communication and expression skills but also related to the chosen theme.



Guess What Is On My Mind?
by Dilek Kuş

Let's Write A Tale Together!



by Enkela Alimadhi

can be played with

Eight to Ten children
8-10 ages group

duration

The activity is constructed to consist of one meeting and a total of 3 steps. One full day is sufficient to perform this play.

concepts used

Dreams
Communication
Perception
Trust
Living together
Social harmony

methods to be used

Introduction games
Storytelling
Imitation
Visual expression with drawings

materials to be used

A4 and A3 dimension papers
(at least as many as the number of children)
Paints
Coloured pencils
Cushions
(as many as the number of children and facilitators)
Bell jar
Scissors

the subject of the play

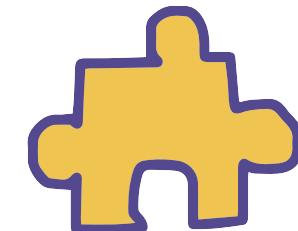
The main outline of this game is constructed in two steps. During the first step, the children get introduced by learning their names and start to establish social relations. During the second step, the children express their ideas and possible dreams by constructing a tale and painting them. Thanks to this game, the children may be able to establish communication among each other and develop feelings of confidence to children they are matched. Thus, during the game, the children will be able to grasp the sense of working within a group and producing together.

why such a play?

Designing a game is not as easy as it is thought to be; and when it comes to preparing a game for refugee children, this becomes more difficult. I believe that in any games to be constructed, it is essential to have a particular purpose. And in this game, it is aimed to encourage **the children to work in groups and build a whole (a tale) from the pieces**. As each child will **contribute (add a part)** to the formation of the whole, establishing **communication among the children** and developing feelings of belonging in the environment are aimed. Moreover, the drawings to be made during the game and the colours to be used will make the children forget whatever occupies their minds at that moment and to focus. Forming a tale altogether will make the children to unite in a group and probably not to feel lonely.

the aim of the play

Nearly all games are attractive for children, and any game is sufficient for focusing the attention of the child. And in this game, what is interesting is to give every child the possibility to experience that a whole cannot be formed without her/his contribution, thus a sentence that belongs to her/him and then, a picture that describes that sentence. Similarly, every child shall also experience that without the contributions of the other children, the whole cannot be formed either. Hence, during the game, it is aimed to make all participants, including the facilitators, to notice the significance of being together. Another aim in this game is to create an environment where the children can **develop their abilities to express themselves by oral and visual communication methods**.



spatial requirements for the play

It is recommended to perform this game at an outdoor space; if a closed space is to be preferred, a large one should be selected. Considering the pandemic conditions, either open or closed, but large spaces are recommended.

before the activity

- *The facilitator prepares A4 and A3 papers as many as the number of children, paints, coloured pencils, the bell jar and the cushions.
- *The facilitator introduces her/himself to the children and briefly talks about the reason for her/his presence.
- *The facilitator asks the children to form a circle, including her/himself.
- *For the introduction game, A4 papers, scissors and coloured pencils are necessary.

introduction game

1

The facilitator and the children form a circle. The facilitator distributes the materials.

2

She/he also keeps one from each and introduces her/himself by saying, "Hi, my name is Enkela", and then writes her/his name on A4 paper with any colour. Cuts the name as she wishes and attaches it to her back as visible to everyone.

3

The children repeat the same activity. The children sitting in a circle, in turn, introduce them by saying, for instance, "Hi, my name is Enkela". Then, all children write their names on a paper and attach this on their back as they wish. The facilitator should let the children move freely.

4

After everyone attaches their names on their back, the facilitator wants the children to walk freely across space.

5

After a while, the facilitator gives, "Find your match!" instruction and the children match with the closest one. The matches try to remember each other's names; after a few estimates, they turn their backs to each other in turn and see their names.

6

The game continues until everyone is matched with each other. The facilitator meanwhile observes the children and ensures that everyone is matched with different persons.



step-1: forming a tale together

1

The children form a sitting circle as the facilitator is in the middle. The facilitator gives a number for the children in turn.

2

The facilitator tells the children that they will form a tale together and emphasises that everyone will contribute while creating this tale.

3

The facilitator starts the game by telling the first sentence of the tale. The most crucial point is the theme of the tale is forest. At this stage, the facilitator may help by giving some information about forest to children, may tell her personal memories and opinions, or may provide exciting information encouraging their creativity.

4

The facilitator starts the tale by saying, "Let's suppose we are in a forest". Then, says: "While I was passing across a cold but magical forest, I realised that a small family was having breakfast". Meanwhile, she/he describes her/his words with movements to encourage children to use a similar expression.

5

After the facilitator tells the first two sentences of the tale, the children number 1 tells her/his sentence by taking the first two sentences as the basis. Thus, each child contributes by considering just the previous sentence, and this continues until a tale is formed. The facilitator gives time to children to form their own sentences and helps them if needed.



7

Meanwhile, the facilitator writes each sentence told by children on small papers and also writes the order of each of the sentences.

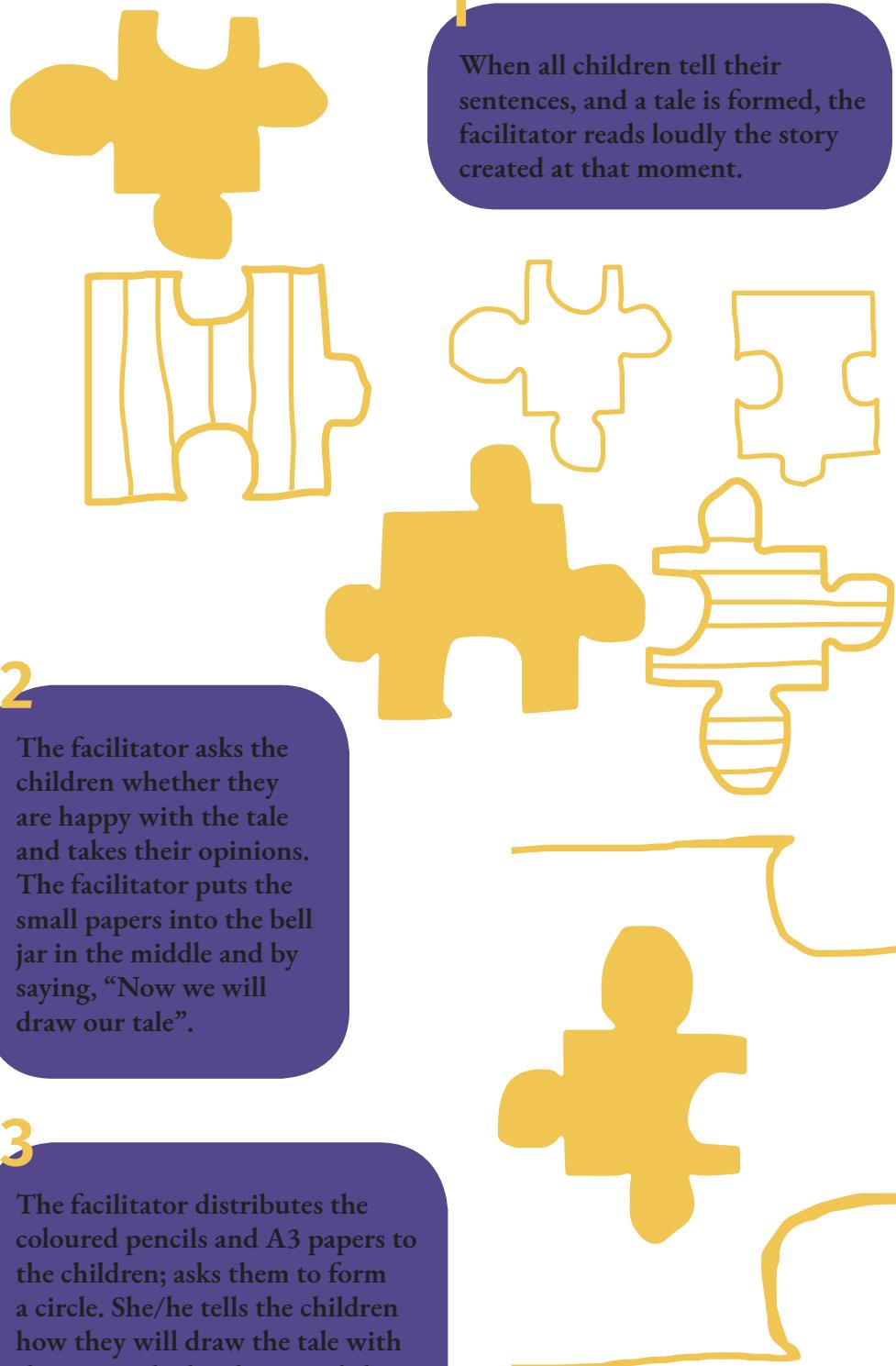
8

The facilitator should not forget that there should be a connection between the sentences to a sense of continuity. For creating a whole tale, the sentences should have a sense of continuity.



content of the
duties
play

step-2: drawing a tale



When all children tell their sentences, and a tale is formed, the facilitator reads loudly the story created at that moment.

The facilitator comes in the middle by taking the bell jar containing the papers where the sentences told in the previous step are written, for determining the tale sentence which the children will paint. The children pull a sentence from the bell jar in turn.

After all sentences are pulled, the children start to draw their pictures on A3 papers. The facilitator at this stage may help children and may guide them if needed.

6 After each child ends her/his personal drawing, the drawings are collected in the middle.

The children and facilitator bring together all drawings according to their numbers.

2 The facilitator asks the children whether they are happy with the tale and takes their opinions. The facilitator puts the small papers into the bell jar in the middle and by saying, “Now we will draw our tale”.

3 The facilitator distributes the coloured pencils and A3 papers to the children; asks them to form a circle. She/he tells the children how they will draw the tale with the materials they have, and that they will draw a sentence of the tale they have just constructed.

after the activity

*After all drawings are brought together, the facilitator and the children hang them on any wall or put on the ground in exhibition format. While doing this, they write the tale sentences on separate papers and hang it under the corresponding painting. Thus, both the tale and the paintings of the tale are exhibited.

*Then, everyone meets in a circle again. The facilitator asks children what they have thought and how they felt while painting.

*The facilitator may also ask the children their opinions about the game and what else they may want to do.

Notes to the prospective facilitator

*The most important part of this game is to make the children make something together. The facilitator should guide the children in a supportive manner and cause them to move freely.

*The facilitator is free to design a distinct outline without changing the focus points (creating a tale, forming sentences for this tale, drawing something from the tale and forming a piece from the individual drawings of the children); for instance, the theme of the tale may change. The theme may vary depending on the emotional reactions of the children.

*During the game, it is essential to distribute an equal amount of coloured pencils with the same colours to all children.



Let's Write a Tale Together!
by Enkela Alimadhi



can be played with

Eight to Sixteen children
8-12 ages group

duration

One meeting lasting 3-4 hours will be sufficient.

concepts used

Communication
Space-Environment
Living together
Creativity
Harmony

methods to be used

Introduction games
Visual expression with drawings
Oral expression with presentations

materials to be used

A0 dimension papers
(at least as many as the number of children)

Balloon

Post-it

Coloured cardboards

Crayons

(felt-tip pen, pastel etc.)

Scissor

Glue

Cushion

(at least as many as the number of children)

Tables and chairs

(where the children may study in groups of 4)

the subject of the play

This game has been designed for developing communication, collaboration and creativity skills. Designing a planet where all can live together will support children to increase the social harmonisation among them by focusing them on a common goal. Throughout planet design, the children will talk about what is needed on their planet in order to create a habitable planet; they will meet on common ground, and share this with other groups at the end of the game.

why such a play?

When I was in primary school, I played a similar game at the Space Camp in Izmir. For April 23, two children (one boy and one girl) coming from all cities stayed all together in the Space Camp and participated in the activities for three days. One of the activities we attended as a group was required from us to establish a colony on Mars. In the activity, it was imagined that each group was a team of astronauts who would go to live on Mars. They asked these teams of astronauts to **design a sustainable living space** where they would live on Mars. Although my memory is not very good, I still remember my excitement there.

the aim of the play

"What's on your planet?" play aims at **encouraging children coming from different cultures, who have not known each other before, to design a planet by meeting on common ground**. The planet creation process can be constructed with the aim of "**a living space for everybody and every living thing**" through harmony. Through a common purpose and collective productions, the following are aimed throughout the play:

Talking about a **habitable planet** and enabling children to share their ideas with each other

Creating a place where all living things will feel good with the awareness of sharing the same planet and **developing an inclusive way of thinking** for all

Developing **joint decision-making skills** in children
Developing **skills to work together** while visualising their planet

Developing the skills of children to **express themselves** and to **listen to one another** while each group explains their planet to other groups

spatial requirements for the play

The game can be played indoors or outdoors. However, having tables where children can work comfortably or having a clean floor to work on the ground can make, especially the design part easier. Having an area where people in the group can move freely during the meeting before the activity will increase the applicability of the recommended introduction game.

before the activity

- *The facilitators prepare the necessary materials.
- *After introducing themselves to the children, they tell them to sit on the cushions and form a circle. Facilitators also take their places in the same circle with the children.
- *One of the facilitators introduces her/himself to start the game and tells her/his favourite fruit, food or colour.
- *She/he writes the name on a post-it and puts it on her/his collar.
- *She/he asks the other participants to do the same by giving the pen and post-it to the participant next to her/him.

introduction game

1

The facilitators ask the children to stand up without breaking the circle. One of them starts to explain the game.

2

She/he throws the inflated balloon in her/his hand by saying a name and the named person tries to prevent the balloon from falling to the ground, and throws the balloon to that side by saying the name of another person. If the balloon falls or someone who is not named holds the balloon at the air will cause the game to end.

3

The game may be repeated once or twice so that all children can participate. Or, a rule can be set, "If someone touches the balloon for the second time without anyone touching the balloon, this ends the game". In order to follow this rule, people can tell the name of the person and the number of times the balloon has been hit while throwing the balloon towards someone else.



step-1: about our planet

1

After the introduction game, all the children and the facilitators sit down in a circle again. One of the facilitators starts asking children questions about our planet.

2

At this stage, the facilitators should try to give the floor to all children as much as possible and ensure that everyone answers at least one question:

- What is the name of the planet we are living in?
- In what kind of planet are we living?
- How is the shape of our planet?
- Which creatures live on our planet?
- What else is present on our planet other than living things?
- What are indispensable for living things on our planet?
- What do you like to do most on our planet?
- What are the things that should definitely not exist on our planet?
- What do creatures eat on our planet?
- Do you know of any other planet other than our planet? Do you know any different planet's name?
- What do you think are on other planets? Are there any living creatures there, if so, what kind of creatures might be living there?

3

While the children are answering the questions, the other facilitator writes the questions and the answers with markers on an A0 paper. When all questions are responded to, she/he hangs this A0 paper or sticks it where everyone can see it.

step-2: designing a common planet



2 The facilitators distributes A0 papers, coloured pencils, coloured cardboards, scissors and glue to each group.

4 Children lay the A0 paper on the floor or place it on the table and sit and make their designs using the materials they want. While some children may prefer to design by drawing, others may choose to cut and paste coloured cardboards. The facilitator can encourage the use of such different tools. Children should be encouraged to talk and make joint decisions while designing.

3 The facilitators asks the children to design their own planet. For this, children start to discuss their dream planet together.

5 It should be stated that they can think of the questions just discussed while designing their planets. Although the facilitator is not guiding, may remind the children of the questions above and be supportive.

6 Children can be given 30-45 minutes to design their own planets.

7 After all groups finish their designs, everyone sits on the ground in a circle, and the groups begin to describe their planets in an order they will determine themselves.

8 Other groups can ask questions to the presenting group if there are details they are curious about.

9 After all groups take turns presenting their planets, all children and facilitators together create an exhibition by hanging or pasting designs on a wall.

content of the play

after the activity

*The facilitators may ask the following questions to the children after the activity:

- What attracted your attention most in the planet designs?
- On what did you spend the longest time while designing your planet?
- Which of your other friends' planet designing ideas would you like to add most to your own planet?
- What did you feel while designing your planet?
- Have you been able to reflect your dream and desire while designing your planet fully?

Notes to the prospective facilitator

*The game may be diversified with different questions according to the needs of the children or the aim of the facilitator. For example, if the facilitator wants to draw attention to an environmental issue, questions about it can be added before the design.

*Material diversity may decrease or increase depending on availability. The methods may be changed according to the dynamics of the group.



What's on your planet?
by Gonca Doğan

About The Contributors

Although she is a citizen of Turkey, because of her life circumstances, **Aysel Bellur** was born in Syria and lived there for twelve years. Then, she moved to Saudi Arabia with her family and lived there for four years. She studied for 16 years in Arabic. She came to Turkey with her family deciding to live in Turkey and started a high school education. Then, she completed her studies in the Logistics Department at Uşak University Karahallı MYO. She enrolled in the Social Services Department of Atatürk University Distance Education Faculty in 2018. She continues her studies in sociology graduate programme following her graduation. For her whole life, the language barrier has been a severe problem for her. She worked hard to overcome it. She worked so hard that she graduated from high school as the top student. However, this was not her only problem. It was a bigger problem to study in schools in mixed education where gender discrimination-based black abayas were compulsory wearing and to study in schools which even partially provided freedom of dress. She is very grateful to Mor Dayanışma, a women's organisation which her path has intersected during the high school years, helping her to overcome her problems and contributing to her increasing awareness. It has been exactly seven years since her path has intersected with humanitarian aid, and she is working professionally in this field for five years.

She wished to work with refugee groups in the coming years and participated in a protection dissemination project in an organisation in Mardin. She met with new people in Mardin, whom she did not work together or knew before. She had the opportunity to work with the Kurdish people coming from Syria and Yezidi people coming from Iraq. After her experiences in Mardin, she continued to work in humanitarian aid in Mersin and Adana. She also had the opportunity to work with Dom, Abdal Roman, nomadic and semi-nomadic people. She continues similar studies in Hatay these days.

Burcu Ateş has a good academic life. She is a graduate of METU Department of Architecture. She likes design approaches and skills she has achieved through studying architecture; she definitely finds something to "design" in the projects she participates in. She prefers to use her knowledge of architecture and design, with and for the marginalised communities and especially with children. She has therefore taken part in various projects as a volunteer and a professional for many years. She likes to develop activism oriented "projects" since her childhood years; her rights-oriented activities had started with the ecologist children's group, called "Children of Clean Environment", that she founded in the first grade of the elementary school.

These projects of her today continues in the fields such as the right to the city, children's rights and refugee rights. Her voluntary activities with children continue in various fields and scales since her years as a METU student. She is thrilled that she could have contact with various children through summer schools, winter schools and workshops in many cities during the period when she conducted Chamber of Architects Ankara Branch, Children and Architecture Working Group. Amongst all, Dikmen Valley, which has a special meaning for her and where her story intersected with Elif, is the place she first embraced the civil society. During the summertime between 2013 and 2016, she found the chance of living her childhood once again by playing design-based games with the children of Valley. Another important part of her life consists of activities focusing on the body and movement, where yoga stays at the centre. While Burcu intersects her dreams with her research, she is concerned about gender and space, participatory urban design and community building, alternative design practices and pedagogies, and urban and migration studies. She continues to produce in these areas with her different collaborations in Ankara, Vienna and Berlin.

Çiğdem Çidamlı was born in Ankara but always felt from Istanbul. She studied ballet but not become a ballerina; she also studied economics but not become an economist, but she always stayed as a METU student. She earned her living by translation in order to earn more time for trying to make the world a better place for children, women, displaced, precarious and for all the beings of nature. She has translated the games in this publication with great pleasure. She translated many books, wrote articles, even made

documentary programmes; traveled a lot and loved learning languages, learning and the children. She continues to take game playing and trying to change the world for the better with the same seriousness.

Although human beings start their lives crying, some continue their roads smiling purposely. And while smiling makes many others smile. Some free souls are dedicated to laughter from the beginning to the end. Activists believe such laughter shall change the whole world. **Çiğdem Kala** is also a volunteer who leaves herself to the bosom of nature and believes that she will change the world through laughter and love. This journey has started with Toplum Gönüllüleri and continued with Support to Life. She has made studies for a peaceful world in the sphere of civil society. She has touched the lives of women, children and many other vulnerable people, and continues to touch. Her most favourite hobby is camping. When she is intertwined with nature, when the only barrier with her and nature is the tent, is the moment she is happiest. In this violent world, where we need to look at the sky with hope, she continues both her professional and social life on voluntary experiences. She works in an international organisation about empowering the access of women to rights and services. The future life aim and career goal of Çiğdem are to reach more people and to encourage women to achieve everything that they want despite all oppressions and inequalities of opportunities.

Çiğdem Yönder is born in 1990 in Ankara. She completed her graduate and master's degrees in Hacettepe University, Department of Interior Architecture and Environmental Design. Her interests in children's spaces, participatory

design and education-space relationship resulted in her master's thesis titled "Alternative School Spaces in the Context of Participatory Design Approach: Ankara Meraklı Kedi Elementary School Example". After her thesis study, she conducted design workshops with children and continued her interest in children's spaces. She participated in children-focused studies and projects, such as "My Hospital, My School" project, "Atatürk Orman Çiftliği Stories" children's book and "Meraklı Tasarım (Curious Design)" workshops. Now she is studying on her doctorate thesis at Liege University on participatory design and user-oriented design methods.

Defne Çakır tried to be creative and productive in all fields that she touches with her ambition to design, starting from her childhood years. She nurtured her passion with the education she received in METU Department of Architecture, which has always been her dream. Following her graduation, after she has started to think and get interested in design methods and tools, she began to prepare a thesis study in this field in TOBB ETU Department of Architecture, and she continues her studies by focusing on distinct design approaches in education. On the other hand, she leads various students, who have dreams with a similar passion for design, and shares her knowledge and lectures in the same department's design studios. She aims to participate in many projects in her academic journey where she has understood the significance of learning, teaching, design and imagination.

Dicle Zeycan started her elementary school education in the International American Schools in Baku, Azerbaijan. The multi-

national structure of the school, together with her education in a foreign language had a considerable influence on her future life. After returning to Istanbul, she continued her education at TED Collage. In those years, she had the opportunity to meet with different art branches such as painting, drawing, photography, marbling, ceramics and drama. Being a part of an architectural education with its multi-aspect structure and supporting her education with various fields became her greatest dream. METU Department of Architecture was the first target she achieved on the path to this dream. After her graduation, she started her master's degree at Istanbul Bilgi University. She took the first steps of her academic career, and during these years continued to lecture in various universities. After this period, when she started to question the relationship between "child and city", she begins her doctorate programme in Istanbul Technical University City and Regional Planning. At the same time, she is among the faculty members of FMV İşık University Department of Architecture as lecturer.

Dilek Kuş has finished her fifth year in the field of humanitarian aid by 2020. Her path had intersected with civil society and humanitarian aid, when she was giving voluntary maths courses to high school students, within the activities of the associations from which she received scholarship actually in a time when her awareness about civil society was very little. After she graduated from Boğaziçi University Department of Psychology, she prepared contents for Development Agency publications. There she first contacted the civil society and introduced concepts such as seasonal agricultural labour, child labour and social development. In 2015, she started to work

with humanitarian aid organisations. During five years she worked in cities like Şanlıurfa, Hatay, Adana and İstanbul with displaced people, and especially with children and women who are displaced, in order to support them for rebuilding their lives after migration. Now while she continues her professional life in the field of humanitarian aid, she also contributes to a civil society with various voluntary activities and also studying for her master's degree in Department of Migration Studies at Ankara Social Sciences University.

Elif Cabadak is a graduate of the Faculty of Economics and Administrative Sciences; however, it has been exactly seven years that the path she started to walk for her dreams has intersected with humanitarian aid. She has conducted both the field and academic researches in six different cities and four other countries thanks to her scholarships and practical experiences. She continued her civil society story that started by lecturing poor children in Dikmen Valley when she was 20, with the homeless in England, with women exposed to violence in Egypt and African refugee children and adolescents in France. She embraced countless numbers of children and women in her borderless story. She dreamed in all the lands she stepped in, and she tried to achieve her dreams too. She told her story in many national and international congresses. Still, a bird flies in her when a single child is enrolled in a school. Not enough! She worked with the Syrian friends in many projects under Temporary Protection in Mardin, Şanlıurfa and Hatay, the border cities of Turkey. She is drawing the picture of the world she dreams of together with children; she is now continuing to serve her dreams in an organisation in Hatay.

Enkela Alimadhi is an architect based in Ankara. Born in Tirana, Albania graduated in Architecture and Urban Design at Middle East Technical University. Enkela has lectured in Architectural Design Studios, Design Methods, Landscape and Urban Design course in Tirana, Albania, assisted in Sustainable Interior design studio, Color Application courses in Ankara. Currently, she is a PhD Candidate at Bilkent University in Interior Architecture and Environmental Design Department with focus on establishing green supportive environment. She is very fond of translation. She has been working in parallel as a translator/interpreter of Italian, English and Spanish in various offices in Albania, where she has her own office, and Turkey also. For almost two years she has been teaching languages to children of different ages in Ankara producing various learning techniques. She is recently interested in children book translations.

Esin Koman is born on a nice may evening. Her childhood until the age of 18 passed in different cities. She had many friends, teachers, houses and books. She learned many games. Some days of her childhood was very happy and enjoyable, some a bit hard. Just like her life... She studied at the university in Ankara and since those days she works with and for the children. She had the chance of sharing what she knows with them and also became a partner in their experiences. For nearly fifteen years, she works in children's rights, and she defines herself as a children's rights activist. She teaches children's rights to the children who are entitled and supports them whenever they want. She also thinks about the issue of childhood with many other people working for children. She has a 12 years old dog; she lives with it. She still loves to be

together with children and to produce new things. She hardly believes the word, "a better world is possible for the children", and thinks that a pleasant life is possible with the children.

Gonca Doğan started her professional life after she has graduated from the Istanbul Technical University Department of Industrial Engineering. After working in a technology company for nearly two and a half years, she decided to work in civil society and left her job in the private sector. Gonca tried to learn and support people in different civil society organisations for five years now is living in Hatay. She tries not to separate from her piano, a close friend since she was five.

Hazal Kaya's social skills are highly developed thanks to the different environments, cultures and experience that she has lived. Hazal, who dreamt of being a belly dancer when she was a child, has forgotten that dream when growing up. She became a professional architect in 2009, which helps her current artistic development. At the start of her profession as an architect, she devoted herself to ecological architecture. She completed her master education in Spain in order to gain expertise in this field, in 2011. After her master's education when she was not able to perform ecological architecture as she dreamt during the years when she worked as an architect, she remembered her love of dance giving her joy in her childhood and met with contact improvisation in Istanbul in 2013 in ÇATI Contemporary Dance Artists Association. After seven years of dancing experience, she is working as a Kontak Doğaçlama facilitator since 2017 and continuing the "Danslabarış" project from her Instagram account to show that there may be no excuse for being able to

dance. With regards to art, she is always nurtured by her architectural education and still progressed over improvisation. In her artistic perspective, she believes that the artist should be articulated in one way or other and continues to develop her rather virtual arts emphasised artistic aspects. She left her position at a consultancy company in 2015 and started her studies with children alongside art. Now she is continuing her studies at Istanbul University Child Development undergraduate programme. Until now she launched three independent exhibitions and participated in a mixed one. She continues to inspire the ones around her from Ankara.

Kamuran Ördek is working as a humanitarian aid worker in various fields in Turkey for four years. He is graduated from Yalova University Department of Social Services. He is continuing his academic life in the master's programme at Bilgi University Trauma and Disaster Studies. He participated in many professional and voluntary studies related to child labour and access to highly vulnerable children to rights and services. In 2017, he shot a documentary titled "KUYU-THE WELL" to pull attention to the problems the Syrian refugees live in Kızıltepe district of Mardin. He is currently continuing his studies in the field of humanitarian aid in a civil society organisation.

Predrag Milić grew up in one of the deprived suburban neighbourhoods in Belgrade, Serbia. His childhood was characterised by free and unattended play with his friends and neighbours. In lack of playgrounds, he played with his peers mostly on streets and in between self-provided houses on vacant agricultural

fields, often on abandoned construction sites. This deprived childhood environment rather than limiting have actually opened up the door to a world of imagination to which he commits himself ever since. He learned from the very early age that our world is in the making and it is up to us to finish it in our minds and embody it by our deeds. This very human capacity to imagine is what drives Predrag in his work today as a local community leader and an activist researcher. Predrag is a part of the emerging group of Škograd (Schoolcity) who is pursuing an urban dream of living together based on difference throughout the Balkans. Predrag enjoyed the privilege of being part of the team who prepared this publication, and he hopes that his illustrations will open up the very same door to the world of imagination for children and facilitators alike.

Zafer Aykaç, who is living in Ankara for a long time, is interested in written translation in Arabic, Kurdish and Turkish for nearly ten years. He is a person who much likes his profession and dedicated to it. His university education contributed a lot to him and became influential in his achievements. At the same time, he is much experienced in the fields of stress management and risk analysis as a part of his profession. His interest in social issues like social responsibilities, refugee and migrant problems has caused him in the projects in those fields within written translation.

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