

Shelagh

Dear Pe [redacted] Ja [redacted], Ju [redacted], Ma [redacted] and S [redacted],

Dear [13-5 = 8]

Dear Bell Norwich [12-5 = 7]

Dear F [redacted] (Mo [redacted])

Dear 2 years ago group in Keynes

Dear Pu [redacted] 9

(these, so far, are the historical sub-groups I am aware of in our group)

cc collaborators and some Pilgrims colleagues

Ideas from Ja [redacted]/Pe [redacted] NLP course 97 for Judy- Mario book

(exercises for the language classroom are to be found everywhere and NLP rooms are particularly good creative sources -

The stuff below is in an unbaked form- it is still an untested mess- I may test some things with my language class next week and will let you know of changing shapes.

Any new exercises you create by misunderstanding these, or by launching out from them to a new point could do with circulating in the group.)

I wonder what new exercises you have created from the last 8 days work or 3 days work ?_

1. LETTERS TO A COIN PERSON

Pairs: one person eyes shut- she fingers coins and says words that come into her mind- other person jots them down. They do same other way round.

Again one person eyes shut and she makes sounds with different coins and dictates words that come to mind- partner jots them down. Do vice-versa.

Do the same eyes open and visually this time.

Each student now works individually and looks at her own three lists.

She takes the words as descriptive of a person-

She then writes a letter to that person trying to find out more about them.

She exchanges letters and lists with her partner and each replies as themselves to their partner- the partner is in role as the newly created coin person.

2. COIN REPRESENTATIONS



Judy Book

Judy
BK

Ask students to work on their own with a handful of coins:

Each student writes what the whole set of coins represents for them.

They play with different sub-sets and write about what each of these subsets means to them.

They then write what each coin represents for them

Pair the students: each takes the other's paper and crosses out the half of the representations she finds least interesting (the thrill of destruction, for some people) The pair look at the 50% left .

In fours the pairs cross out as above.

The fours put up their remaining representations round the walls and go round and read each others'.

Andy
BL

3. COINS COMPARED (in ENG speaking country)

In pairs (if possible with different nationality): take a handful of coins and put them in money value order. Next to each coin jot down the rough equivalent in own country coins or notes eg 50p coin = 1000 + 500 lire notes.

Next to each English coin write down three things you can typically buy with it. Next to each own country coin/ note three things you can typically buy with it.

This exercise can lead into which coins will work which machines and for what.

There must be more cultural values attached to coins.

At high level you could go into the many words for coins and amounts of a given currency

2 grand

6 quid (sick squid)

trois cents balles

etc....

↓ *has one nice*

S

used

in

Shreegosh
Book

4. FOUR POSITION WRITING

Each student brings to mind a conflict she or he has had with another person in the recent past or is having. She writes a half page account of it, addressed to the adversary.

" I asked you to..... but" She writes this account in mother tongue.

✓

Each student then writes the same story from the adversary's point of view- this time the "I" is the adversary's "I". She writes this account in English.

Each student role plays a journalist who writes the conflict up as a three paragraph news story. This in mother tongue.

The student then looks at the three texts and compares them. He expresses this comparison not in writing but in the form of colours, of a picture or a diagram. Could also express it as music.

Finally he writes a new first position account of the conflict in English.

Students read their neighbours' efforts.

It feels linguistically and psychologically powerful.

It parallels an exercise Bonnie taught me:

When you are in conflict with a person sit down and write a dialogue between you and them. Write the ego part with the best writing hand and write the YOU part with the worse hand.

After a while reverse hands and go on with the dialogue.

Now type your thoughts about how you have felt during the exercise.

In both exercises the weaker language and the weaker hand regulate your being in first or second position.

(Bonnie, have I perchance mangled your exercise?)

5. A QUALITY THROUGH TIME

Group the students in 9's.

8 in a row and one sitting facing them.

Give each of the 8 one of the questions below starting from the past, moving futurewards.

The person on the hot seat brings to mind a good quality she is proud of.. or an ability she likes in herself.

Used

Shreebh

Us in Party

book

Each of the students asks her question slowly and clearly. The protagonist answers inwardly but says nothing outwardly. When she has finished the inside answer she nods to questioner 2 etc...

Questions:

1. What was your quality or ability like when you first got it?
2. How had it been before you got this quality or ability?
3. Think of a special point in the past after you got the ability or quality. How were you experiencing the quality or ability at that point in time?
4. How long does it seem like you have had your quality or ability?
5. How do you normally feel about this special thing of yours?
6. If you think about your ability or quality right now, how do you see it, feel it, hear it?
7. If you think forward some months or years, how are you likely to experience it?
8. When you have reached seventy and look back over your life how will this quality or ability of yours have been for you?

Now ask a second student to take the hot seat and give the 8 students facing her the full set of questions.

Student 1 reads question 1 very softly and then all the eight together chant the question softly in chorus.

The protagonist thinks her answer silently.

Student 2 reads question 2 and then all the students chant it a little louder.

The chants wax in volume until the present simple and then wane into the future. (you can hear how I represent time!)

(a group chanting to one person is a technique I saw in a David Grove workshop)