



Journeys in the Spirit

Children's work

Additional resources 85.A



Gather

Two name games

Both of these games are written from the point of view of the person leading the game.

Name and action game

1. Have the children stand in a circle. Start by saying your name and doing a movement along with your name. (It can be as simple as raising one arm in the air.) Then have your group repeat your name and gesture.
2. Next, have the child to your left say their name and do a movement. Then go back to the beginning. Have the group say your name while doing your movement and then the child who just went.
3. Each member of the group gets to add his or her name and movement to the group. Each time go back to the beginning and do the names and movements from the top. It can get pretty silly especially as you keep adding on.
4. This is a fun activity to break the ice. You might need to help a few children come up with movements. It doesn't matter if the movement is a shoulder shrug, jump or a wrinkle of the nose. Let them know all movement matters.
5. When you meet for the second time together start by doing this exercise again and see if everyone remembers each other's names and movements!

Names in the Space

1. Sit or stand the group in a circle.
2. Establish a simple 4/4 rhythm – 2 claps, 2 spaces: | | – -
3. If we are sitting, I rest my hands, palms upwards, on my knees during the two spaces, so that the children have a visual reference for the rests.
4. I always go first. I say my name in the 2-beat space between the claps, ensuring that my voice lands exactly in that space and that I say my name so that it fits in the space and doesn't extend over into the next claps.
5. In the very next space, the whole group says my name back to me.
6. It will then travel either left or right (it doesn't matter which – if I have children in the group who are unfamiliar with the game I will choose the direction that has the most 'old hands' in it, so that the new children get to hear lots of examples before it is their turn. In this way, they usually figure out what is going on and can join in without needing an explanation). I indicate the direction (to my left or to my right) by looking at the person I want to go next.
7. In this way, we go around the circle, hearing and repeating each name.
8. If someone hesitates or pauses, you have two choices. You can hold the 2-beat rest longer, to give them time to say their name in a space, or you can keep the 2-claps, 2-rests pattern going, until they are ready to say their name in the space. It doesn't matter if they take a few spaces to work out when to speak – just wait for them and encourage them. I usually use the former tactic with 'English as a second language children', so that they don't feel pressured or overwhelmed, and I usually use the second tactic with older children, or music-specialist children. For some, working out how to get their voice to speak in the space is a significant musical challenge, one that is worth persevering with. It's always achievable it just takes a certain kind of concentration and coordination.
9. There are all sorts of variations to this game. Children can *sing* their names; they can create a rhythm with the syllables; you can use it for 'categories' where instead of a name, each child says a word from a particular category (eg. a kind of fruit); they can say their name and do a gesture (better to be standing up for this).

There are more ideas at : www.ultimatecampresource.com/site/camp-activities/name-games.page-1.html



Journeys in the Spirit

Children's work

Additional resources 85.B

Gather

A world map





Journeys in the Spirit

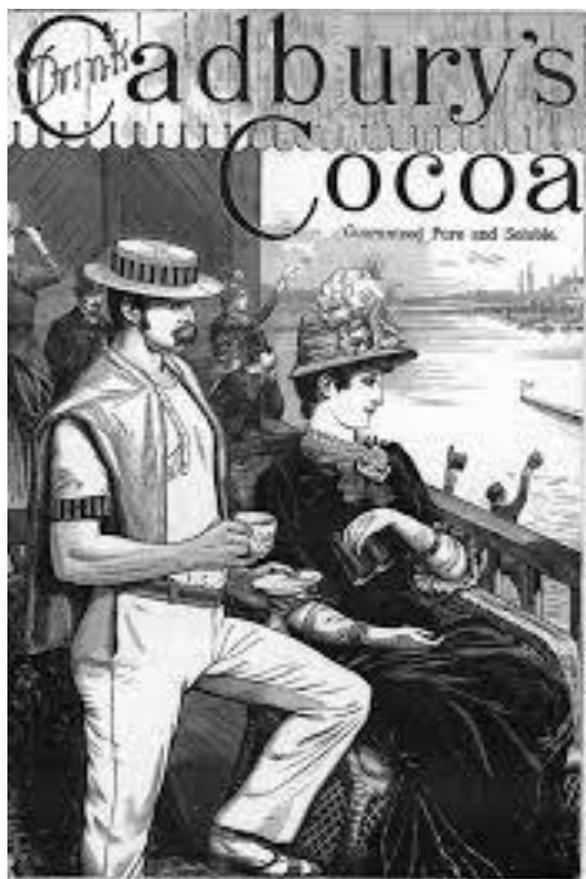
Children's work

Additional resources 85.C

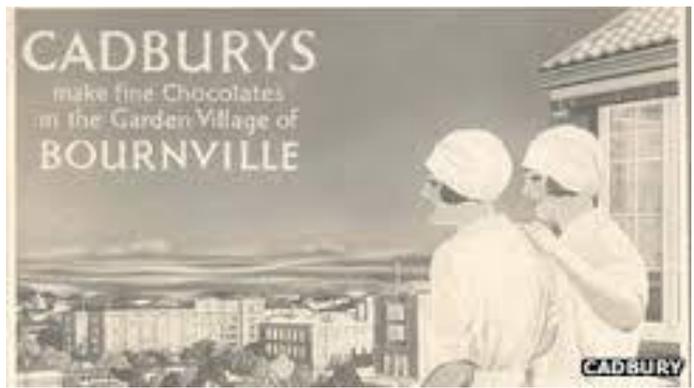
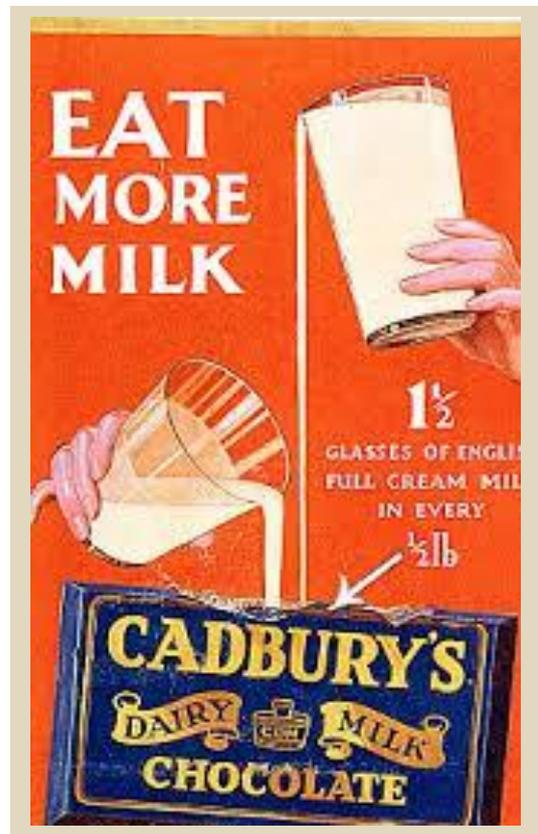
Engage

Cadbury pictures





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Journeys in the Spirit

Children's work

Additional resources 85.D

Engage

Some games to play



Hunt the Slipper Girl's Own Games
From Girl's Own Book by L. Maria Child, 1834

"All the players but one are placed in a circle; that one remains outside to hunt the slipper, which is passed from hand to hand very rapidly in the circle. The hunter cannot judge where it is, because all the players keep their hands moving all the time, as if they were passing it.

The one in whose hands it is caught becomes the hunter, and pays a forfeit. Usually, I believe, little girls play it sitting side by side, very close to each other, on low stools, or resting upon their feet.

If the company is sufficiently numerous, it is better to have two circles, one within another, sitting face to face, resting on their feet, with their knees bent forward so as to meet each other; in this way a sort of concealed arch is formed, through which the the slipper may be passed unperceived.

There should be two slight openings in the circle, one on each side, and the other opposite. When the slipper is passing through these openings, the player who passes it should tap it on the floor, to let the hunter know where it is. She springs to seize it; but it is flying round so rapidly, and all hands are moving so fast, that she loses it, and in less than an instant, perhaps, she hears it tapping on the other side.

This game may be played rudely, and it may be played politely. If little girls are rude, they are in great danger of knocking each other down in trying to catch the slipper: for squatting upon their feet, as they do in this game, they easily lose their balance.

It is best for the hunter never to try to catch the slipper except at the two openings in the circle; then there is no danger of tumbling each other down. Some prefer playing this game with a thimble or a marble, because it is not so likely to be seen as a slipper. If any one happens to drop the slipper in passing it, she must pay a forfeit."

Homemade Picture Puzzles 1880s



Lookabout

The host shows everyone a little knick-knack in the room. All the guests are to leave while the host hides it. When they return, everyone is to look for the item until they spot it. They then sit down. The last one to find it loses (or has to be "it"). It makes it a bit more difficult if guests continue to mill for a few seconds before they sit down.

Throwing the Smile

In this game the object is to win by NOT smiling. Everyone will form a circle. The chosen person will stand in the middle going about with a smile on his face, trying desperately hard to make someone else laugh or giggle. Then he will hurriedly wipe the smile from off his face and quickly throw his straight look toward someone trying to get them to laugh. This will continue until he can make someone laugh. Whom ever laughs must sit out the rest of the game.

Blindman's Bluff

One person is blindfolded, and all other guests scatter around the room. When the blindfolded person catches someone, they then have to tell who it is they have captured or the prisoner is freed and the blindman continues his/her pursuit until he/she can identify the person caught.

Charades

Groupic Victorian game that remains familiar and popular today.

Forfeits

One person is chosen to leave the room. All the other guests must "forfeit" a special item that belongs to them. All of these items are placed in the center of the room and then the "auctioneer" is brought back in. He/she picks up an item and tries to describe it as one would an item about to be sold. In order not to forfeit the item, the owner must "fess-up" and do something amusing/embarrassing to win back the item (sing, dance, do an imitation, recitation, tell a joke, etc.)

The Name Game

Provide each guest with 10 small pieces of paper, and a pen or pencil. Ask them to write down the names of 10 famous people, leaders, movie stars, authors, sports figures, politicians, artists, inventors, scientists, etc. Encourage them not to make it too easy! Fold the papers, and put them into a hat, bowl, or basket. Ask guests to sit in a large circle. Each round is limited to 30 seconds, and it is good to keep time with a second hand. Player One pulls out a name, and tries to get the person beside him/her to guess the name by giving clues, but never actually saying the name or what it starts with. Gestures are not allowed. After the name is guessed, the clue giver can continue pulling names out of the hat until time is up. The guesser gets to keep their pieces of paper, and the clue giver gets credit also. The bowl is the passed to the next person and the clue giver now becomes the guesser and there is a new clue giver. The bowl proceeds around the circle until everyone has guessed and everyone has given clues. The one with the most correct guesses wins.

I'm Thinking of Something

One person picks something and commits it to memory (Mount Rushmore, the ocean, an item in the room). They do not tell what this item is but they say, for example, "I'm thinking of something large." The guests are then allowed to ask yes or no questions. "Is it a building?" "No" "Is it an animal" "No." "Is it a monument?" "Yes." "Is it in Europe?" "No" and so on until one person guesses the item correctly. If the person guesses incorrectly the game still ends and the wrong person must choose a new item. Players should never guess until they are completely sure they know the answer.

Squeak, Piggy, Squeak!

This was a popular game with the Victorians. Amongst a group of people one person was chosen, blindfolded then they were handed a pillow. The other's sat in a circle as the blindfolded fellow stood in the center and was spun around. After he had lost all sense of direction he placed the pillow on someone's lap and said, "Squeak, Piggy, Squeak!" The person would squeak and then the blindfolded player had to guess whose lap he was sitting on, then he or she became the next player.

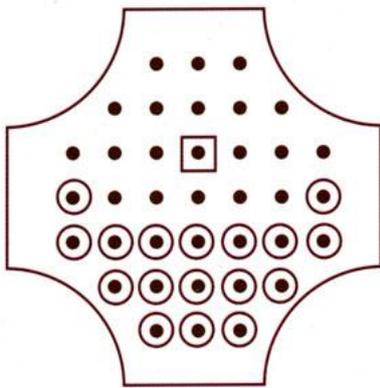
Game of Fox & Geese

In the 18th century board games were played by young and old alike. Peg games such as Solitaire, Fox and Geese, and Nine Men's Morris were favourites in the taverns. A wide variety of boards were used to play these peg games, some finely crafted of exotic woods with pearl or ivory inlay while others crudely fashioned of inexpensive materials. Fox and Geese was known to have been played as early as the 14th

century and originally played on a thirty-three-hole board. When the Solitaire version (see below) was invented in the later part of the 18th century, however, Fox and Geese was transferred to the thirty-seven-hole Solitaire board.



The number of geese pitted against the fox has varied over the years, increasing from thirteen geese in the 17th century to twenty-two in the 19th. In the 18th century the number of geese varied from fifteen to seventeen. Using seventeen geese and a representative version of the 18th century game, the rules of play are as follows:



To Begin: The black peg is the fox and the white pegs are the geese. The board should be laid out according to this diagram: The geese have the first move. The fox moves one hole on each turn, either forward, backward, or sideways. Diagonal moves are not allowed. The fox can eliminate a goose from play by jumping over it and landing in a vacant hole on the other side. A skillful fox can "slay" two or more geese in one move by a series of short leaps.

One goose moves on each turn, either forward or sideways. No diagonal or backward moves allowed. Geese cannot jump other pegs.

To Win: The geese win by surrounding the fox. The geese move steadily forward to hem in the fox by maintaining a line that the fox cannot break past. The fox wins by slaying so many geese that they can no longer surround him, or by breaking through the line of geese to safety behind them.

The Graces



This game is played with two small hoops and four sticks. The hoops are to be bound with silk or ribbons, according to fancy.

Each player takes a pair of sticks and a hoop and then stands a little distance away from the other. The sticks are held straight, three or four inches apart, when trying to catch the hoop; when the hoop is thrown, the sticks are crossed like a pair of scissors and sharply drawn asunder to drive the hoop toward the other player who endeavors to catch it.

To become so dexterous as always to catch the hoop requires considerable practice. Beginners, however, had better practice with a single hoop. More advanced players toss over one hoop and then catch the other hoop tossed by the opponent. The hoops are thus alternately thrown backwards and forwards and received on the points of the sticks. Every time the hoop is successfully caught, without being allowed to fall to the ground, counts one; the player with the highest count when the game is over wins.

This little game affords very good and healthful exercise, and when well played is extremely graceful.