

CREATIVITY
CREATIVITY



STIMULATION OF CREATIVITY

A human being is more than a body – a human being has intelligence.

Intelligence enables us to discover the truth whether it is openly expressed or locked away. It permits us to establish connections, draw conclusions, make deductions, store information and carry out many other functions which little by little build up our stock of knowledge.

This knowledge, which boys and girls acquire chiefly at school, is different from the ability to use that knowledge in an original and relevant way, creating new ideas and original solutions. This ability is what we call creativity, which is not always acquired in school, since it is life itself that makes us creative.

We can all develop our creativity; we only need to let it blossom, to give it space in our lives. For this we need to create a stimulating environment, which rewards new ideas and makes people feel secure and appreciated.

We also have to dispense with obstacles to creativity: lack of knowledge, adherence to anachronistic rules, fear of making mistakes or of failing, unwillingness to be adventurous, a repressive atmosphere, pressure to conform and systematic censure.

No-one can develop creativity from one day to the next. Becoming a creative person is a long process. From the ages of 7 to 11, when children are curious and observant, ask questions about everything and are constantly trying to invent and build things –or take them apart– is an ideal time to develop creativity.

We can help to encourage children in this age group to develop their creativity by stimulating their interest in learning, developing their ability to innovate, think and be adventurous and encouraging them to work with their hands and develop technical and artistic skills. Their activities should teach them to use tools, enable them to find out about different jobs and professions and give them the opportunity to try out solutions to the problems that they come up against when they start to do things.

THE TIME CAPSULE



Growth area
CREATIVITY

SUMMARY OF THE ACTIVITY

Each child selects something that future generations will see as a reflection of our times. Then, in small groups, the children talk about why they chose the objects they chose. They summarize their conclusions in a letter or a drawing and place the objects in a container which they will then bury in an isolated place, in the hope that it will be found many years later.

PLACE

The Den and a place to carry out a half-day outing.

DURATION

Part of two Pack meetings and a half-day outing.

PARTICIPANTS

The Pack, working individually, in small groups and all together.

OBJECTIVES OF THE ACTIVITY

1. To develop the ability to search out and select information.
2. To express an opinion about the reality in which we live.
3. To identify some features of contemporary life.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I talk to other people about the things that I notice.
2. I take part in activities which help me learn something new.
3. I read the stories which my parents, teachers and cub leaders recommend.
4. I don't forget the things that happen to me.
5. I like to draw and paint.

Late childhood

1. I like to learn new things.
2. I investigate and find out how things work.
3. I am able to tell other people about what I read and learn.
4. I try to speak clearly and learn new words.

MATERIALS

Pencil and paper for each participant. A glass container to put the objects chosen by each group. A spade or similar tool for digging. The objects chosen by each child.



Original idea: REME
Coordination Headquarters.
Drafting: Carolina Carrasco.
Editing: Loreto González.

DESCRIPTION OF THE ACTIVITY

First meeting

The Leaders explain the activity to the Pack. By way of motivation, they might like to mention the capsule that NASA sent into space with a variety of information about the history of civilization and culture on the Earth, in the hope that it would be found by beings from other planets.

This is the idea of the activity the Pack will carry out. The participants must each think about what item they would chose if they had the opportunity to show future generations something of our life today.

With this in mind, the Leaders ask the children to select something that reflects their time, during the week, and bring it to the next meeting. They may, for example, cut out press clippings or select photographs of their favourite places or recordings of their favourite songs. They may like to bring items representing their favourite sport or anything else they consider representative and suitable for the purpose.

Second meeting

In small groups, the participants each show the others what they have chosen and explain why. The others listen carefully and, once all the presentations have been made, the group prepares a letter or a drawing which sums up part of what they have discussed.

Later, all the objects and messages the Pack has assembled are placed in a container -preferably of glass, so that it will not rot over time or damage the soil in which it is placed- to be buried at a previously selected site, in the hope that it will be unearthed many years later, perhaps even by the children themselves at a meeting of ex-Scout Group members.

There will probably be some objects that cannot be buried in the capsule, for one reason or another. These can be replaced by a photograph or a drawing.

The outing

The last stage of the activity takes place during a Pack outing for the purpose of burying the "capsule". The idea is that the container will remain buried for a long time, so a suitable site must be found - somewhere not likely to be excavated in the near future. To minimize this risk, it is a good idea to look for a place well outside the city, in an area that is protected and little frequented, subject to the appropriate authorization, if required.

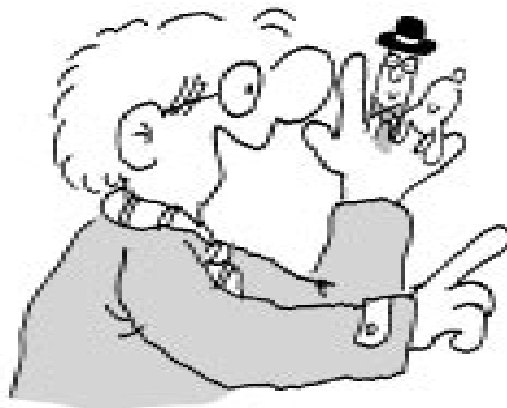
It is important to ensure that the burial site is left just as it was found, taking care not to damage the environment and, at the same time, minimizing the likelihood of the capsule being dug up too soon. In order to remember the spot, the Pack will make maps with all the directions they will need to find the site again. Some of these maps will be placed in safekeeping. Who knows whether a few years later, when the old Pack members meet to talk about old times, they might decide to repeat the outing to dig up the capsule and reflect on how their view of the world has changed since they were children.

Once the capsule has been buried, the Pack discusses the activity they have carried out. This is an informal conversation that will serve to evaluate the activity.

The children's opinions will be an excellent addition to the observations made by the team of Leaders during the activity. At their next meeting, the Leaders can use all this information to appraise the achievement of the activity's objectives and review each child's progress towards the section educational objectives.

PUPPET FINGERS

Growth area
CREATIVITY



SUMMARY OF THE ACTIVITY

Using their imagination to the full, the children each create a finger puppet character which they draw and dress on one of their fingers. Then, in small groups, the puppet characters all join in to act out a story that the children have devised themselves in the “Great Finger Puppet Show”.

PLACE

The Den or usual Pack meeting place.

DURATION

About an hour.

PARTICIPANTS

The Pack, working in small groups.

OBJECTIVES OF THE ACTIVITY

1. To stimulate the imagination.
2. To practise making things with simple materials.
3. To create stories to be recited or acted out.
4. To encourage the development of skills of group creativity and improvisation.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I don't forget the things that happen to me.
2. I can talk in detail about the adventures we have had in the Pack.
3. I take part in the skills workshops in the Pack.
4. I know what the tools I use are for.
5. I like to draw and paint.
6. I sing, dance and make up little plays with my friends in the Pack.

Late childhood

1. I can draw my own conclusions from the stories that I read.
2. I use my manual skills all the time.
3. The work I do with my hands is getting better all the time.
4. I show the different things that I can do.
5. You can tell what I think and feel from the activities I carry out.
6. I try to speak clearly and learn new words.
7. I realize when other people speak well, and I like it.



Original idea: Ramiro Alexandro, REME Uruguay.

Drafting: Carolina Carrasco.

Editing: Loreto González.

MATERIALS

Felt-tip pens, pieces of fabric and lengths of wool of different colours, scissors, glue and adhesive tape. A sheet or drape for the puppet stage.

DESCRIPTION OF THE ACTIVITY

Before the activity

At the previous meeting, the Leaders ask the children to bring the materials they will need for the activity to the next meeting.

During the week the Leaders should assemble the materials necessary for mounting the set for the puppet show.

The day of the activity

The leaders explain the activity and arouse the children's enthusiasm by getting them to think of characters from stories they have read or seen at the cinema or on the television. With a little orientation, they will realize that these fictitious personalities are often created by imitating or exaggerating the characteristics of a real or imaginary person.

Bearing this in mind, the Leader then asks each child to create their own original character, with no limits beyond those of their own imagination. The children then have a reasonable amount of time to "think up" their character – its general appearance, face, hair, voice, clothing, favourite food, and so on. When they are ready, they build up their characters on one of their fingers as if it were a tiny puppet. Naturally, they can use the features of their own fingers to support the characterization. If it is a small fat man, they can use their thumb; if it is a child, the little finger; and if it is a tall decided young man, the middle finger.

Then the Pack divides into groups of 5 or 6, and each group invents a little story that brings together and includes the different characters created by each child. The relationships between the characters will probably be highly unlikely and comical, but this will give even more rein to their

creativity. The Leaders should not intervene unless one of the groups has trouble in creating their story.

When the stories are complete, the groups have a few minutes to practise. It is not necessary to memorize the stories or write a script. They only need have a general idea of the story line, and improvise from there.

Meanwhile, the Leaders set up the puppet stage. One simple way of doing this is to stretch a piece of cloth (a self-coloured drape or sheet) across the stage high enough to hide the puppeteers. It is important to remember that the spectators need to sit close to the cloth to be able to see the puppets properly.

The show begins!

Once the audience has taken their places, each group presents its story. Like in traditional children's puppet shows, the spectators play an active role, participating in the story with shouts of exclamation or warning when the hero is in danger. The Leaders should make sure that this shouting does not interfere with the performance or inhibit the puppeteers.

Once the performances are over, the Pack gathers to comment on the activity, share opinions and propose variations on the idea. This is an informal conversation which will enable the children to evaluate the work and its impact on them.

What the children have to say will add to the Leaders' own observations during the activity and give them new perspectives both for evaluating the activity and for discussing the personal development of each child in the Pack.

THE JOBS IN MY NEIGHBOURHOOD

Growth area
CREATIVITY



SUMMARY OF THE ACTIVITY

The members of the Pack make a list of the most well known jobs which people carry out in the surrounding community. Then they divide into groups, chose two of these jobs and interview the people who do them, to find out more about the range of work options and learn to respect and appreciate the worth of other people's work.

PLACE

The Den and the interviewees' places of work.

DURATION

Two Pack meetings.

PARTICIPANTS

The Pack, working in small groups.

OBJECTIVES OF THE ACTIVITY

1. To identify the most common jobs carried out by people in the nearby community.
2. To discover the importance of these jobs in our daily lives.
3. To relate to people outside the circles in which the children habitually move.
4. To appreciate the value of people's work.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I talk to other people about the things that I notice.
2. I take part in activities which help me to learn something new.
3. I don't forget the things that happen to me.
4. I know what people do in the most well-known jobs.
5. I take part in activities which help me to learn more about the jobs that people do.

Late childhood

1. I like to learn new things.
2. I investigate and find out how things work.
3. I take part in sketches and other kinds of drama about professions and jobs.
4. You can tell what I think and feel from the activities I carry out.



Original idea: Silvana Macaya, REME Chile.
Drafting: Carolina Carrasco.
Editing: Loreto González.

MATERIALS

Pen and paper for each participant. If possible, a portable tape recorder for each group.

DESCRIPTION OF THE ACTIVITY

First meeting

Once the Pack has assembled, the Leader talks to the children about different jobs which require mainly physical strength or manual skill and do not need lengthy study. Then each child is asked to make a list of at least 4 jobs of this type. The Leader may suggest some if they get stuck - painter, plumber, bricklayer, joiner, postman, etc.

Once the lists have been drawn up, the children divide into groups of 5 or 6, each with a Leader. Each child in the group explains what the jobs on his or her list involve. Those who have listed the same jobs can help each other to explain them.

Then the Leader with each group asks the participants to choose the two jobs which they find most interesting or attractive among all the lists. Together they discuss these two jobs in more detail, trying to add to the information already given.

The Leader now explains that each group is to find out much more about the jobs they have chosen by going to talk with people who carry them out. This means that during the week they must make arrangements to contact the necessary people and make appointments for the following week, preferably during the Pack meeting time and at the person's workplace. The groups must also prepare the questions that they will ask their interviewees. The Leaders can help with this list of questions, which may include, among other things: What does your job involve? Why do you work at this job? How did you learn it? What special skills or personal qualities do you need for this job? What tools or equipment do you use? The children should not ask about wages, as this is not polite and is irrelevant to the spirit of the activity.

The interviews will be brief –about 15 minutes if possible– and so the questionnaire should not be made too long or complicated.

Before breaking up, the Leaders ask the children to come to the next meeting in proper uniform. If they want to, the groups can look for additional information during the week, in order to learn some

of the basics about each job and be able to ask more interesting questions.

During the week, the Leaders should personally ensure that the groups are making the necessary contacts and, if they consider it appropriate, they can talk to the prospective interviewees themselves, in order to explain the children's activity to them fully.

Second meeting

The groups assemble at the Den before going off in the company of a Leader to meet their two interviewees. They conduct each interview as planned, trying to find out all they can about the job and the person who does it, so that they can pass on what they have learned to the other groups afterwards. With this in mind, they write all the answers in their notebooks along with any other information they find interesting, such as an account of their interviewee's workplace, descriptions and drawings of the tools and equipment they use, etc.

Back at the Den, the Leaders organize the groups to present the results of their interviews, observations and comments to the rest of the Pack. Each presentation may be accompanied by questions from the rest of the children. This will start an interesting discussion which will teach everyone more about the subject, stimulate their interest and give them the opportunity to learn more about the people who do these jobs.

The Leader ends the activity with a few words about the value of human labour and the qualities of workers as an active part of society.

In the framework of this informal conversation, the participants have the opportunity to say what they think about the subject in general and talk about their impressions of the activity. The opinions expressed during this discussion will complement the observations of the Leaders, contribute to the evaluation of the activity and provide an insight into the impact it has had on the personal development of each child.

SILENT CINEMA

Growth area
CREATIVITY



SUMMARY OF THE ACTIVITY

After getting to know and trying out some of the techniques of expression and communication used in silent movies, the Pack divides into small groups to prepare sketches with scripts provided by the Leaders. After a meeting for rehearsals and general preparations, parents and friends are invited to see the sketches at a real “live” silent cinema performance.

PLACE

The Den.

DURATION

Three meetings.

PARTICIPANTS

The Pack, working in groups of 5 or 6.

OBJECTIVES OF THE ACTIVITY

1. To learn some technical aspects of body language and stage setting for a sketch or play.
2. To learn about and increase skills of communication using body language and gestures.
3. To express oneself using body language.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I don't forget the things that happen to me.
2. I sing, dance and make up little plays with my friends in the Pack.

Late childhood

1. I relate imaginary things to things that really happen.
2. I can draw my own conclusions from the stories I read.
3. I show the different things that I can do.
4. I take part in sketches and other kinds of drama about professions and jobs.



Original idea: Leonardo Sanhueza, REME Chile.

Preparation: REME Coordination Headquarters.

Drafting: Carolina Carrasco.

Editing: Gerardo González and Loreto González.

MATERIALS

Materials for making stage sets, costumes, lighting and make-up, depending on the sketch. The technical appendices **Body Language and Scene Setting** and **Stories to Act Out** are part of this activity.

DESCRIPTION OF THE ACTIVITY

First meeting

The Leaders encourage the children to realize that body expression is a new and different, but just as good as way communicating as any. Words are not the only way we can deliver or understand a message: we can also use gestures and body movements, a technique which was mastered by the great pioneers of cinema, when sound was not possible. This motivation will be very attractive if the children are shown a video of a classic silent movie (such as Charles Chaplin, Buster Keaton or Laurel and Hardy).

This will create the right atmosphere for the children to try out some basic principles of communication using the body and gestures. The Leader can act as teacher and director, carrying out the basic exercises contained in **Body Language and Scene Setting**, which offers a comprehensive and attractive approach to this learning process.

When all the children have taken part in the exercises, the leaders ask them to form groups of 5 or 6. Each group receives a script containing a story that can be acted out using mime or the techniques of the silent screen. A number of good alternatives are suggested in **Stories to Act Out**.

If the Leaders prefer, they can create other stories to be represented in the fashion of silent movies, depending on the children's expressive ability and their enthusiasm. For example, something funny or meaningful that has happened to the Pack or one of its members, an event from the country's history, a local folk story or a passage from The Jungle Books.

When they have their plot, each group meets separately to look over it, work out how to act it out using the techniques they have learned, allocate tasks, cast the roles, choose the music, etc.

The Leaders ask the groups to prepare their parts for the general rehearsals at the next meeting, and also to bring the materials they will need for their sketch, including make-up, costumes, music, props and lighting. The groups may agree to use the same props and lighting for all the acts, which will save on cost and effort.

Finally, the Pack decides who they would like to invite to the performance, which will take place two weeks later. They should already be making arrangements to send out the invitations and prepare the Den to receive their audience.

Between the first and second meetings and at the second meeting

For best results, the groups should meet during the week to begin their rehearsals. If this is not possible,

the Leaders should ensure that they are at least collecting the materials they need and preparing for their role.

At the second meeting, each group prepares their sketch in detail and with great care. The Leaders can advise the groups on how to get the best results and make the most of their expressive abilities. The Leaders should estimate the time needed for the rehearsals, which will depend on the children's organizational abilities and the interest and ability they show in the work.

The groups should have some privacy to rehearse, so that each group's act is a surprise for the others.

If it has been decided to invite the parents, this will be the occasion to decide on the place and time of the performance and to make written invitations or posters advertising the event.

Third meeting

The show is about to begin! Behind the scenes, each group in turn prepares their props, lighting, costumes and make-up.

While each act is taking place, the other groups should be watching and not rehearsing their own. To make the performance run more smoothly, all the children should be dressed and made-up beforehand. Between acts, everyone can be invited to join in with some songs.

When all the groups have made their presentations, the Leaders can bring the event to a close with a little silent screen drama of their own which they have prepared for the children.

Like every good performance, the event could finish with a little party with soft drinks and biscuits.

At the meeting after the show

To begin the meeting, the Leaders take advantage of the enthusiasm generated by the previous week's show by inviting the children to talk about their impressions of the activity. A number of aspects that can be evaluated at this point are the interpretative skills shown during the performances, organizational ability and team spirit, originality in creating costumes and props, etc.

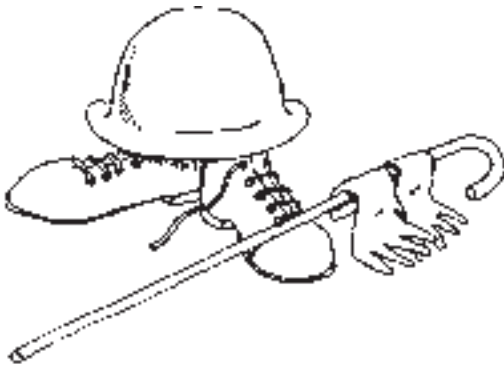
If parents and relatives were present at the performance, the Leaders may collect opinions from them to take into account in the evaluation process.

Later, the Leaders compare the children's comments with their own observations –made throughout the entire activity– which will enable them to improve on the activity, generate new ideas to enhance the programme and examine the children's progress towards the section educational objectives.



BODY LANGUAGE AND SCENE SETTING

TECHNICAL APPENDIX



Introduction

Until 1927 all movies were silent - there was no sound, just images. Since the actors could not communicate using the spoken language, they had to express everything using their body, face and gestures, which had to be clear and easy for the audience to understand.

The only sound was the music that accompanied the film as it was being shown. This was usually played by a pianist who sat at the foot of the screen.

There were great masters of the silent screen, such as Charles Chaplin, Buster Keaton and Laurel and Hardy, whose simplicity and clarity captivated spectators the world over.

Without speech, the actors of the silent screen created quite a complex body language, full of signs and symbols. To do this they created a technique that drew on some elements of the circus (clowns) and of pantomime (mime artists).

This technical appendix will provide some basic notions and simple exercises to help get to know this language. The exercises should be performed in the order they appear here, creating a playful and uninhibited group atmosphere. This means avoiding any suggestion of competitiveness and putting a stop to any attempt by the children to make fun of each other's work.

Before beginning the exercises, the Leaders should set up the area in which they will be working like a stage, in other words with the audience in front and the actors before them. If the Leaders have the possibility of getting an actor to come and take part, his or her help will be very useful in building on the techniques shown in this appendix.

A. Basic exercises in body language

The objectives of the exercises listed below should be explained clearly before each exercise and discussed within the group afterwards. This will help the children to understand what they are for and appreciate what they can achieve with them.

1. Talking without words

Objective: **To realize that it is possible to tell a story and be understood without using the spoken language.**

We often think that if we do not speak we will not be understood, but our body can express just about as much as our voice can.

The language we will be practising is the language of our body and our face, without speaking or even shaping the words with our lips.

Exercise

The Leader asks the children to come onto the stage and, using spoken language, act out the following sketch for the other Cubs:

- Actor A: You're late!
- Actor B: Well, I fell down and hurt my knee.
- Actor A: But why?
- Actor B: Because I'm running away from a dog.

(A and B run off frightened)

After they have performed the sketch and spoken the dialogue, the Leader asks them to repeat the scene, but this time without talking.

When they have finished, the Leader asks the group whether the story was understandable the second time round, and gets the children to suggest ways in which each stage might be acted out more clearly.

For example, actor A could show that he or she has been waiting by looking at a watch, and actor B may represent the dog by pretending to be one.

After the different ideas have been heard, other couples are invited to perform the scene again.

2. Creating characters

Objective: **To discover that it is possible to identify different types of character by showing the way they move and walk.**

In order to tell a story clearly, the characters must be very well defined. As soon as an actor comes on scene, the public must realize who he or she is. This means that the actors must be able to transform themselves -their body and face- into the character they are representing.

For example, a thin actor who is to play a fat person can simply puff out his or her cheeks and open his or her arms and legs to give the impression of a fat person.

The Leader explains to the children that characters may be defined by their physical form: tall, short, skinny, bald, etc; by their age: child, elderly person, young person, baby, etc.; and by their activity: teacher, police officer, secretary, detective, doctor, etc.

Exercise

The Leader asks all the children in the group to cross the stage at 30 second intervals, each representing a given character.

Some easy characters to represent are: a police officer, an elderly person, a thief, a cat, a millionaire, a person of the other sex, a drunk, a king, a footballer, a lame person, an obese person, a blind person, a baby, a beggar, a hunchback, and so on.

3. Communicating emotions

Objective: **To externalize and use one's body to express emotions so that they can be easily identified by the spectator.**

To make the characters we have created come alive, the actors must be able to feel and put across emotions.

A character is more than a physical appearance, activity and age. He or she also feels and expresses emotions, and the actor may pass from one emotion to another in quick succession as the story unfolds.

But it is not enough for the actor to feel the emotion. He or she must also be able to communicate it clearly to the audience. This is why emotion has to be expressed through the body and facial expression. For example, sadness is expressed with a long face and a listless body, while a smiling face, upright body and springing walk signifies joy.

Exercise

The leader invites a child onto the stage and asks him or her to represent some common and easily distinguishable emotions using his or her face and body. Some easy ones are joy, sadness, anger, love and fear.

Between one emotion and another, the group should assess the clarity and precision of the representation, until they reach a consensus on the most easily understandable way to communicate each.

Then the leader invites everyone to come on stage. While he or she tells the story below, the children are to act out the emotions that go with it. While the leader reads, he or she also says out loud the emotions in brackets, allowing enough time for the children to try out different ways of expressing each emotion using body language and facial expression.

Story

Thomas is playing with his ball in the street (happiness). Then the ball accidentally falls into a neighbour's garden (sadness). Deciding to go into the garden, he carefully opens the gate and makes his way between the plants, but then a dog chases him back out again (fear). Thomas stamps his feet (anger). Suddenly, he sees a girl come out of the house with his ball in her hands (joy). She gives it to him and kisses him on the cheek (love). Thomas runs home, happy and smitten.

4. Creating places and objects

Objective: **To show that the spaces and objects a story requires can be created using gestures and simple items.**

The audience needs to know where the story is taking place. The actors can use signs showing where they are (hospital, forest, circus, doctor's surgery, etc), or they can get the message across with simple and universal gestures.

For example, if the actor crosses himself, we will know he is in church. If he is looking out from behind some bars, we will realize that he is in jail.

The same goes for objects. An object can be represented with a single element or can be implied using a demonstrative gesture. For example, a car can be represented by turning the steering wheel, and a tennis racket with a simple movement of the arm.

Exercise

The Leader proposes a game of guessing places and objects. In succession, each child is secretly given a particular place or object to represent. The group is told only whether it is a place or an object. Each child must keep up the act until someone in the group guesses correctly. The Leader should steer and encourage the children's creativity.

Some easy places to represent are: the inside of a bus, a class room, a bathroom, a beach, an office, a court room, etc. Objects that can be suggested are: a radio, an umbrella, a hammer, a bicycle, a flower, a light bulb, etc. The leaders can make this list as long as they like, depending on the children's expressive abilities.

B. Scene setting

To present a story to an audience, we need to take care of the technical aspects that will complement the acting. These are: make-up, costumes, props, lighting and music.

1. Make-up

To allow the actor to work intensively with his or her face and body, make-up should be neutral so there is no possibility of hiding behind it. The best make-up is therefore the kind used by traditional mime artists: a white painted face, eyelids and eyebrows painted black and lips enlarged with red make-up. This will enable the actors to interpret different characters, changing only their facial expression and body language.

2. Costumes

Like make-up, costumes should be neutral: trousers and T-shirt of the same colour, ideally black; and feet bare. The T-shirt should not have any decoration or lettering.

If necessary, the characters can use an item of clothing or object to characterize them. For example, a millionaire could have a cigar, a detective could have a magnifying glass, a baby a bib, a suitor a flower in his buttonhole, etc.

3. Props

The stage should be empty. A black cloth at the back of the stage will be very useful for the stories. Not only it is neutral, but it shows the audience quite clearly that they are at a performance and it serves as a curtain for the entry and exit of the actors.

4. Lighting

An effort should be made to have the audience sitting in the dark and the stage lit up. If this is not possible, there should at least be plenty of light during the performance so that the audience will not miss the smallest detail.

5. Music

For this type of performance, music gives the illusion of silence, because it covers the sound of footsteps, breathing and the movements of the actors. If music is used, it should accompany the performance right through from start to finish.

The music should not include singing, because this is distracting and it carries a parallel message to the acting. Only the harmonious sound of the instruments should be heard.

Music also helps to create the environment for each story. For example, the typical fast, high-pitched piano music of the silent cinema evokes comical situations, while a single violin may suggest romance or sadness.

Authors: Guillermo Calderón and Trinidad González.

Editing: Gerardo González.



STORIES TO ACT OUT

TECHNICAL APPENDIX

There are many stories typical of performance without sound. They all make use of the interpretative skills of the actors and their ability to express themselves using body language, gestures and simple materials.

The stories presented here provide the opportunity to use to the full the expressive techniques described in the technical appendix “Body language and Scene Setting”.

Each story implicitly specifies the implements needed to act it out. They are all easy to obtain or to make. In either case, it is important to ensure that they are clearly visible to the audience.



1. “The fun fair”

Three children are on the rollercoaster at a fun fair. Then they get off and buy a delicious ice-cream, one big one for the three to share. Slurping the ice-cream happily, they decide to go into the “Haunted House” (1).

On board a little car, they glide through the house’s mysterious passageways. At each corner a different monster leaps out and scares them (2).

Suddenly, one of the monsters begins to chase them. Terrified, they drive the little car faster and faster, and a wild chase ensues (3).

Finally the monster has them cornered. The children beg it to let them go, but to their surprise, the monster seizes their ice-cream and skips off in delight.

- (1) A large sign tells the audience which ride it is.
- (2) The same child may play all the monsters.
- (3) The chase may take place in “fast forward” (which is typical of silent movies) and may pass through the strangest places. For example, across the desert, through the clouds, etc.
- * It is not necessary to be moving all the time. The actors can pretend to cover large distances by running on the spot.

2. “Orange juice”

Two children are squeezing oranges at a table. One of them drinks all the juice and the other gets angry. The second child obliges the first to go off in search of more oranges, while he waits asleep.

After a long journey (1) the first child returns with loads of oranges (2) but, exhausted, falls asleep.

Meanwhile, the second child wakes up, squeezes the juice and drinks it all. The first child wakes up very thirsty, to discover that there is no juice left. He starts to cry. His friend desperately tries to console him, but in vain. So he sets out to find more fruit. He returns with a huge bunch of grapes (3). When the other child sees him, he stops crying and they make the juice together in the blender (4). The grapes yield litres and litres of juice. They drink all the juice and walk off happily arm in arm, but weighing four hundred pounds each (5).

- (1) The journey to find the oranges may involve a bus ride, swimming across a river, etc.
- (2) He can pick the oranges from a tree, buy them in a shop, etc.
- (3) The bunch of grapes may be a large as a tree (made of cardboard).
- (4) When the blender is switched on everything trembles.
- (5) They walk like very fat people.

3. “A hungry little monkey”

In the middle of the jungle (1) two hunters (2) stop to eat. They take large amounts of delicious food out of their backpacks and begin to eat greedily (3).

A little monkey is drawn towards them by the scent of the food. He begins to spy on them and when he can bear his hunger pangs no longer (4), he approaches the hunters in a friendly way and asks for some food. When the hunters say no, he tries to entertain them to earn some scraps, but the men laugh at him and tie him up to a tree.

Chuckling, the men turn back to their meal, leaving the little monkey tied up beside them. But while they are absorbed in their feast, the monkey makes signs to a bird flying overhead, secretly asking it to call his father. Soon the ground begins to tremble to the rhythm of giant footsteps (5). The hunters try to run away, but they are stopped in their tracks by an enormous gorilla. When they realize that it is none other than the monkey’s father, they fall to their knees and beg it to let them go. The gorilla unties his son, who tells his father how hungry he is. So the gorilla sends the hunters to find food, while he consoles his son (6).

The men come back carrying huge bunches of bananas, which they peel and throw into the open mouths of the apes. When both father and son can eat no more, they let the hunters go, but not without confiscating their rifles and bending them in two so they can never be used again.

The two men are left watching stupidly as father and son make their way happily off into the jungle.

- (1) The jungle may be represented by pushing aside branches, slapping at insects, etc.
- (2) They use their rifles to show they are hunters.
- (3) They can use lots of cutlery, large napkins and picnic cloths.
- (4) He shows this by clutching his stomach.

- (5) Everyone jumps at the same time.

- (6) The gorilla amuses his son using exactly the same gestures as the little monkey used to try to earn his food from the hunters.

4. “Thieves in the museum”

Two thieves try to open the safe of a museum, but they are unable to find the correct combination (1). They begin to argue, each blaming the other. Then, suddenly, they hear a noise (2). Terrified, they can think of no other escape but to pretend to be statues.

The newcomers are another pair of thieves. This pair are cleverer, however, and try out the most incredible means to open the safe (3).

Finally, after much effort, they get the safe open and take out a wonderful shiny diamond (4).

As they are preparing to escape, they are stopped by the first two thieves who have seen everything from their vantage point as statues. All four begin to fight fiercely for the diamond (5).

The fight comes to the ears of the security guards at the museum. When they hear the guards’ footsteps, all four thieves pretend to be statues. Suspecting something fishy, the guards take pins from their pockets (6) and begin to prick the statues one by one. The first three thieves bear the pain unflinchingly (7). The fourth does too, but the pin is bent in half. The guard puts his hand into the thief’s pocket and finds the stolen diamond.

The guards laugh and, pricking the thieves a few more times for good measure, they take them off in handcuffs (8).

- (1) The numbers can be indicated by holding up one’s fingers.
- (2) Cupping an ear and leaning towards the source of the noise indicates listening.
- (3) Electronic devices, bombs, witchcraft, prayers, etc.
- (4) The glare reflected off the diamond makes them blink.

- (5) The fight may take place in slow motion.

- (6) The pins are larger than normal and have a blunt tip (these can be made with wire).
- (7) But what faces they pull!

- (8) Each prick makes them jump.

5. “The watch thief”

A millionaire is walking down the street. He takes a very elegant watch out of his pocket and checks the time. Without realizing, he drops the watch and it falls to the ground.

A tramp who is walking close behind picks it up (1) and runs after him to return it. But when the millionaire sees his watch in the hands of the tramp, he accuses the tramp of stealing it and calls to a couple of police officers who are passing by. When the tramp sees the police coming, he panics and runs off with the watch still in his hands. The officers chase the tramp all over the place (2), but eventually lose sight of him. Very sad, the tramp sits down on a park bench to rest, when suddenly he sees the millionaire again (3). He runs after him, stops him and gives him the watch, but just then the police arrive and grab the tramp from behind, proud of their good turn.

At that point a child passes by selling newspapers. One of the police officers buys a copy, while the other accepts a cigar from the millionaire. The first police officer opens the paper and sees a photograph of a thief on the run – which is identical to the millionaire standing next to him! (4). He shows the photo to the other police officer and they quickly handcuff the trickster. They check his pockets and find dozens of stolen watches (5).

They reward the tramp with a medal of honour and give him the watch he had supposedly stolen.

- (1) Whenever a watch is used, the actors should repeat the gesture that represents it (looking at the time, listening to the tick, etc.)
- (2) The chase may take place swimming, rowing, flying, skating, etc.
- (3) He may pass by in a car, on horseback, in a gondola, etc.
- (4) Looking from the photo to the face of the millionaire and back again, several times.
- (5) Differentiating one watch from another (by weight, size, value, etc.)

6. “My friend the lion”

A young man leaves his house, bound for the circus, but he has barely closed the door when next door’s aggressive dog comes up from behind and bites him. It is a small, but very annoying dog. The young man runs off in fear while the dog celebrates its prank (1).

The young man enters the circus (2) and sits down in the front row to watch a dangerous balancing act (3). After the applause comes the knife-thrower’s act. The knife-thrower chooses the young man as a helper. The young man climbs onto the stage in a state of terror, and is blindfolded and places against a wall. The performer throws the knives (4), which strike just centimetres from the frightened man (5).

Once the act is over he tries to return to his seat, but the lion tamer pushes him into the lion’s cage and hands him a whip through the bars. The young man finds himself face to face with the lion, who roars showing enormous fangs. In desperation, the young man puts a hand into his pocket, where he finds a lollipop, so he gives it to the lion (6). The lion tastes it with misgiving but, finding it sweet and tasty, jumps with joy and bounds over to the young man gratefully (7). The young man whispers something in secret to the lion and they leave the circus happily together.

When they are close to the house, the young man signals to the lion to hide behind a tree (8). Then he walks on to his neighbour’s house and begins to tease the dog, which starts to chase him, looking

- (1) The dog may show its jubilation by dancing, bursting out laughing, scratching itself, etc.
- (2) A sign announces the circus.
- (3) To give the illusion of height, the young man looks upwards while the performer looks downwards, making the typical movements of someone balancing.
- (4) The lion-tamer and the tight-rope walker follow the path of the knives with their heads, like the audience at a tennis match. Obviously the knives are imaginary.
- (5) Very frightened, the young man closes his eyes with each throw of the knife and opens them to see how close the knife has struck.
- (6) The lion licks and savours the lollipop. The use we make of objects shows the audience what they are.
- (7) The lion may show his gratitude by standing on his hands, dancing like a ballerina, etc.
- (8) We can indicate that we are hiding by crouching down and covering our face with our hands.

7. “The lost earring”

A wealthy family are celebrating the second birthday of the child of the house. The father and mother are there, together with an aunt and uncle. The mother places the cake in front of the child, who blows out the candles plunging the room into darkness (1).

When the light is turned back on, the aunt begins to scream in desperation because she has lost her diamond earring.

When it cannot be found, they call the best detective in the city to solve the crime (2). The detective arrives promptly at the mansion and thoroughly searches the three suspects (3). The aunt faints away in horror and her husband rushes to revive her (4). Meanwhile, the baby sucks its pacifier.

The detective thinks he knows who the thief is, and accuses the father of the child because he hasn't stopped laughing throughout the whole episode.

The father is furious at being blamed for the crime and all the adults are drawn into a confused chase interspersed with absurd blows (5). Suddenly one of these blows hits the baby on the back, making it spit out the pacifier (6). Everyone is amazed to see that the pacifier is actually the missing earring.

Everyone laughs, except for the detective who stalks angrily from the room.

(1) Everyone closes their eyes to mimic the effect of the darkness, and opens them again when the light is switched on.

(2) The telephone call can be represented by pretending to hold the receiver.

(3) He can look inside their mouths, under their feet, etc.

(4) He might revive her by throwing a glass of water over her.

(5) Blow must never be real.

(6) In slow motion.

8. “The singing teacher”

A family –mother, father, grandmother and a child– are anxiously awaiting the arrival of the new singing teacher. When he arrives, they are very attentive to him and ask him to take tea (1).

The teacher accepts their attentions with great pleasure. Then the time comes to start the class and the teacher turns to the piano, while the family lines up beside him. When he begins to play and his pupils to sing, he discovers that they sing terribly out of tune (2).

Annoyed, he asks them to start again, but they sing more and more out of tune. So he decides to make them sing one by one. He begins with the grandmother, whose voice trembles so much she cannot sing at all (3). Next comes the father, but the teacher asks him to stop as soon as he realizes that he has terribly bad breath (4). The child gets an attack of hiccups and cannot continue (5). Lastly, the mother sings so shrilly that she breaks the teacher's glasses. Furious, the teacher makes as if to leave, but he is stopped by the child who gives him a flower and begs him to stay (6). The teacher is very moved and decides to stay and, unseen by the family, places plugs in his ears. Everyone ends up dancing and singing to the music of the piano.

(1) A wonderful variety of food may appear on the table (chicken, fruit, ice-cream, etc.)

(2) He may express his displeasure at their tunelessness by covering his ears desperately or biting his hands.

(3) When the grandmother trembles, they all tremble.

(4) When he smells the father's breath, the teacher can fall over backwards, hold his nose or clean his glasses.

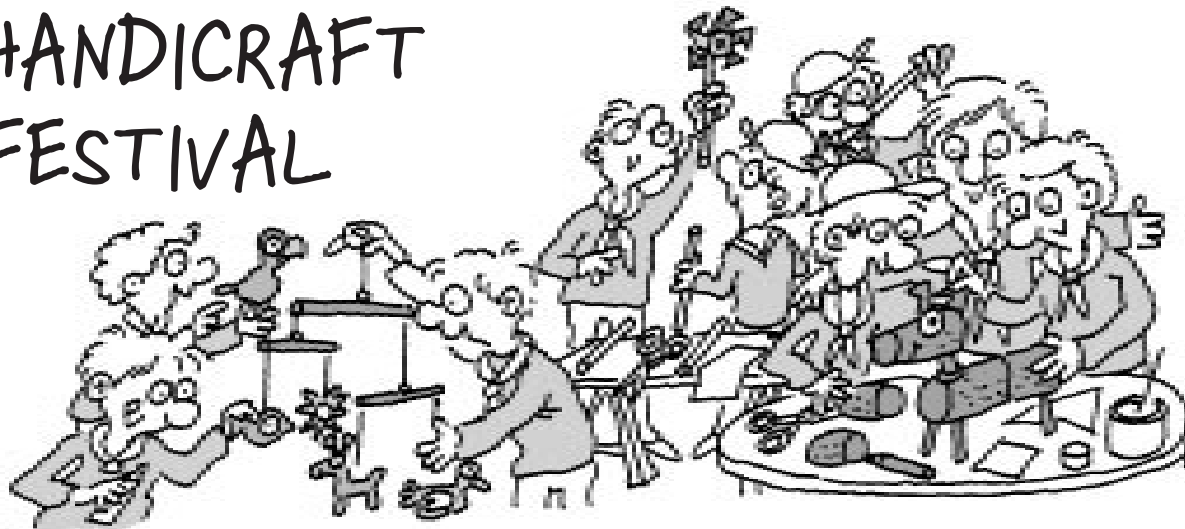
(5) Everyone jumps with each of the child's hiccups.

(6) To show beyond doubt that it is a flower, he holds it up to his nose and smells its sweet scent.

Authors: Guillermo Calderón and Trinidad González.

Editing: Gerardo González.

HANDICRAFT FESTIVAL



Growth area
CREATIVITY

SUMMARY OF THE ACTIVITY

With a view to a special occasion –such as mothers’ or fathers’ day, a visit to a home for children or the elderly, a Group exhibition, a fund-raising campaign or sprucing up the meeting place- each child chooses a craft for making decorative objects. The craft might be chosen from a list presented by the Leaders, or a different one altogether.

On the day of the activity, the “artists” divide into groups according to their chosen handicraft and set about their task, which will absorb some time and effort. At the end, each child gives his or her work to someone special as a gift or sets it aside for the planned exhibition or campaign.

PLACE

The Den or some other place where the groups can work comfortably.

DURATION

Three hours, distributed between two Pack meetings.

PARTICIPANTS

The Pack, working in small groups.

OBJECTIVES OF THE ACTIVITY

1. To develop an aptitude for manual work.
2. To develop skills of artistic expression.
3. To feel the satisfaction of a job well done.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I take part in the skills workshops in the Pack.
2. I know what the tools I use are for.
3. I like to draw and paint.
4. I like to discover new objects and learn how to use them.
5. I am able to use the objects I know and I know what they are for, and I can explain it to other people.

Late childhood

1. I like to learn new things.
2. I use my manual skills all the time.
3. The work I do with my hands is getting better all the time.
4. I show the different things that I can do.
5. You can tell what I think and what I feel from the activities I carry out.

MATERIALS

These will depend on the crafts chosen. If the children chose crafts contained in the technical appendices, the list of materials is included in each appendix. Technical appendices **Crafts with Cast-Offs**, **Natural Creations**, **Paper Crafts**, **Crafts with Fabric and Wool** and **Creative Hands** are part of this activity sheet.



Original idea: Lidia Rodríguez, REME Panama; Isabel Ottada, REME Uruguay; Programme Commission, Mexico; and REME team Guatemala.

Drafting: Carolina Carrasco and Loreto González.

Editing: Gerardo González.

DESCRIPTION OF THE ACTIVITY

At the previous meeting

Once the Pack has arrived at a shared decision to carry out this activity, at the previous meeting the Leaders ask each child to select a particular manual skill or a small object he or she would like to make. The Leaders can help by suggesting some of the crafts in the technical appendices which accompany this activity sheet.

Once each participant has chosen a technique or object, the Leaders help the children to draw up a list of the materials they will need to assemble for their work at the next meeting.

The Leaders make a note of the choices so they can divide the tasks among themselves and practise the handicrafts which they will each be supervising. If necessary, they should also make enough photocopies of the respective instructions for the children to use at the next meeting and stockpile enough materials to cover in case anyone forgets to bring theirs or they run short.

The day of the activity

Once the Pack is assembled, the Leaders explain how the work is to be carried out, then the Pack splits up into groups – a different group for each craft chosen is the easiest way. Each group should be supervised by a Leader.

Each child receives personal assistance from the Leader in charge of his or her group, as well as a copy of the instructions for the chosen craft. Each participant needs to fully understand the instructions before starting, and the Leader can help to solve any problems which arise in the course of the work.

Once the work is completed, the Pack comes together so that each child can show his or her “creation” to the others and share in the overall sense of achievement. At this point the children will naturally talk about what they have been doing, giving rise to a first evaluation of the activity.

During the week, the craftspeople will present their work to their chosen recipients. If the Pack has decided to donate the work to an institution, the Leaders should make the necessary arrangements.

At the next meeting

At the beginning of the next meeting, the Leaders and the participants comment on the previous week’s activity at greater length. As the work will have been presented by then, they can also talk about the reactions their gifts aroused in the recipients.

Together with the final evaluation of the activity, the Leaders can ask the children to think about their own performance in it. These comments, in combination with the Leaders’ own observations, will be an important pointer to the children’s progress with respect to their personal development.



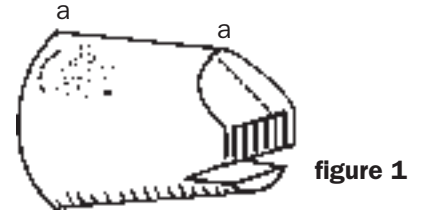
CRAFTS WITH CAST-OFFS

TECHNICAL APPENDIX

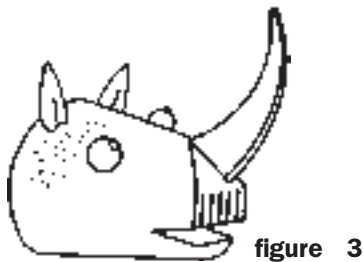
Cork rhino

Instructions

1. Make the head by carving the cork as shown in figure 1. Carve grooves along the dotted lines (figure 1a).

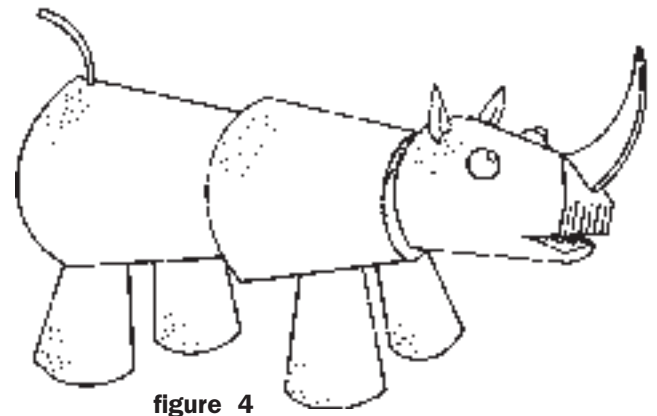


2. To make the eyes, push a pin through some plastic beads (or similar) as shown in figure 2, and push them into the cork.



3. Cut the ears and horn out from a piece of card. Push these into the grooves in the head (figure 3).

4. Join two corks to make the body and add the completed head (figure 4).



5. Join the small corks to the rest of the body to make the legs (figure 4). Add the rhino's tail, which can be made with a piece of wire.

Materials

- 3 regular corks of different sizes (body and head)
- 4 regular small corks (feet)
- round tipped scissors
- wire
- plastic beads
- pins
- thick card
- box cutter or craft knife
- glue

Cork ostrich

Materials

- 2 corks
- thick card
- thick wire or cocktail sticks
- 2 plastic beads or similar material
- pins
- round tipped scissors
- box cutter or craft knife
- universal pliers
- glue

Instructions

1. Use one of the corks to make the body, cutting grooves to insert the tail and the wings.

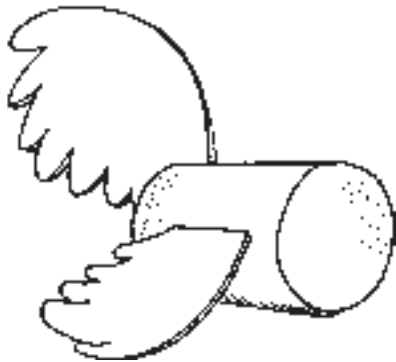


figure 6

2. Cut the tail and the wings out of the thick card, using the model in figure 5, then push them into the body as shown in figure 6.



figure 5



3. To make the feet: cut two fairly thick rounds from the second cork and push a cocktail or modelling stick or a piece of sturdy wire into an edge of each of them (figure 7).

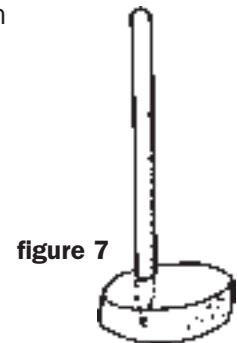


figure 7

4. To make the head: cut a thick round from the second cork and then cut this in half (figure 8). Make a groove for the ostrich's beak (figure 8a).



figure 8

5. Cut out the ostrich's beak from the card and add it to the head. To make the eyes, push the pins through the plastic beads or similar material and push them into the cork (see figure 2). Sink a cocktail stick or piece of sturdy wire into the head to form the neck (figure 9).



figure 9

6. Join the feet and head to the body (figure 10).

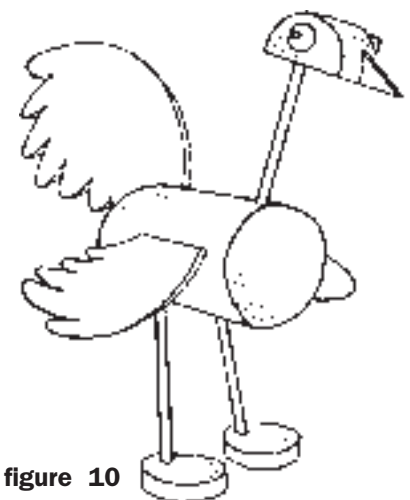


figure 10

Cork cat

Instructions

1. To make the body: cut the cat's tail out from the thick card (figure 11), then make a small groove in the cork and push the tail into it. Sink the sticks or wire into the body to make the legs (figure 12a).

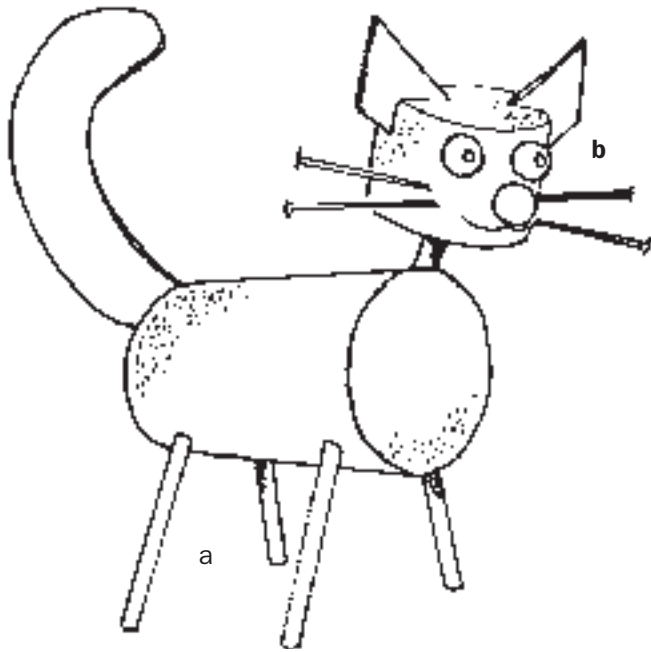


figure 12

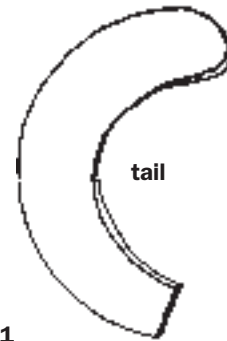
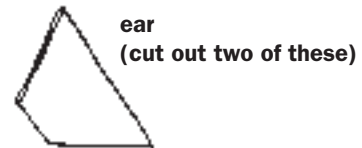


figure 11



2. To make the head: cut the ears out of the card (figure 11). Make little grooves where the ears are to go on the cork that will be used for the head, and stick the ears into them (figure 12b). To make the eyes, push the pins through the plastic beads or similar material and push them into the cork (see figure 2). Add the nose in the same way. Sink pins into the cork head to look like whiskers (figure 12b).

3. Join the head to the body using a piece of wire or a small stick as a neck (figure 12).

Materials

- 1 cork (body), 1/2 cork (head)
- pins
- thick card
- thick wire or cocktail or modelling sticks
- 3 plastic beads or similar material (eyes and nose)
- round tipped scissors
- box cutter or craft knife
- glue

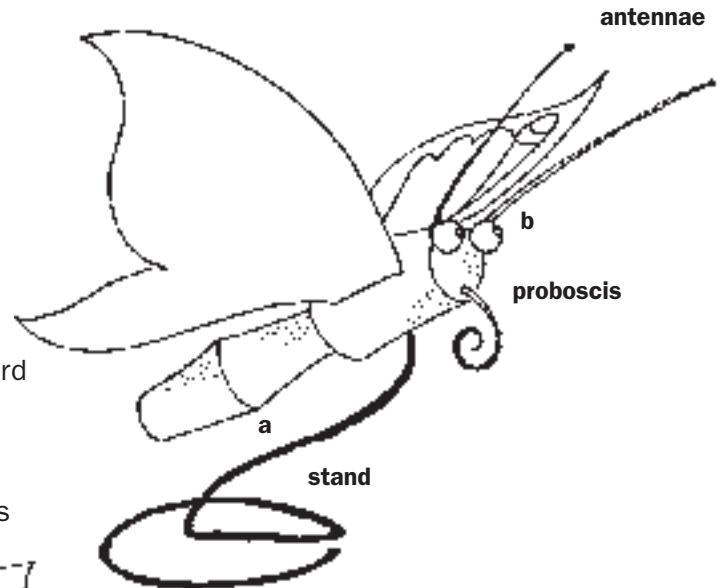
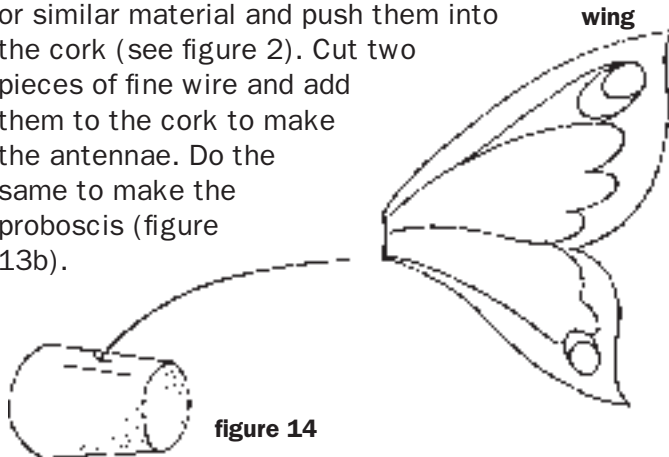
Cork butterfly

Materials

- 1 large cork and 2 smaller corks of equal size
- 2 plastic beads or similar material (eyes)
- fine wire
- thick card
- thick wire
- round tipped scissors
- box cutter or craft knife
- glue
- paint

Instructions

1. Join the two small corks at the wider end with the thick wire to make the butterfly's body (figure 13a). Leave a little of the wire poking out to add the head later.
2. To make the head: cut the wings out from the card and paint them. Then make grooves in the large cork where the wings will go and, once they are dry, attach them as shown in figure 14. To make the eyes, push the pins through the plastic beads or similar material and push them into the cork (see figure 2). Cut two pieces of fine wire and add them to the cork to make the antennae. Do the same to make the proboscis (figure 13b).



3. Join the head to the body. Use the thick wire to make a stand for the butterfly (figure 13).

Tips for making cork animals

- The finished figures can be painted with tempera.
- Instead of making a base for the butterfly, it can be hung from transparent thread, such as fishing line, to make mobiles that will move in the breeze.
- An easy way of pushing wire through cork is to heat it first. This should be done by an adult, however, who should wear protective gloves to avoid getting burnt.
- The cutting that has to be done with a knife should ideally be done by an adult.

Cow string holder

Materials

- a plastic container
- black, white and red poster paint
- a plate for mixing paint
- paintbrush
- card
- 2 buttons, beads or similar (for the eyes)
- glue or adhesive tape
- round tipped scissors
- coloured chalk
- a ball of string
- 2 drawing pins

Instructions

1. Remove any labels from the plastic container. This may be easier if it is soaked in warm soapy water for a few minutes first. Then leave it to dry. Once it is dry, paint the outside with two coats of white paint.

2. Draw the cow's mouth, nose and patches using chalk, as shown in figure 15. Cut out the mouth.

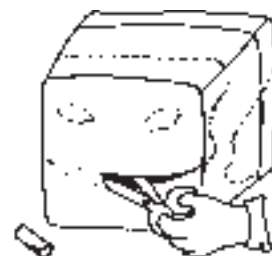


figure 15

3. Mix some red and white paint on the plate to make a pink colour. Use this to paint the nose, painting over the chalk lines first, then filling them in (figure 16a). Once the pink paint is dry, paint the nostrils black. Paint the patches on the sides black too (figure 16b).

4. Cut two horns and two ears out from the card. Paint black patches on the ears. Once they are dry, attach the horns and ears to the back of the box with glue or adhesive tape (figure 17).



figure 16a



figure 16b

figure 17



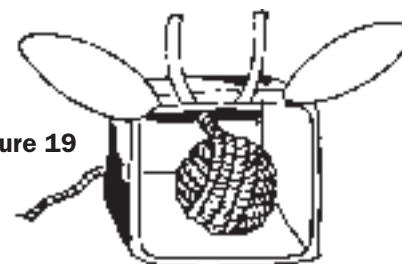
5. Stick the buttons or beads onto the box for the eyes (figure 18).

6. Put the ball of string into the box and thread the end through the cow's mouth (figure 19).

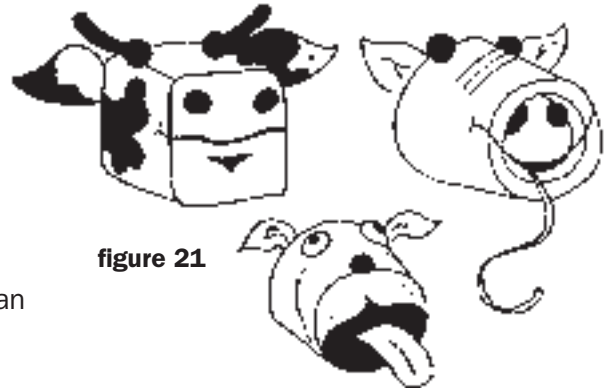
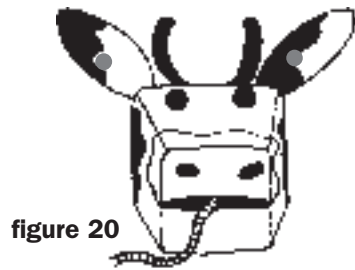


figure 18

figure 19



7. The string holder can be put up on the wall by pushing the two drawing pins through the cow's ears (figure 20).



With these instructions and a little imagination, you can make string holders of other designs (figure 21).

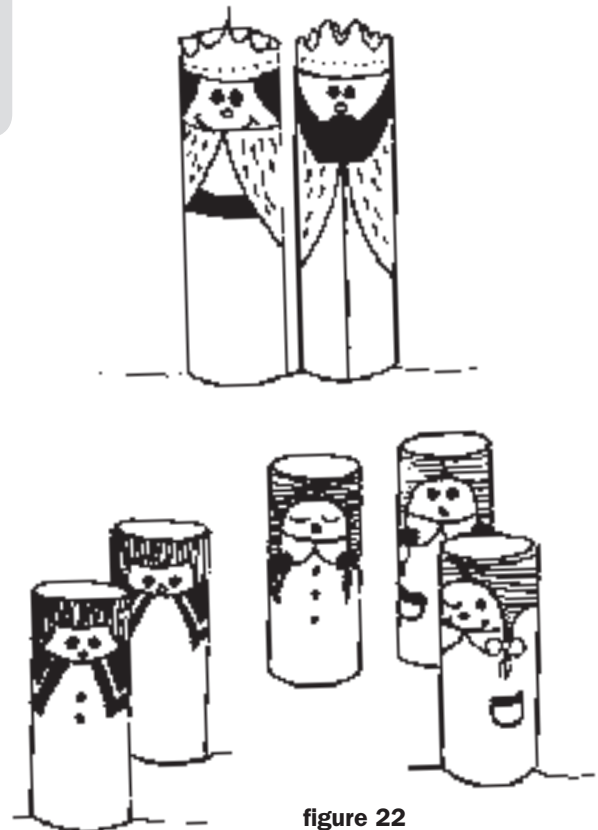
Skittles made from toilet tissue tubes

Materials

- 9 toilet tissue tubes
- thin card
- coloured paper
- glue
- coloured pens
- round tipped scissors
- a small ball

Instructions

1. To make the small skittles, cover 5 toilet tissue tubes with card. Once they are dry, decorate as desired using coloured paper, pens, scraps of fabric, etc.
2. To make the larger skittles, join two tubes together and cover them with card. Once they are dry, decorate them to match the smaller ones. See figure 22.
3. The ball can be made from scraps of fabric and wool wrapped in a synthetic sock or nylon tights.



Original idea: Cork figures: Lidia E. Rodríguez, Panama. Cow string-holder: *Revista Creativa No 1*, Planeta-De Agostini publishers, Barcelona, Spain. Skittles: *Diez Dedos de Oro*, by W. Sornin and J. Lassche, Vilamala publishers, Barcelona, Spain.

Drafting: Loreto González.

Editing: Gerardo González.

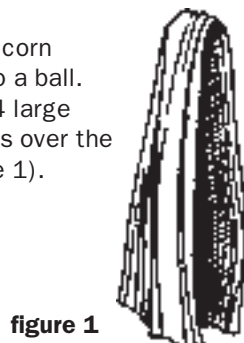
CORN DOLLIES

Harvester girl

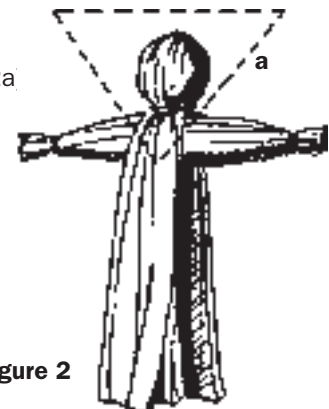
- Materials:**
- corn leaves
 - lengths of wool
 - rectangular piece of fabric (harvester girl's apron)
 - 1 thin round of cork
 - 1 modelling stick
 - round tipped scissors
 - thread
 - glue

Instructions

1. Roll some corn leaves into a ball. Fold 3 or 4 large corn leaves over the ball (figure 1).

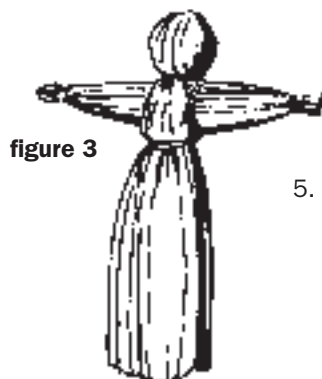


2. Tie some wool underneath the ball to separate the head from the body (figure 2a).



3. Roll up a leaf and slip it underneath the neck for the arms. Tie a piece of wool at each end for the wrists (figure 2).

4. Tie some wool around the waist, underneath the arms (figure 3).

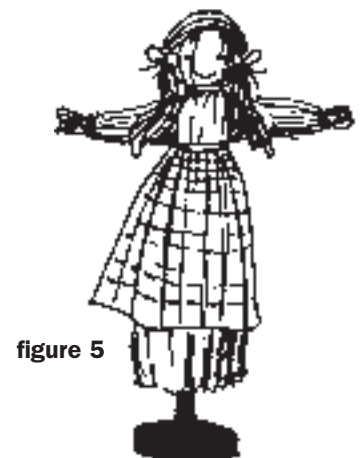


5. To make the wig, drape a corn leaf over the head and tie some wool at each end to look like bunches (figure 4). Glue it to the head.



6. Make an apron with the piece of fabric, and tie it round the harvester girl's waist.

7. To make a pedestal, sink the stick into the round of cork, then place the doll on top (figure 5).



Harvester boy

Materials:

- maize leaves
- pieces of wool
- red ribbon
- 1 thin round of cork
- 2 modelling sticks
- round-tipped scissors
- thread
- glue

Instructions

1. To make the body, follow steps 1, 2 and 3 for the harvester girl.



figure 6

2. After inserting the arms between the longer leaves, wind another leaf across the chest and round the waist, then tie it behind the back (figure 6).

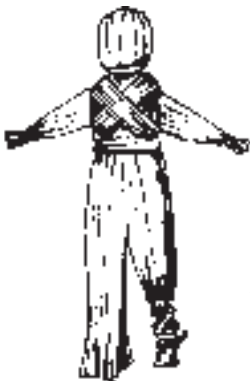


figure 7

3. Cut the leaves of the lower body in two equal parts to make the legs. Tie some ribbon around each calf (figure 7).

4. Tie a ribbon round the waist to look like a belt. Make a hat with corn leaves and glue it onto the head. Insert two modelling sticks into the doll's legs and sink them into a cork round (figure 8) to make a pedestal.



figure 8

Rabbit

Materials:

- maize leaves
- string
- 2 lengths of flexible metal

Instructions

1. To make the arms, wrap a corn leaf round one of the pieces of metal. Do the same with the other length of metal to make the ears (figure 9).



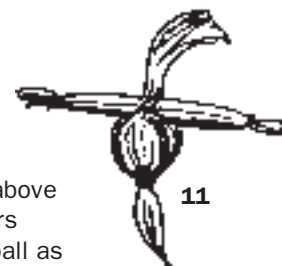
9

2. Make a ball with corn leaves and wrap it in a large single leaf (figure 10).



10

3. Twist the large leaf above the ball, place the ears centrally across the ball as shown in figure 11 and fold the twisted leaf back down over the ears. Then tie some string around the neck, as shown in figure 12.



11



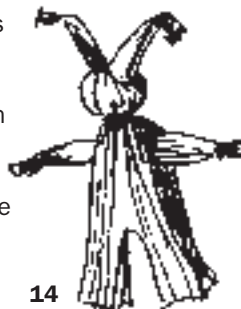
12

4. Tie some more leaves to the neck by their tips, leaving the rest pointing upwards, as shown in figure 13.



13

5. Position the arms under the neck. Then fold the leaves back down over the neck and arms. Make a small cut for the legs (figure 14).



14

6. Knot some string around the top of the legs, and at the ankles (figure 15). Bend the ears and arms into the desired position.



LEAF ANIMALS

- Materials:**
- leaves of different shapes, textures, sizes and colours
 - sheets of paper
 - white card
 - pens and pencil
 - tweezers
 - glue

Instructions

1. On a piece of paper, sketch the drawing you want to make with leaves.
2. Cut out a piece of white card large enough for the drawing.
3. Using tweezers, place the leaves on the card to form the picture (figure 16). Do not glue them yet, so that you can see the collage as a whole and move things around if necessary. This way you can avoid making mistakes that cannot be remedied later.



figure 16

4. Once the leaves are set out the way you want, glue them in their final position.

Figure 17 shows some animal designs by way of example.

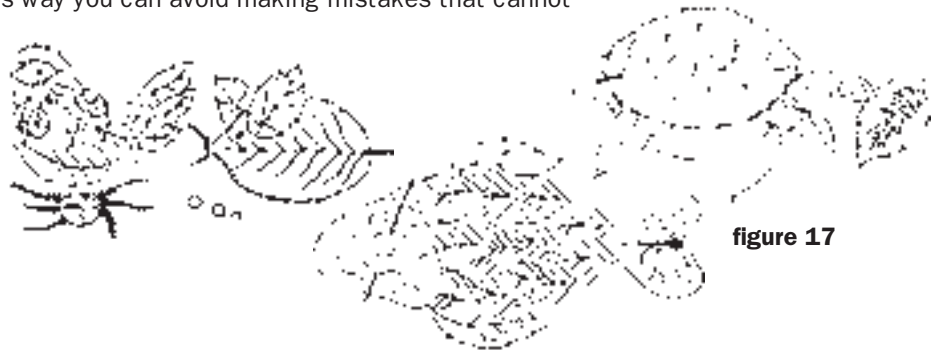
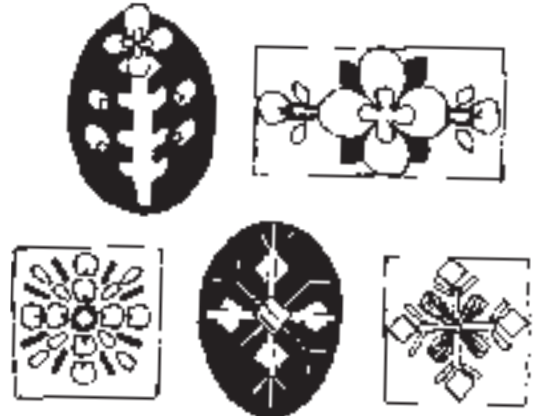


figure 17

SEED DRAWINGS

- Materials:**
- Dry seeds and pulses
 - leaves of different colours, textures and sizes
 - plain or coloured straw
 - flower petals
 - thin card of different colours
 - scissors
 - glue
 - tweezers



Instructions

1. Chose a piece of coloured card and cut it out the desired size and shape.
2. Place the seeds, leaves, petals, etc. on the card to form a design. Carefully glue them to the card. Leave to dry.

Figure 18 shows some designs by way of example.

Tips

- The final design may be painted over with a thin layer of glue dissolved in a little water. This will give it an even glaze.
- Round or oval designs may be hung on a string and used as decorations for the Christmas tree, pieces of a mobile or a garland for the Den.

WINDMILL

- Materials:**
- 1 piece of cane 35 - 40 cm long (handle)
 - 1 piece of cane 15 cm long (arms)
 - 1 piece of cane 8 cm long and 0.5 cm in diameter (axis)
 - plain or coloured straw
 - craft knife
 - 2 rounds of cane 0.5 cm wide, cut at the knot without removing the medulla
 - glue
 - nail, pin or wire for the axis of the windmill

Instructions

1. **To make the handle:** make a hole 5 cm down from the top of the longest cane. This is for the axis that will make the windmill's sails turn.

2. **To make the arms:** cut the 15 cm cane in half lengthways, as shown in figure 19.

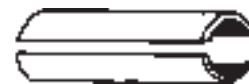


figure 19

3. Cut each of these pieces as shown in figure 20a. Ensure that the two holes are made at the same point so that they will fit when one sail is placed over the other, as shown in figure 20b.

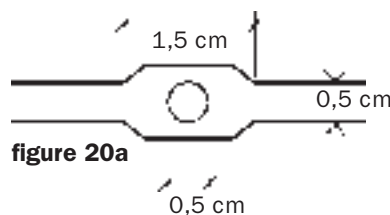


figure 20a

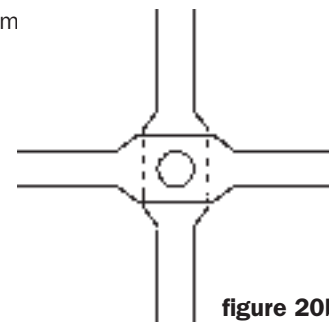


figure 20b

4. **To make the sails:** cut 4 cardboard rectangles measuring 6 x 8 cm. Make a 2 cm fold at one end of each. Cover the rest of the rectangles with plain and/or coloured straw (figure 21a). Once they are dry, glue them to the arms of the windmill using the fold at one end (figure 21b). The final position of the sails is as shown in figure 22.

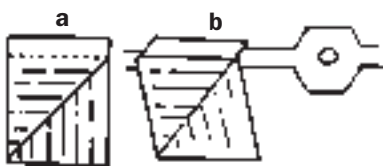


figure 21



figure 22

5. **To assemble the pieces:** cross the two sails. Insert the 0.5 cm diameter cane through the hole in the middle. It should fit just tightly enough to keep the sails perpendicular. Push the axis through the hole in the handle. Secure the ends with the two cane rounds, sinking the axis into the medulla (figure 23).

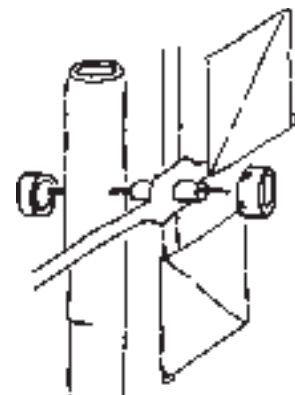


figure 23

Drafting: Loreto González, based on ideas taken from *Amie Nature*, by M. Rivol, Gallimar publishers, Paris, France.

Editing: Gerardo González.



PAPER CRAFT

TECHNICAL APPENDIX

PLACE MATS

Place mats with a personal and creative design make an attractive gift for the family table. They provide a frame for the plates and cutlery and protect the table while giving a festive appearance. The materials listed here make one place mat.

- Materials:**
- paper figures, cards, magazine cuttings, coloured paper, postage stamps, etc.
 - 1 rectangle of pressed and polished wood, 37 x 52 cm
 - transparent adhesive film
 - coloured adhesive tape
 - glue
 - box cutter or craft knife
 - round tipped scissors
 - sand paper for wood

Instructions

1. Sand the surface of the wood.
2. Cut out the figures and glue them to the surface of the wood. The layout is entirely up to the author (figure 1).
3. Once the glue is dry, carefully stretch the transparent adhesive film or any other type of translucent paper over the surface of the place mat (figure 2).
4. Carefully trim any protruding paper or film from the edges (figure 3).
5. Finish off the edges with coloured adhesive tape (figure 4).

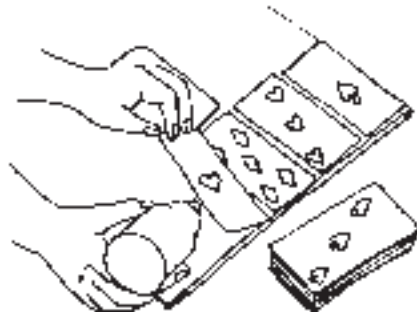


figure 1

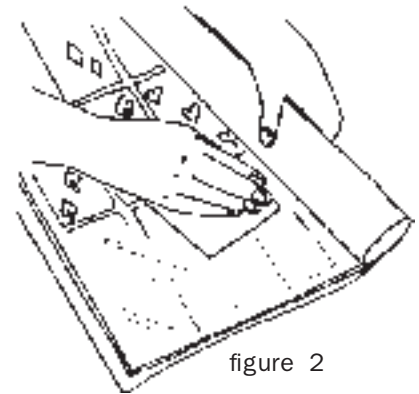


figure 2

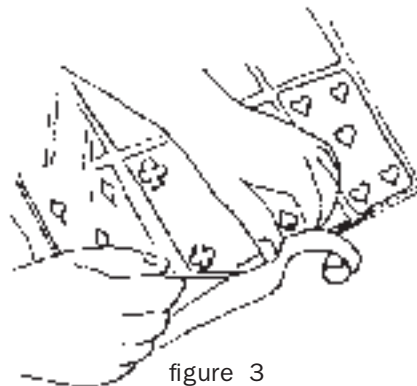


figure 3

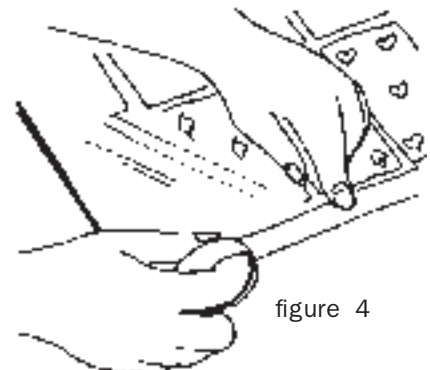


figure 4

PAPER BEADS

- Materials:**
- paper
 - knitting needles of different thicknesses, skewers or cocktail sticks
 - scissors, box cutter or craft knife
 - universal pliers
 - vaseline
 - wall paper paste or glue
 - fine paint brush
 - paint (optional)
 - clear varnish (optional)
 - potter's clay (modelling dough or plasticine)

Instructions

1. Draw the strip for each bead on the paper using a ruler and pencil (the more careful you are the more even the final beads will be). Cut out the strip (figure 5).

To make the beads shown in figure 5, you need to lengthen the strips at the dotted lines. A strip 60 cm long makes a bead 6 mm in diameter.

2. Smear the knitting needle or cocktail stick with vaseline. Paint one side of the paper strip with a fine layer of wall paper paste or glue (figure 6).
3. Beginning at one end (the widest end if you are working with a triangular strip) wind the paper strip tightly and evenly around the knitting needle, as shown in figure 7. Make sure the end is firmly fixed in place, using a little extra glue if necessary.
4. Remove the knitting needle and leave the bead to dry. Repeat with the remaining strips of paper.
5. Once the beads are dry they may be varnished or painted. This will be easier if they are slid onto a knitting needle (figure 8). The painted or varnished beads are left to dry on the knitting needle, held in place with a piece of plasticine.

figure 5



figure 6



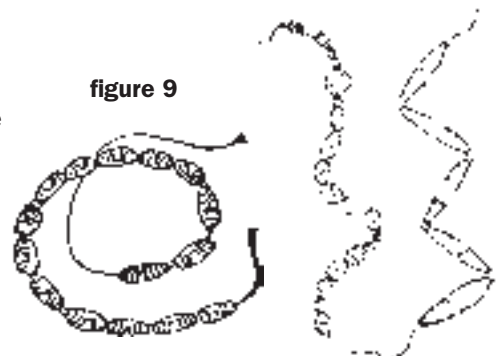
figure 7



figure 8



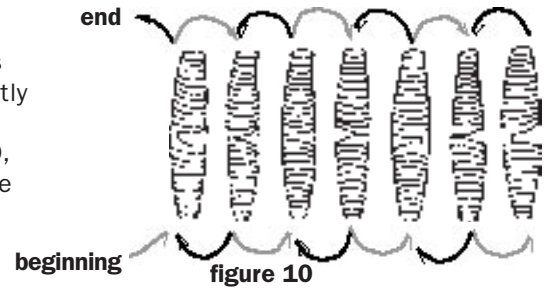
figure 9



Tips

- Coloured or patterned paper can be used to make more attractive beads. Another idea is to mix the different types of paper when making the strips to make more unusual designs.
- With a little imagination, you can make necklaces like those shown in figure 9. You will need some fine nylon to string the beads together.

- **To make a bracelet:** measure your wrist and line up enough beads to go round it, plus one or two more. Using the nylon thread directly from the reel, thread all the beads together leaving a long length of string. Then place the beads side by side as shown in figure 10, and thread the string back through them, this time in the opposite direction. Then join the two beads at each end, tighten the string and knot it.



PAPER WINDMILL

- Materials:**
- coloured paper, thin card, transparent paper, etc.
 - wire
 - 2 perforated round wooden beads
 - 1 slender stick
 - round tipped scissors
 - box cutter or craft knife
 - glue
 - lead pencil
 - coloured pens
 - universal pliers

Instructions

1. Cut a square out of the paper to be used for the windmill. A good size is 14 cm to each side.
2. Fold the square along the two diagonals and make four cuts as shown in figure 11.
3. Fold the corner of one triangle into the centre of the square and glue it in place (figure 12). Repeat with all the corners marked with an «X» to make the four sails of the windmill (figure 13). Make a hole in the centre of the windmill.

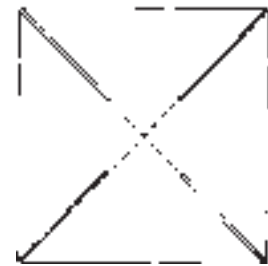


figure 11

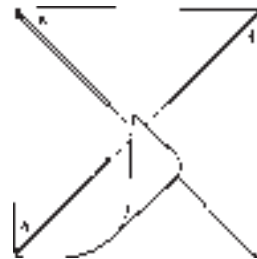


figure 12

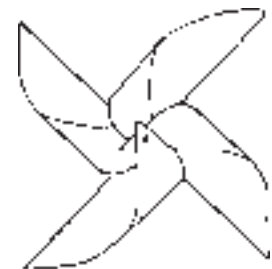


figure 13

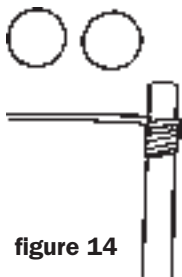


figure 14

4. Twist the wire around one end of the stick, leaving a length of wire sticking out at right angles. This must be long enough for the two wooden beads to fit (figure 14).
5. Slip one bead onto the wire, followed by the paper windmill (figure 15).
6. Slip the second bead onto the wire and put a little glue on the tip (figure 16). This will keep the windmill in place and allow it to move freely.

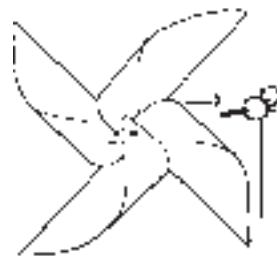


figure 15

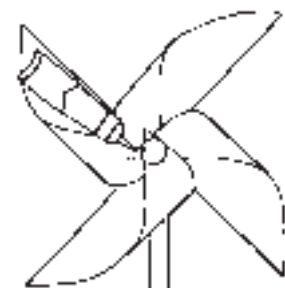


figure 16

BUTTERFLY WIND ORNAMENT

- Materials:**
- card
 - coloured paper, transparent paper, magazine cuttings, etc.
 - coloured pens
 - plastic straw
 - glue
 - adhesive tape
 - 2 perforated round wooden beads
 - thick wire
 - universal pliers
 - round tipped scissors

Instructions

1. Draw the outline of a butterfly on the card and cut it out.
2. Use coloured pens or scraps of coloured and textured paper to decorate the butterfly (figure 17).

figure 17

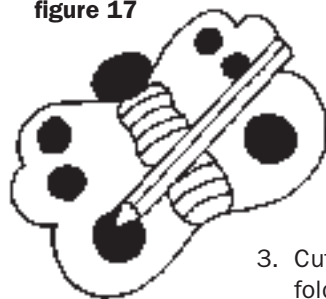
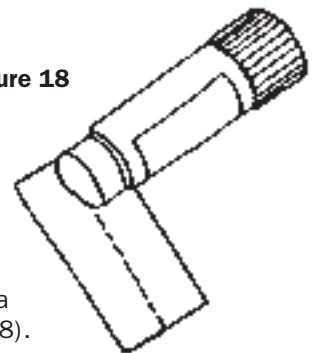


figure 18



3. Cut a small strip of card, fold it in half and smear a little glue on it (figure 18).
4. Position the plastic straw in the centre of the butterfly, place the strip of card over it and press down (figure 19).

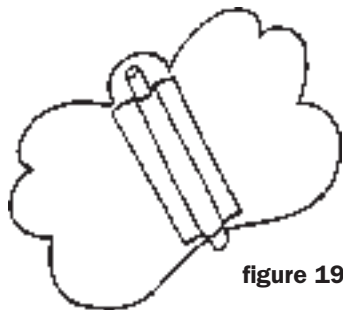
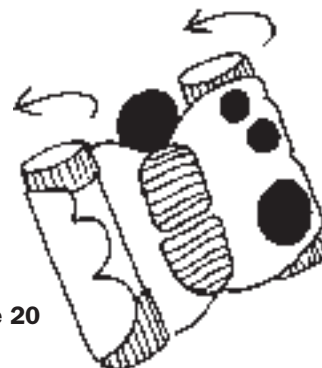


figure 19

5. Curve the butterfly's wings a little so that it will move more readily in the breeze (figure 20).

figure 20



6. Slide one of the beads onto a piece of wire and wind some adhesive tape around the wire below the bead, so that it stays firmly in place (figure 21).

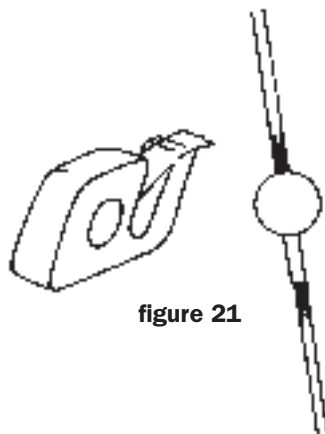


figure 21

7. Slip the wire into the straw at the centre of the figure (figure 22). Place a bead at the top of the wire to prevent the butterfly from falling off.

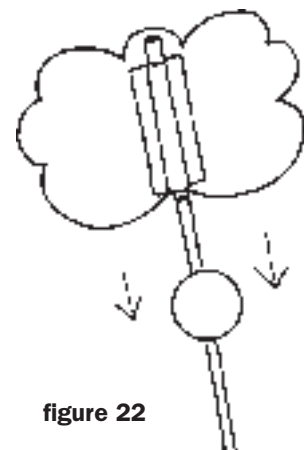


figure 22

Tips

- This technique can be used to make many other wind ornaments. Just let your imagination “fly away”.
- These wind ornaments can be staked into the ground or attached to a balcony rail or window frame.

JIGSAW PUZZLE

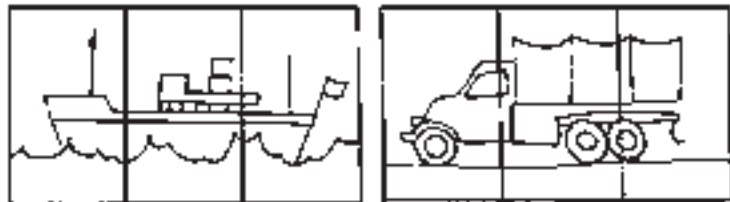
- Materials:**
- thick card
 - colourful illustrations
 - pens
 - round tipped scissors
 - glue
 - ruler
 - box cutter or craft knife

Instructions

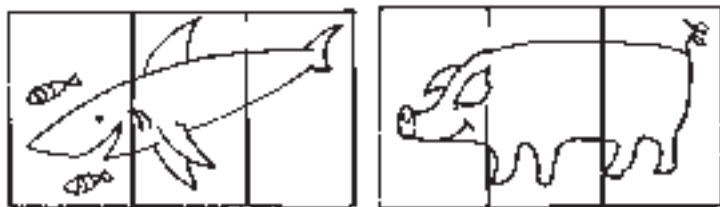
1. Choose an illustration, cut it out and glue it to the card.

figure 23

2. Once it has dried, make the jigsaw puzzle by cutting the card into geometric figures. The pieces should not be too small, but the number depends on the age of the intended recipients (figure 23).



3. A drawing can be used for the jigsaw instead of a ready-made illustration. In this case sheets of white paper are needed to make the drawings. Alternatively, the design can take the form of a collage with paper of different colours.



METAMORPHOSIS

Materials:

- 4 card rectangles measuring 40 x 16 cm
- coloured pens
- round tipped scissors
- glue
- sturdy wire about 80 cm long
- universal pliers
- ruler
- box cutter or craft knife

Instructions



figure 24

1. Make a fold lengthways along the centre of each rectangle, as shown by the dotted line in figure 24. Then draw 3 lines at ten cm intervals to divide the rectangles into 4 equal parts.

2. Draw a head in the uppermost square of each rectangle. In the second square draw a torso, in the third waist to knees, and in the bottom square draw from the knees to the feet (figure 25).

Make sure that the waists and knees are at the same point and that the arms are in identical positions in all the rectangles.

3. Separate the four parts using the box cutter or craft knife.

Care must be taken in carrying out the following steps, to avoid making mistakes in joining the different pieces.

4. Glue the back of the right half of part **a** of rectangle **1** to the back of the left half of part **a** of rectangle **2**. Do the same with parts **b**, **c** and **d**.

5. Repeat the operation with parts **a**, **b**, **c** and **d** of rectangles **3** and **4**.

You will now have two sets of separate pieces each in the form of a T, something like those in figure 26.

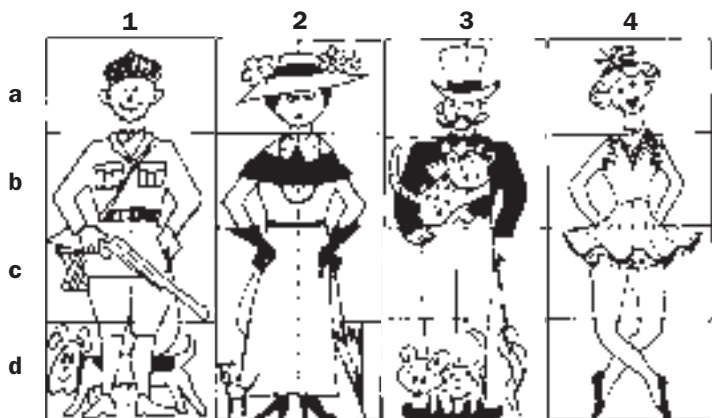


figure 25

6. Place the wire in the groove formed at the folds of (a, 1) and (a, 2). To the back of these, glue the T formed by (a, 3) and (a, 4) (figure 26).
7. Follow the same procedure to join parts **b**, **c** and **d**. The wire will thus be positioned inside the groove, at the centre of the cross.
8. Twist the bottom of the wire into a ring to act as a stand and hold the cards in place (figure 26a).

The four pieces now spin around a central axis to give a series of comical transformations (figure 27).

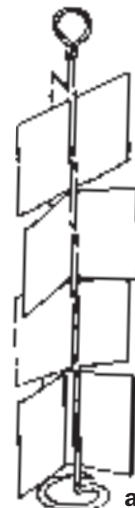


figure 26

9. The drawings may be replaced with magazine cuttings, or collages of coloured paper.



figure 27

Original idea: Place mats: REME team, Paraguay, *Ideas* magazine issue no 5, May 1990. Paper beads: *Revista Creativa* issue no 5, Planeta-De Agostini publishers, Spain. Windmill and butterfly wind ornament: *Decoremos con Guirnaldas y Veletas y Molinillos de Viento*, CEAC publishers, Spain. Jigsaw puzzle and Metamorphosis: *Diez Dedos de Oro*, by W. Sornin and J. Lassche, Vilamala publishers, Spain.

Drafting: Loreto González.

Editing: Gerardo González.

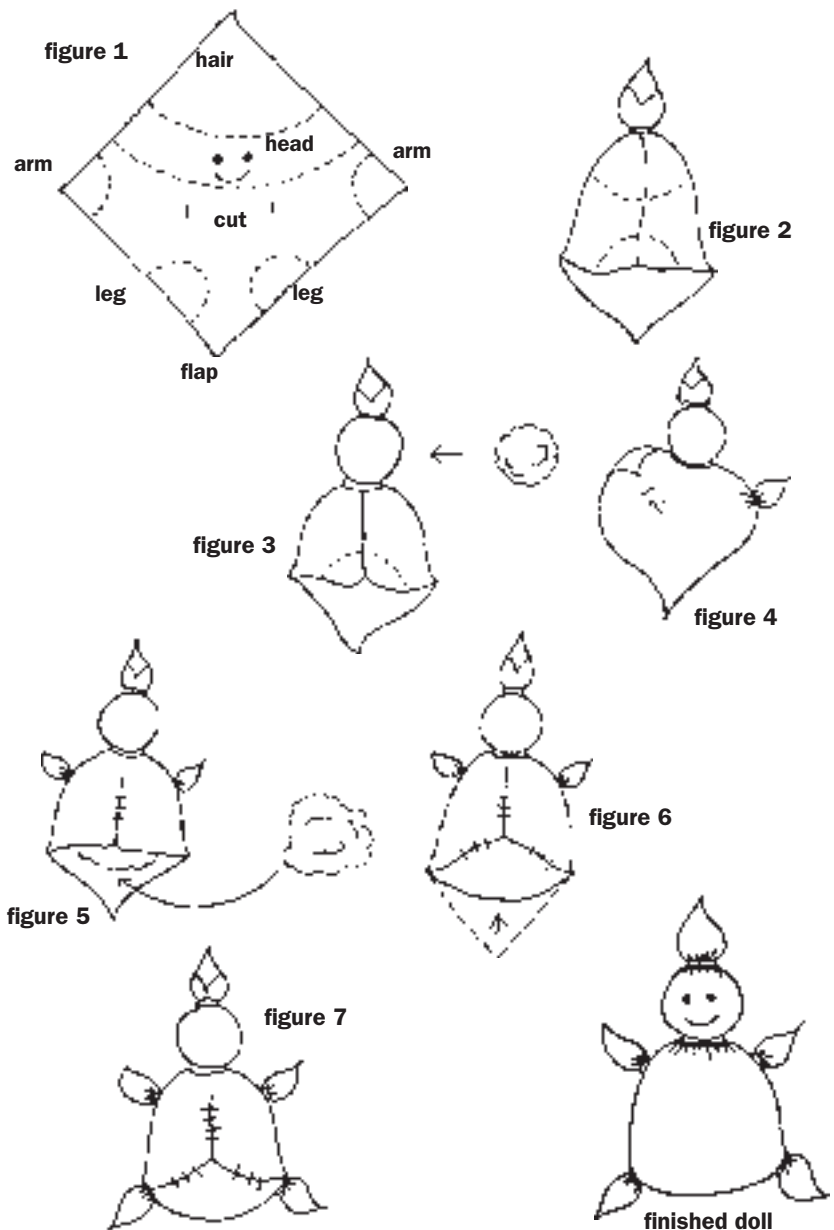
TECHNICAL APPENDIX

RAG DOLL

- Materials:**
- a square of coloured fabric
 - stuffing
 - scissors
 - thread
 - needle
 - fabric painting pens
 - dressmaker's chalk

Instructions

1. On the square of fabric, draw the dotted lines that represent the different parts of the doll, as shown in figure 1. Make two small cuts as shown in the figure.
2. Form the tuft of hair by winding the thread around a few times (figure 2).
3. Make a ball of stuffing for the head. Put it inside the fabric under the hair and shape the head with a few twists of thread for the neck (figure 3).
4. Slip the corners that will be the arms through the holes in the fabric, from back to front (figure 4).
5. Make a ball of stuffing for the body. Place inside the fabric and sew up the back with a few strong stitches (figure 5).
6. Tuck the flap underneath the doll and sew it at the back (figure 6).
7. Fix the arms and legs with a few twists of thread (figure 7). Paint the doll's face.



PAINTED T-SHIRTS

- Materials:**
- 1 white or pale coloured T-shirt
 - paper and coloured pens
 - fabric pens
 - iron and ironing board
 - a piece of old fabric
 - sheets of newspaper

Instructions

1. Cover the worksurface with sheets of newspaper.
2. Try out on paper the design you want to use for the T-shirt (figure 8).
3. Copy the design onto the T-shirt using the fabric pens (figure 9).

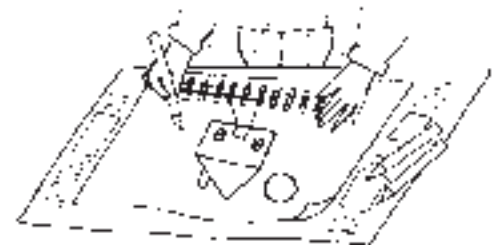


figure 8

4. Fix the drawing (an adult should do this, as it needs a hot iron). Cover the ironing board with a piece of old fabric, place the T-shirt on it with the drawing face down and iron firmly (figure 10).



figure 9



figure 10

Tips

- It makes a nice touch to add a detail on one of the sleeves of the T-shirt, to match the design on the front or the back.
- If the design is difficult to draw, or is to be repeated several times, you can cut out a template to draw round on the fabric (figure 11).
- Make sure you do not lean on the T-shirt while you are painting it, as the paint may smudge.



figure 11

POMPON RABBIT

- Materials:**
- thick card
 - pencil and paper
 - round tipped scissors
 - brown, white or grey wool (for the body)
 - black wool (for the eyes)
 - darning needle
 - pink felt
 - ribbon
 - pins
 - glue

Instructions

1. Draw two circles on the card, using the measurements shown in figure 12, and cut them out. Use these to make two pompons (see figure 17). Once they are finished, trim one of the pompons to make it slightly smaller than the other (figure 13).

figure 12

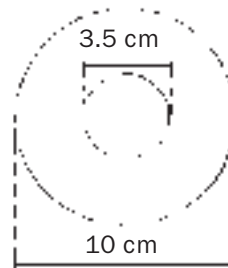


figure 13

2. Tie the two pompons to each other using the ends of wool from the centre of each. Tie a ribbon round the join and make a bow (figure 14).



figure 14



figure 15

3. To make the eyes, thread the darning needle with the black wool and make a knot at one end. Push the needle through the small pompon, bringing it out a little further round. Make another knot and cut the wool (figure 15).

4. Draw the ears on the paper and then cut them out. Pin them to the felt as a template, and cut round them. Glue them to the small pompon (figure 16).



figure 16

Tips

- You can make much smaller rabbits by using smaller circles to make the pompons. For a baby rabbit, use a circle 6 cm in diameter with a hole of 2 cm in diameter.
- To make the pompons.** Place the two card circles together (but don't glue them). Wind the wool onto the card, passing it through the hole in the middle, holding the end of the wool in your fingers. Once the hole in the middle is full, hold the two ends of wool in your fingers and cut through the wool around the edge of the card. Try to get the scissors in between the two pieces of card so that the ends of wool will all be the same length. Without removing the card, firmly bind the centre of the wool and knot. Then remove the card and trim the pompon with scissors (figure 17).

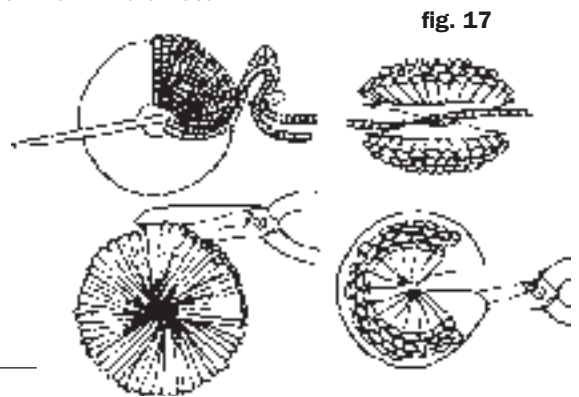


fig. 17

POMPON CATERPILLAR

- Materials:**
- thick card
 - pencil and paper
 - round tipped scissors
 - wool of different colours
 - darning needle
 - black and white felt
 - glue
 - pins

Instructions

1. Using the model in figure 12, but different measurements, draw and cut out:

- two circles 10 cm in diameter with a hole of 3.5 cm in diameter in the middle;
- two circles 8 cm in diameter with a hole of 2.5 cm in diameter in the middle;
- two circles 6 cm in diameter with a hole of 2 cm in diameter in the middle
- two circles 4 cm in diameter with a hole of 1.5 cm in diameter in the middle.

Using whatever colours you like, make one pompon with the 10 cm template, four with the 8 cm one, three with the 6 cm one and three with the 4 cm one (figure 18).



figure 18

figure 19



2. Thread the needle with a long piece of wool and make a knot at one end. Push the needle through the centre of the large pompon and pull firmly. Then thread it through all the rest of the pompons, with the little ones last. Make a knot at the end to prevent the pompons from falling off (figure 19).

3. Draw the eyes on the paper and cut them out. Pin the larger pieces onto the white felt and the smaller pieces onto the black felt. Cut them out and glue them in the centre of the large pompon (figure 20).

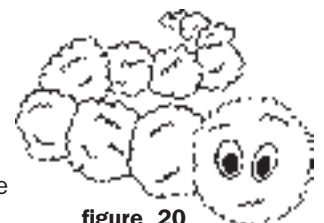


figure 20

WOOL DOLL

- Materials:**
- a piece of card
 - left-over wool
 - round-tipped scissors
 - fine wire (optional)

Instructions

1. Wind the wool around the piece of card as shown in figure 21.



figure 21

2. Remove the hank of wool and tie a knot about a tenth of the way along from one end (figure 22). Cut the wool at the loop at the opposite end.



figure 22

3. Separate 5 or 6 strands at each side and tie them a few centimetres from the ends. Trim the ends so that they are even (figure 23).

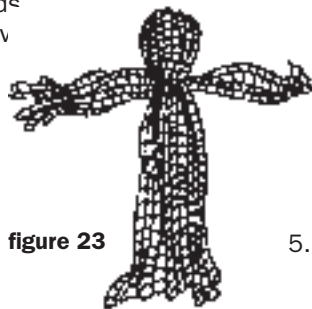


figure 23

4. Make another knot at the centre of the wool that is still loose (figure 24a).

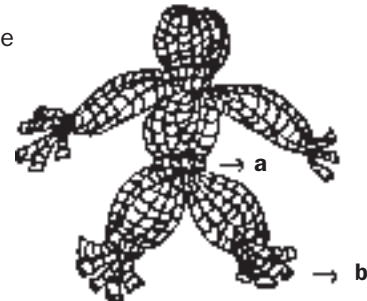


figure 24

5. Divide the strands below this knot in two equal parts and tie the ends of each (figure 24b). Trim the ends so that they are even.

Tips

- If you make a wire frame as shown in figure 25 and slip it in among the strands of wool, you can bend the finished doll's arms and legs into different positions.
- By varying the shape, position and sizes of the knots, you can make different kinds of doll and other figures, such as those in figure 26. Combining different colours of wool will give attractive results.



figure 25

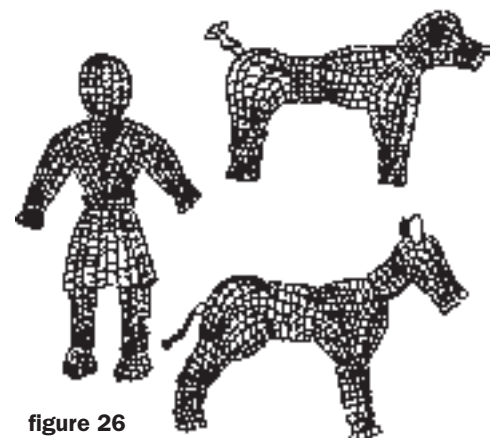


figure 26

Original idea: Rag doll: M. Isabel Ottado, REME Uruguay. Painted T-shirts: REME Paraguay. Pompon rabbit and caterpillar: *Revista Creativa No 8*, Planeta-De Agostini publishers, Spain. Wool doll: *Trabajos Manuales*, CEAC publishers, Spain.

Drafting: Loreto González.

Editing: Gerardo González.

TECHNICAL APPENDIX

FUN BALLOONS

- Materials:**
- 4 long balloons, 1 large and 3 small
 - water-based paint
 - paintbrush

Instructions

1. Blow up the balloons (but not too much). It doesn't matter if you can't blow up the end of the largest balloon, as this will serve as the animal's tail (figure 1).



figure 1

To twist a balloon: hold the balloon firmly and gently in both hands and twist in opposite directions, as shown in figure 3.

2. Twist the three short balloons in the middle, and the large one a quarter of the way along from the end with the knot (figure 2).



figure 2



figure 3

3. To make the ears, join a small balloon to the large one by winding the two twists around each other, as shown in figure 4.

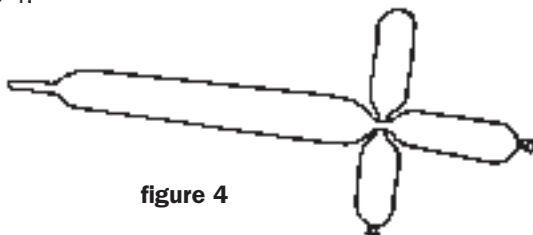


figure 4

4. Twist the other end of the large balloon a quarter of the way along its length, and join a small balloon to this twist to look like the back legs (figure 5).

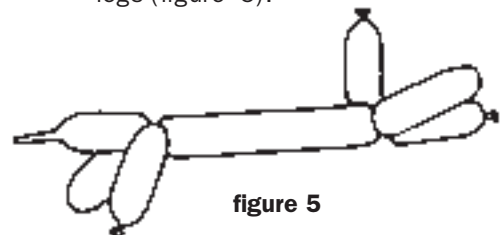


figure 5

5. Twist the large balloon at one of the points shown in figure 6 to make a giraffe or a dog, and join the remaining balloon to make the front feet.

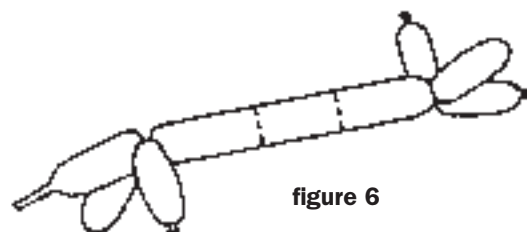


figure 6

- Paint the eyes and mouth. The knot you made when you blew up the balloon will serve as a nose (figure 7).

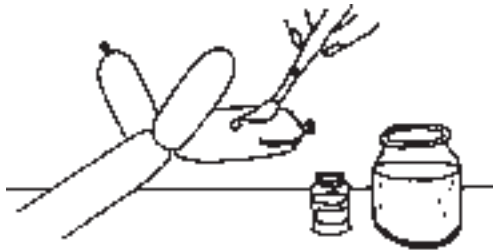
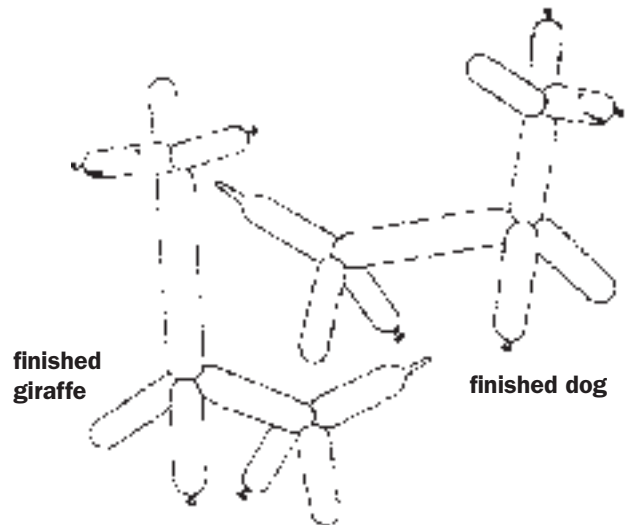


figure 7



finished giraffe

finished dog

MOBILES

Materials:

- thin card
- paper of different colours
- pencil
- rubber
- paint
- paintbrush
- box cutter or craft knife
- round tipped scissors
- thin wire
- plastic thread
- universal pliers
- glue

Instructions

- On the card, draw the outline of the forms you want to make (figure 8). Cut it out.
- Paint both sides of the shapes, or make a design with coloured paper, to complete the animals or objects (figure 9). Leave to dry.



figure 8

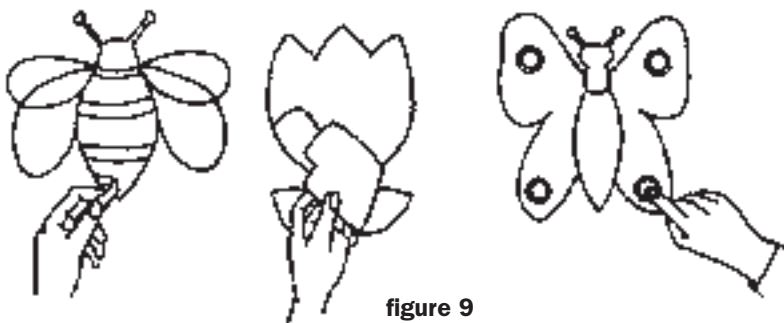


figure 9

- Make a small hole at the top of each shape. Slip the end of the plastic thread through this hole and knot it. Then tie the thread with the figures to the pieces of wire, and tie these in turn to other pieces of wire with more thread to make a mobile, as shown in figure 10.

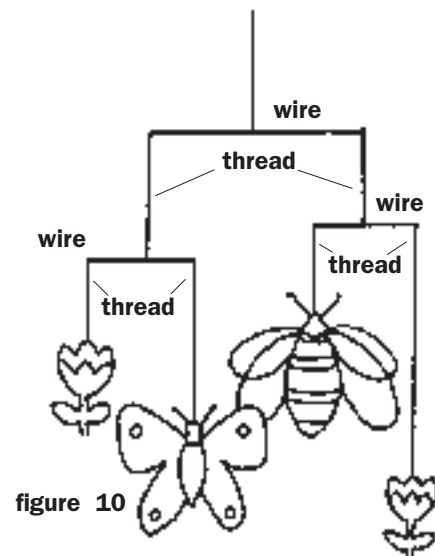


figure 10

PASTA BEADS

- Materials:**
- dried pasta
 - paint
 - paintbrush
 - fine knitting needle
 - large darning needle
 - cotton thread or wool
 - round tipped scissors

Instructions

1. Sort the pasta shapes and decide which ones to use and what colours to paint them (figure 11).
2. Slip the pasta pieces onto a knitting needle and carefully paint each one. If you are painting an individual piece of pasta with different colours, start with the palest one (figure 12).



figure 11

3. Leave the painted pasta to dry and then remove it from the knitting needle.



figure 12

4. Lay the pasta out on a flat surface and arrange it into the order you want (figure 13).



figure 13

5. Use the darning needle and thread or wool to join the pasta beads together (figure 14). For the ends of the wool use small pasta pieces and make a knot so that they will not slip off.

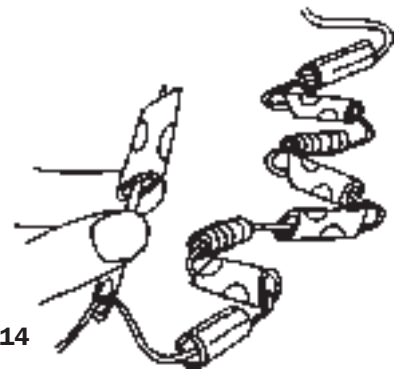


figure 14

Tips

- The beads can be used to make garlands, necklaces, bracelets, decorations for the Den, etc.
- These objects can also be made using dried pulses, which can be painted and then strung using a needle.

KALEIDOSCOPE

Materials:

- 1 cardboard tube
- 1 glass disc to fit inside the tube
- 2 glass discs of the same diameter as the outside of the tube
- 3 rectangular mirrors, 2 cm shorter than the tube
- pieces of coloured card, glass beads of different textures and colours or cling-film (ceran wrap)
- adhesive tape

Instructions

1. Form a triangular shape with the three mirrors, which must be facing inwards. Fix in place with adhesive tape (figure 15).
2. Slide the mirrors into the cardboard tube, as shown in figure 16.
3. Slide the glass disc into the 2 cm space that is left, to support the rectangular mirrors (figure 17). Make sure that the mirrors and the glass disc are immobile.
4. Place the glass beads or pieces of cling-film inside the tube, on top of the glass (figure 18).
5. Cover that end of the tube with a new glass disc and tape in place (figure 19).
6. Cut out a cardboard disc the same diameter as the remaining glass disc. Make a hole in the centre of the cardboard disc. Fix the cardboard disc to the glass one (figure 20).
7. Use the glass/cardboard disc you have just made to cover the other end of the tube and fix in place with adhesive tape (figure 21).

The outside of the tube can be covered with coloured paper or decorated with a special design.



figure 15



figure 16



figure 17



figure 18

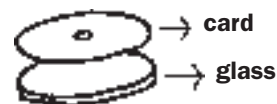


figure 20



figure 19

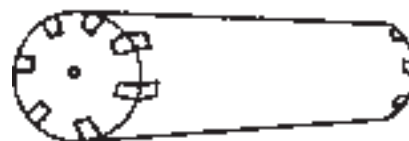


figure 21

Original idea: Fun balloons: REME, Paraguay, *Revista Creativa No 21*, Spain. Mobiles: REME, Panama. Pasta beads: *Revista Creativa No 6*, Spain. Kaleidoscope: *Manualidades Coné No 2*, Chile.

Drafting: Loreto González.

Editing: Gerardo González.

OTHER IDEAS

IDEAS

IDEAS



OTHER IDEAS

COMICS FOR EVERYONE

Original idea: REME team, Costa Rica.

Boys and girls of Cub Scout age love comics... so why not get them to make their own! As well as encouraging them to let loose their imagination, this sort of activity helps them to master their use of language and their communicational skills, draw links between what they can imagine and what they really perceive, put across their feelings and their way of looking at the world and practise their design and painting abilities. A number of variations on the comics theme can be carried out using simple materials:

- The children can be asked to draw a comic strip of six or seven frames, working individually, then show each other what they have done. This could be particularly interesting after a Pack camping excursion, when each child could draw what he or she liked most or found most surprising about the outing. Another possibility is after a vacation period, when each child can render an account of what he or she did during the Pack recess.
- The children could also work in sixes, creating comic strips of episodes of *The Jungle Books*, the adventures of one of the jungle characters, tales from the life of Francis of Assisi or other stories. In this case, it will probably be a good idea for the six to write a script first, with the help of a leader, and share out the task of drawing the different frames of the story. Then they can join them all together and glue them onto a large sheet of paper.
- If the Pack decides to make a comic together, they can work on subjects such as the Pack Law or the Declaration of the Rights of the Child. Each six can prepare a few articles and then the Pack can mount an exhibition at the Scout Group's meeting place to show their work to the rest of the Units.
- This activity can also be used as a "democratic game" to select the activities that the Pack will carry out during the next programme cycle. The proposed activities are presented in the form of a comic strip. Then each six sets up a stand to sell their proposals. The winning comic strips are those which prove most popular among the public – the activity "best sellers" (see Handbook for Cub Scout Leaders, ISO, 1998, pages 215 to 224).

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I can talk in detail about the adventures we have had in the Pack.
2. I like to draw and paint.

Late childhood

1. I relate imaginary things to things that really happen.
2. I can draw my own conclusions from the stories I read.
3. I like games in which I have to think quickly.
4. I show the different things that I can do.
5. You can tell what I think and feel from the activities I carry out.
6. I realize when other people speak well, and I like it.

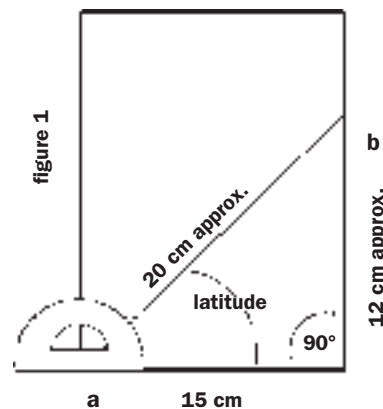
WHAT TIME IS IT?

Original idea: Pablo Llamoca, REME Peru.

We have all seen a sundial and asked ourselves how difficult it would be to make one, or what the “magic” process is that makes it work. In fact, it is much easier than you might think to make a sundial and this activity provides a model for one. If the activity is carried out in camp, the children could make sundial on the first day and then carry out complementary activities in which it will be used. Making a sundial can provide an introduction to subjects related to geography and astronomy, or serve as a motivation for other activities revolving around man’s inventions down through history. If the activity is carried out at the Pack’s usual meeting place, the sundial can be made with stronger materials so that it will last longer.

Materials: a piece of thin card, a piece of card or wood measuring 30 x 15 cm, protractor, compass, transparent adhesive tape, scissors or craft knife.

Instructions:



Use the thin card to make a right-angled triangle. This will serve as a gnomon, which is the part of the sundial that shows the time with its shadow (see figure 3a). To do this:

1. Find the latitude of the place you are in. This will determine the angle between the longest side of the triangle (the diagonal side in the picture) and the base. For example, if the latitude is 40 degrees, the angle should be 40 degrees too (see figure 1).
2. Draw a base line 15 cm long (figure 1a);
3. Draw a line about 12 cm up from the 90° angle at the corner, i.e. the shortest side (figure 1b);
4. Use the protractor to mark the angle corresponding to the latitude (see step 1), and draw a line at that angle to close the triangle. This line will be roughly 20 cm long.
5. Cut out the triangle.

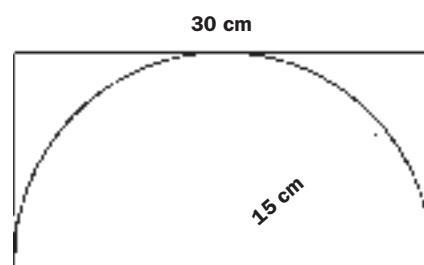
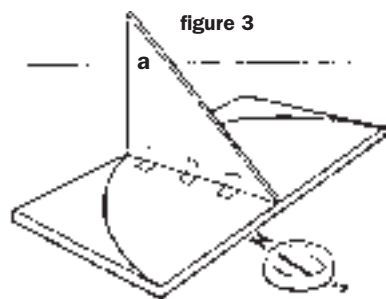


figure 2

Use the piece of card or wood to make the base of the sundial. To do this:

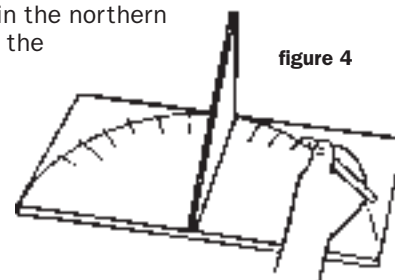
1. Draw a vertical line on the base, dividing it in two equal parts measuring 15 cm each.
2. Draw a semicircle with a 15 cm radius (see figure 2).
3. Using the adhesive tape, stick the triangle to the base of the sundial exactly over the vertical line dividing the semicircle in two. The 40° angle should point towards the centre of the semicircle (see figure 3).



Once you have made the sundial, you have to install it outside in the place you have chosen for it. Use the compass to position the triangle north-south (see figure 3) with the vertical or highest side pointing north (southern hemisphere) or south (northern hemisphere).

To make the sundial as precise as possible, you need to get it to point to true north rather than magnetic north. You can do this by regulating the position of the sundial during the night, using the Pole Star if you are in the northern hemisphere, or the Southern Cross if you are in the southern hemisphere.

Once you have the sundial positioned correctly, you need to mark each hour according to the shadow projected by the triangle. There will be numbers from about 6 in the morning to about 6 in the evening, depending on what time the sun rises and sets in your area. It is important to make sure that the marks are equidistant from each other (see figure 4).



THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I talk to other people about the things that I notice.
2. I take part in activities which help me learn something new
3. I like to discover new objects and learn how to use them.
4. I am able to use the objects I know, and I know what they are for and can explain it to other people.

Late childhood

1. I like to learn new things.
2. I investigate and find out how things work.
3. I like to know why things happen.
4. I try to find ways to solve the problems that arise in the things I do.

PLEASE TAKE A SEAT!

Original idea: María Victoria Machuca, REME Peru.

The children use inexpensive and readily available materials to make their own cushions, which they can use for all the activities in which they have to sit on the floor. The cushions will be kept in the Den and will also serve a decorative purpose, to make the Den look more welcoming.

Before the activity, the Leaders ask the children to bring the following materials: a piece of sacking or jute measuring about 40 x 80 cm (the idea is to use a tough, low-cost fabric, such as the sacks used for flour or potatoes, or any other similar type of cloth which is no longer being used); large needle; coloured thread or wool; foam rubber, scraps of fabric or any other material that can be used to stuff the cushion; fabric paint; fabric scissors.

First of all the children have to personalize their cushions. There are many ways of doing this: they can make a drawing or write their name on the fabric using fabric paint, make a collage with pieces of coloured fabric sewn onto the sacking or embroider their name on it. When everyone has finished their design, they fold the sacking in two with the painted or embroidered side facing inwards. Then they sew up the sides of the cushion, leaving a space to put the stuffing in. Next, the cushion cover is turned inside out, so that the side with the design is facing outwards again. The stuffing is pushed in through the hole, then the cover is sewn up completely. Now the cushions are finished, everyone please take a seat!

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

1. I take part in the skills workshops in the Pack.
2. I know what the tools I use are for.

Late childhood

1. I use my manual skills all the time.
2. The work I do with my hands is getting better all the time.

THE LAZY COOKS

Original idea: REME Coordination Headquarters.

Kim or observation games are well-established classics among the Pack activities... but there are always new ways to play them. This entertaining activity is a “Smell Kim” to carry out with the Pack.

The Pack divides into two groups: the lazy cooks and the diners. On a table at the edge of the play area, the Leaders place foods, spices or seasonings that have a characteristic smell the children should be able to identify easily (garlic, onion, ground coffee, cinnamon, vanilla, oregano, coriander, mint, mature cheese, orange or lemon rind, bananas, ground pepper, etc.). Each cook wears a little bag around his or her neck, containing one of the smells on the table.

When a Leader gives the sign, the two groups mix as it is announced that the diners must find the “lazy cooks” and make them go back to their work. Each player must therefore identify the items on the table and match them with their respective cooks. When a player thinks that he or she has found the cook, he or she shouts out the cook’s name and points out the dish the lazy chef has to go back to, for example, “Head Cook Smith, back to your onions!”

If the diner is correct, he or she wins three points for the six and the cook must go and stand beside the corresponding foodstuff. If the diner is wrong, however, he or she loses a point. When all the cooks have been identified, a second round is played, swapping roles. This activity may be carried out in sixes -with two sixes playing the part of the cooks and the other two playing the diners, and vice versa- and the winner will be the six that gains most points all round. It is a good idea to have enough “smells” to avoid using the same ones for both rounds, if possible.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES

Mid-childhood

I like to take part in observation games.

Late childhood

I like games in which I have to think quickly.

KIM ALONG THE TRAIL

Original idea: REME Coordination Headquarters.

In camp, the Leaders invite the sixes to explore a trail, along which they will have laid out or prepared 24 semi-hidden objects or situations that the children have to discover. In the depths of the forest they might find a strange tree whose branches sprout forks; they might find some lost shoes on a rock; a copy of *The Jungle Books* lying on a coloured neckerchief at the side of the path; a photo of the last Pack camp pinned to a tree trunk; a “stop” sign at a place where two paths cross... the possibilities are endless.

The Cubs follow the trail in complete silence, trying to remember all the objects and situations they see. They may not write anything down. The Leaders walk with them without giving anything away and ensuring that the rules of the game are kept. At the end of the trail, the children gather in sixes and make as complete a list as possible of everything they can remember. They will receive two points for each “discovery”, and the six with the most points will be the winner. Then they all return along the same route, stopping beside each object or situation so that everyone can see it. Of course, on the way back they will also gather up all the foreign objects to make sure they leave the place just as they found it.

THIS ACTIVITY HELPS ACHIEVE THE FOLLOWING EDUCATIONAL OBJECTIVES


Mid-childhood

I like to take part in observation games.

Late childhood

I like games in which I have to think quickly.

Here I write down ideas for other activities with the Pack



The illustration shows a child and a dog lying on a grid. The child is on the right, holding a pencil and writing on a piece of paper. The dog is on the left, also holding a pencil and writing on a piece of paper. A small flower is on the right side of the grid.

