

# ACCELERATED LEARNING MIND MAP

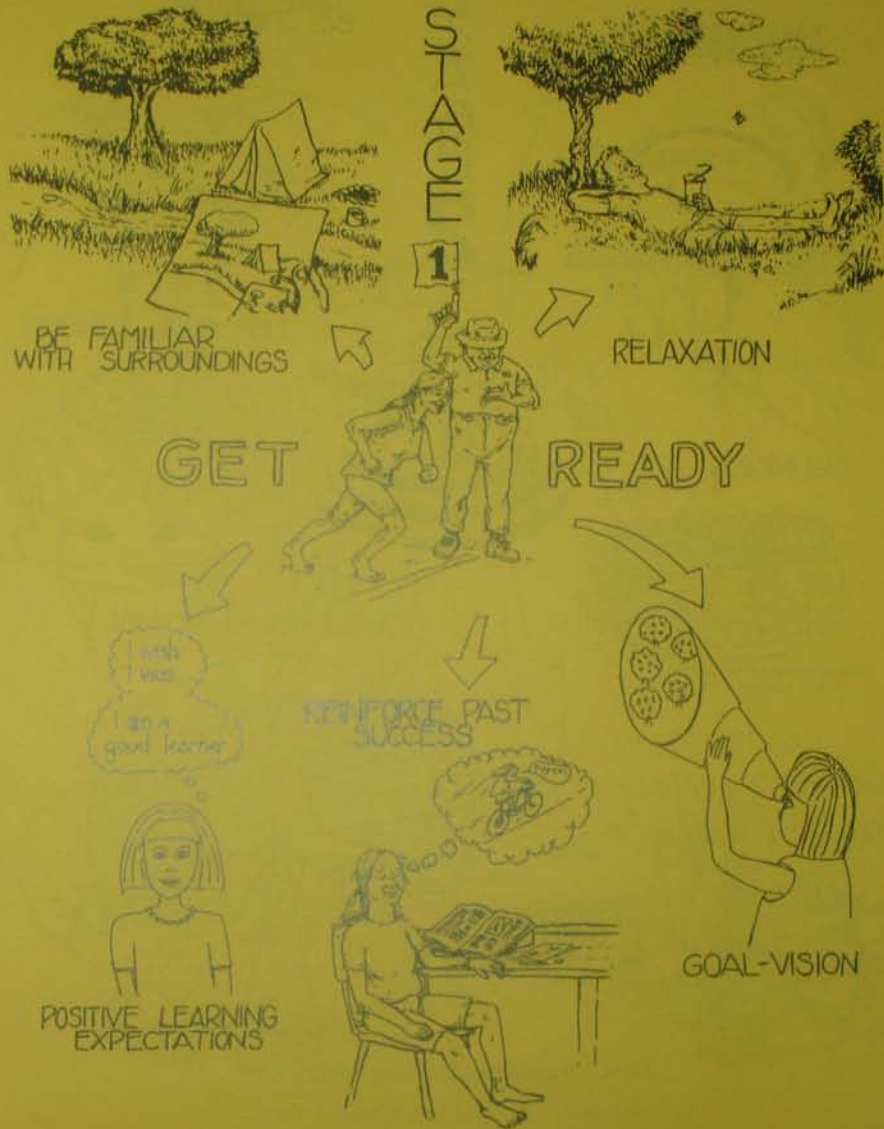


Table 1 Accelerated Learning - Step One

- Prepare to Learn with Relaxation, Develop Positive Learning Expectation, Be Familiar/Comfortable with Surroundings, Have Long-term Goal.

# ACCELERATED LEARNING MIND MAP

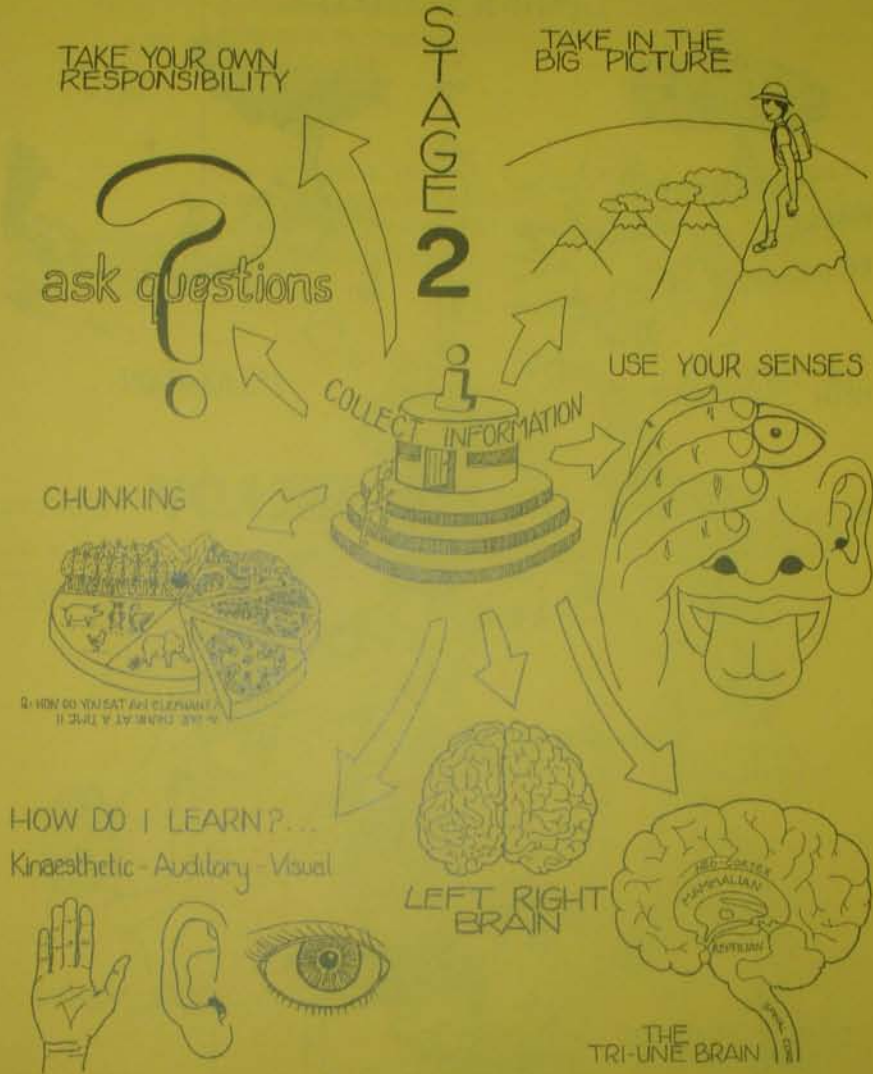


Table 2 Accelerated Learning - Step Two

- Get the Big Picture/Overview, Use all Senses and All Learning Modes, Break Task into Chunks, Ask Questions.

# ACCELERATED LEARNING MIND MAP

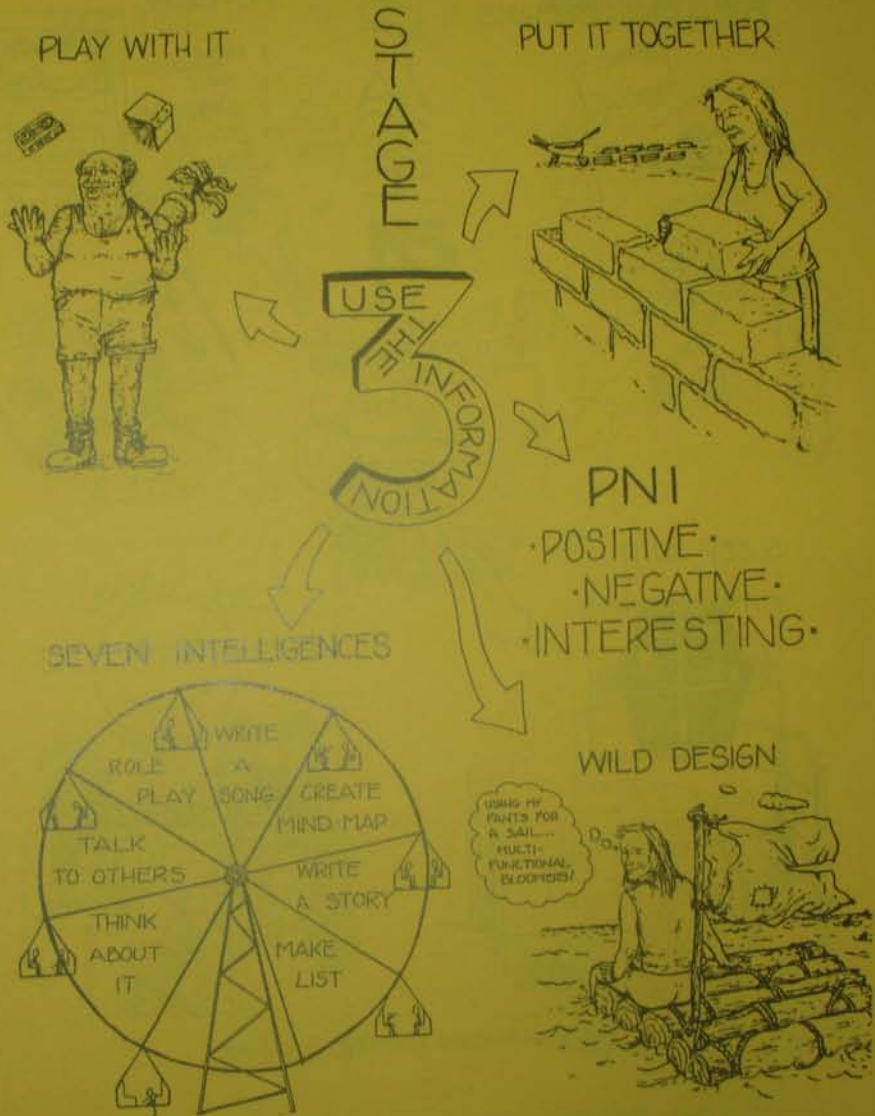


Table 3 Accelerated Learning - Step Three

- Start Using the Information, Play with It, Apply Seven Intelligences to Memory, PNI



# ACCELERATED LEARNING MIND MAP

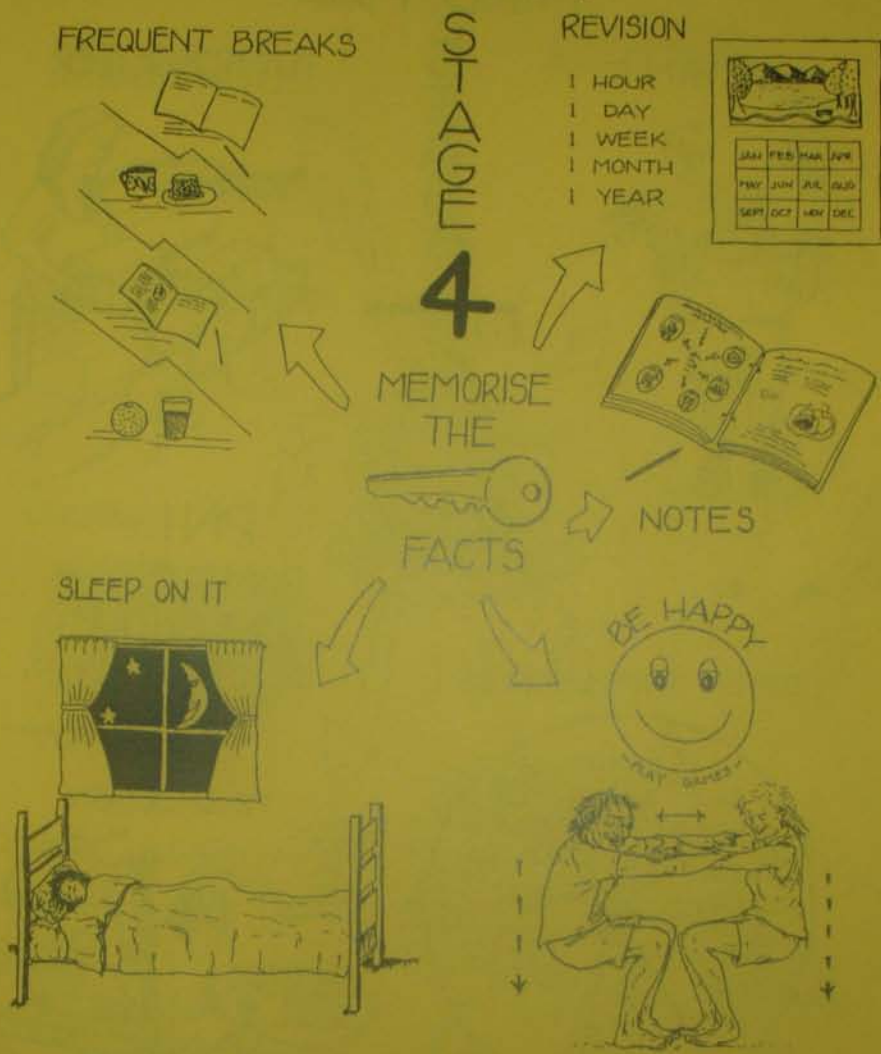


Table 4 Accelerated Learning - Step Four

- Sleep On It, Take Frequent Breaks, Revision, Make Own Notes, Enjoy



# ACCELERATED LEARNING MIND MAP

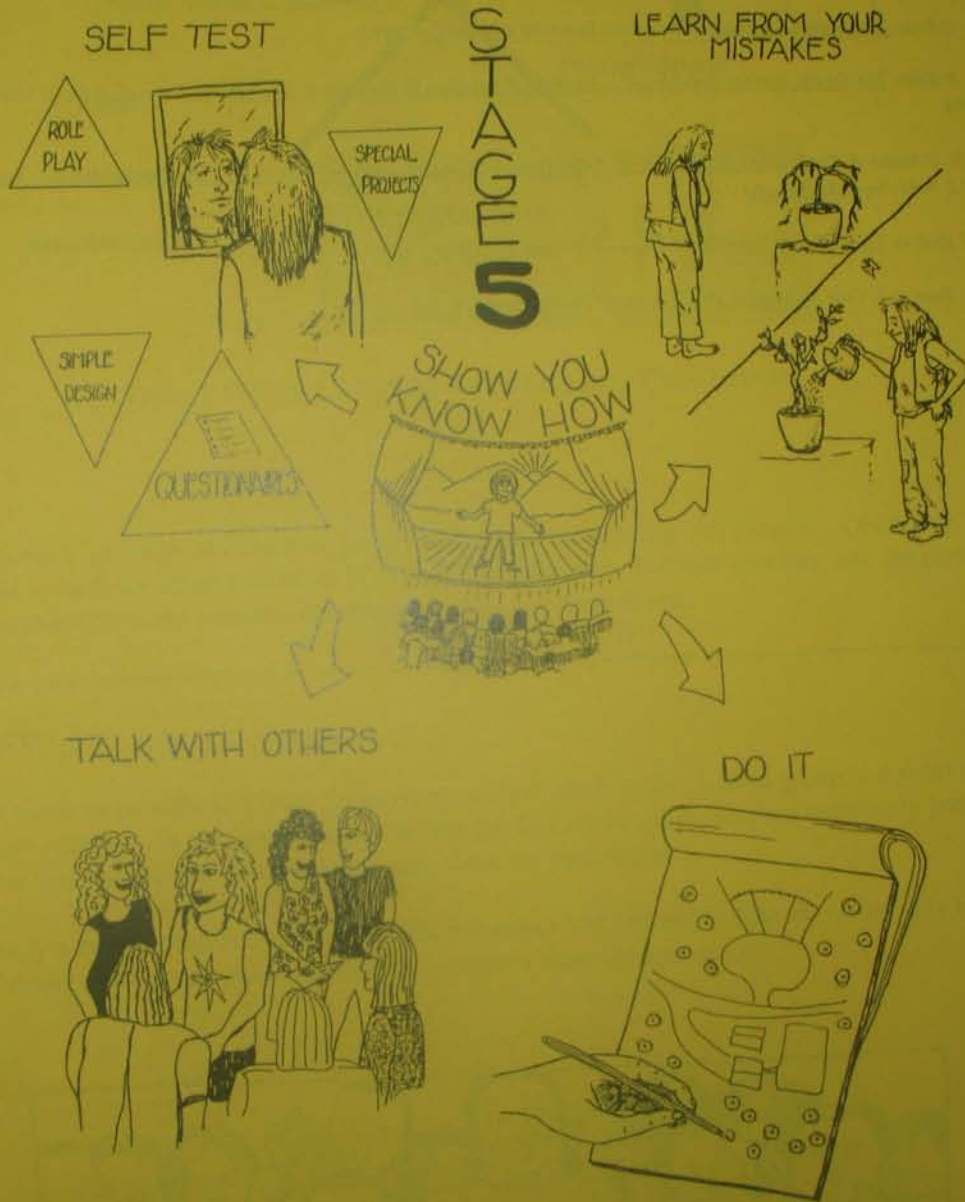


Table 5 Accelerated Learning - Step Five

- Show You Know - Discuss with Others, Practice Doing It, Self Test, Learn from Mistakes  
 Accelerated Learning - Step Six - is to look back and be aware of which processes worked best for you - use then in the future!

## References

1. G Lozanov Suggestology and Outlines of Suggestology Gordon and Breach, 1978
2. S Ostrander & L Schroeder Superlearning Sphere Books, 1979
3. C Rose Accelerated Learning Accelerated Learning systems Ltd, 1985
4. P Kline The Sandy Springs Experiment - Applying Relaxation Techniques to Education, Journal of SALT Vol 1 No 1 1976
5. D Schuster A Preliminary Evaluation of Suggestive Accelerative Lozanov Teaching, - Beginning Spanish Journal of SALT Vol1 No 1, 1976
6. J Hodges Learn Faster Now Down Under Publications, 1992
7. C Rose & L Goll Accelerate Your Learning Unwin Brothers, 1992

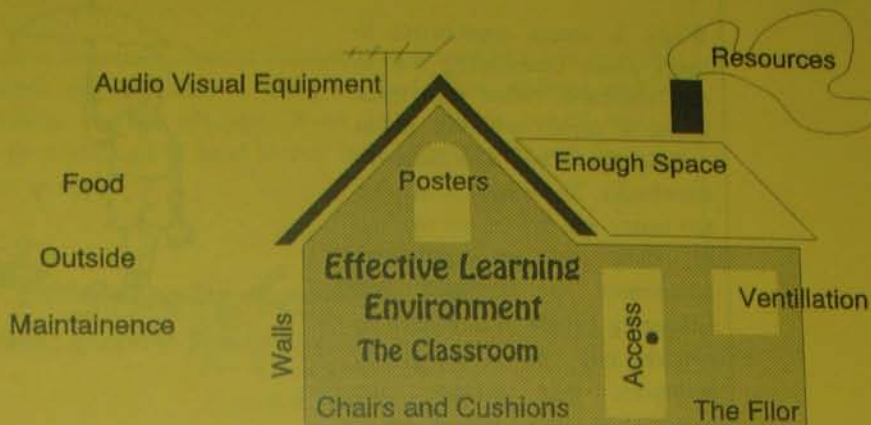


Table 1 Effective Learning Environments - The Classroom

The course's physical environment greatly influences the learning environment. Often it is not possible to be fussy about the choice of site of The Classroom, however consider how the physical environment affects the potential effectiveness of the learning process.

## Space

There needs to be sufficient room for everyone to feel comfortable. A large group in a small space will feel cramped - it also gives the feeling that the facilitators either were not sufficiently prepared for that size class or they simply do not care about the participants.

Similarly a small group in a large room will feel rather lost and empty (like the room). Try setting up dividing walls or use plants or curtains to create a more intimate space.



Figure 1 Space for Everyone



Notes

## Outside

While it seems appropriate to learn about landscaping out in the landscape, rather than stuck inside a room, working in an outside space has a number of drawbacks. Sometimes it may be too sunny and hot (many may go to sleep or get sunburnt), sometimes it is too cold (shivering people find it hard to concentrate) or too windy (everyone gets grumpy and irritable) or raining (we all get wet).



Figure 2 Working Outside ?

If a reasonable shelter is constructed, (eg a tarped roof) the issue of wind is still a problem. Also there are possible distractions from animals, birds, people passing by ... (Robin remembers her Design course with Lea Harrison which was held in a large marquee near Lea's dam - while the students did learn a great deal about Permaculture they also learnt much about the mating habits of ducks and geese!)

Some sessions are particularly appropriate outside, especially those not requiring notes on butchers paper (that may blow away) - for example roleplays, clay modelling and sandpit designs. It can be appropriate to build/grow a classroom out of plants, for times when a group really prefers to be outside - bamboo or deciduous trees are possible candidates (requires some long-term planning though). If a group really wants to be outside, somehow we find a way to do it!

## Ventilation



Figure 3 Ventilation

The classroom needs to be light and airy, but not with people sitting in a howling cross draught. Especially with larger groups of people, a room can become stuffy, people get lethargic and loose concentration.

## Access

Easy access is important. Special consideration should be given to people with impaired mobility such as using a wheel chair, walking stick or reduced ability due to old age. Even fully mobile people will be distracted from the task at hand if they have to trudge through mud and slush to get to class.



Figure 4 Access

## Temperature



Figure 5 Temperature

People cannot learn if they are uncomfortable due to extreme temperature. Ensure that temperatures can be maintained within comfortable limits or schedule courses for the more pleasant times of year.

## Chairs and Cushions

Chairs need to be comfortable enough for people to sit for an hour, but not so comfortable that sleep is induced. Chairs also need to be sturdy, especially for games like "Have you ever...?" (see page 79).

If the floor is carpeted the course can be held sitting on the floor - ensure large comfortable cushions are available, plus a few chairs for anyone who finds sitting on the floor difficult.



Figure 6 Chairs and Cushions

Notes

## Resources

Some of the physical resources we supply in the class room are : \*

- books (over three hundred on related topics )



Figure 7 Resources

- \* filing system (two full draws of material collected over the years)
- \* magazines (like Soft Technology, Grass Roots, Earth Garden, Acres, Social Alternative, various newsletters from Permaculture associations and of course the Permaculture International Journal)
- \* our computer (which gives the class access to the world via the Pegasus Computer Network)
- \* stationary etc.

Also see Tools and Resources (see page 221).

## Audio Visual Equipment

If planning to use slide projectors, videos or overhead projectors ensure that it is easy to access them. You may need facilities to black out the room. We normally schedule slides and videos for an evening session - they tend to be lighter learning sessions, hence the end of the day. If you wish to be really spontaneous the equipment needs to be on a trolley so it can be quickly wheeled in and out - do not expect a class to sit quietly while you find the projector, then the lead, then search for the double adaptor someone borrowed yesterday ..get the ideal!

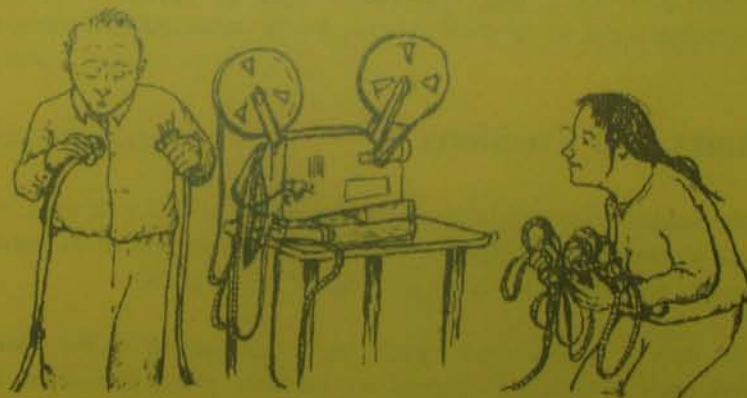


Figure 8 Audio Visual Equipment

Although we have a collection of material on overhead transparency, we find we are rarely using overhead projectors - probably depends on personal preference.



## The Floor

*Notes*

Carpeted floors look great initially but are often difficult to maintain with a whole group wandering in and out many times a day - a "shoes off at the door" policy solves that one.

Hard cold floors, such as concrete, are not healthy for anyone's feet and not inviting or relaxing.

We normally work on a wooden floor. We find this ideal - it makes dancing easy and enables spontaneous use of the Chalk Drawing process (see page 155).



Figure 9 Floors

## Walls



Figure 10 Walls

Ensure the walls of the classroom are clean and light - a drab, dirty atmosphere is detrimental to learning. Ideally the walls can initially be decorated with posters (see below), but we prefer to have a lot of free wall space. We do not use a blackboard because of chalk dust, and generally it is mono-colour and limited (ie once the board is full of information it has to be rubbed off, thus applying pressure on the class to take notes). We prefer to work on sheets of butchers paper (flip charts) - it is easier to get bright colours into the information (use non-toxic markers please!) and when complete the information sheet is hung on the wall for the duration of the course. This way the room becomes a reflection and record of the learning process of the course, allowing ease of revision (see page 32, 175). This allows participants to concentrate on the issue at hand (learning) rather than having to continually take notes.

Notes

## Posters

The learning process is enhanced if the classroom is enlivened with bright pleasant posters. We use a mixture, some are simply inspiring photos of forests, landscapes, sunsets... some are beautiful graphics such as the drawings of Susan Seddon Boulet<sup>1</sup>, others are well presented



Figure 11 Posters

information sheets - Max Lindeggers' Subtropical Fruit Compendium, a collage on composting (based on a National Geographic article), graphic charts on companion planting, seed saving and some copies of presentations from previous course students (Individual Research Projects - see page 159).

Note : laminate them - they last longer!

## Maintenance

Start off with a well presented room and keep it that way. The creative education approach is less formal and restrictive than the conventional approach. Consequently students quickly make "themselves at home" - including leaving things around, hanging their wet washing over the fireplace in the classroom (yes, it happened!) ... While we normally ask that everyone take responsibility for their own mess, it is also necessary to ensure someone does simple maintenance each morning, such as sweep the floor and provide jugs of water.



Figure 12 Maintenance

## Food

This manual is not about conjuring up gastronomical delights for a course (Robin is still writing that one!), however the quality of the food has a real bearing on the mood, energy and well-being of the course. Permaculture courses have a reputation for good, wholesome food, and lots of it - we urge all teachers to maintain that reputation. Learning is more effective if people feel well-fed, well-catered for and their needs met.

We always endeavour to cater for people with special dietary needs ie meat eating, non-diary, non-gluten, fruitarian, macrobiotic, fresh-airian(?).



Figure 13 Food

## References

1. Susan Seddon Boulet *The Shaman* Pomegranate Artbooks, 1989



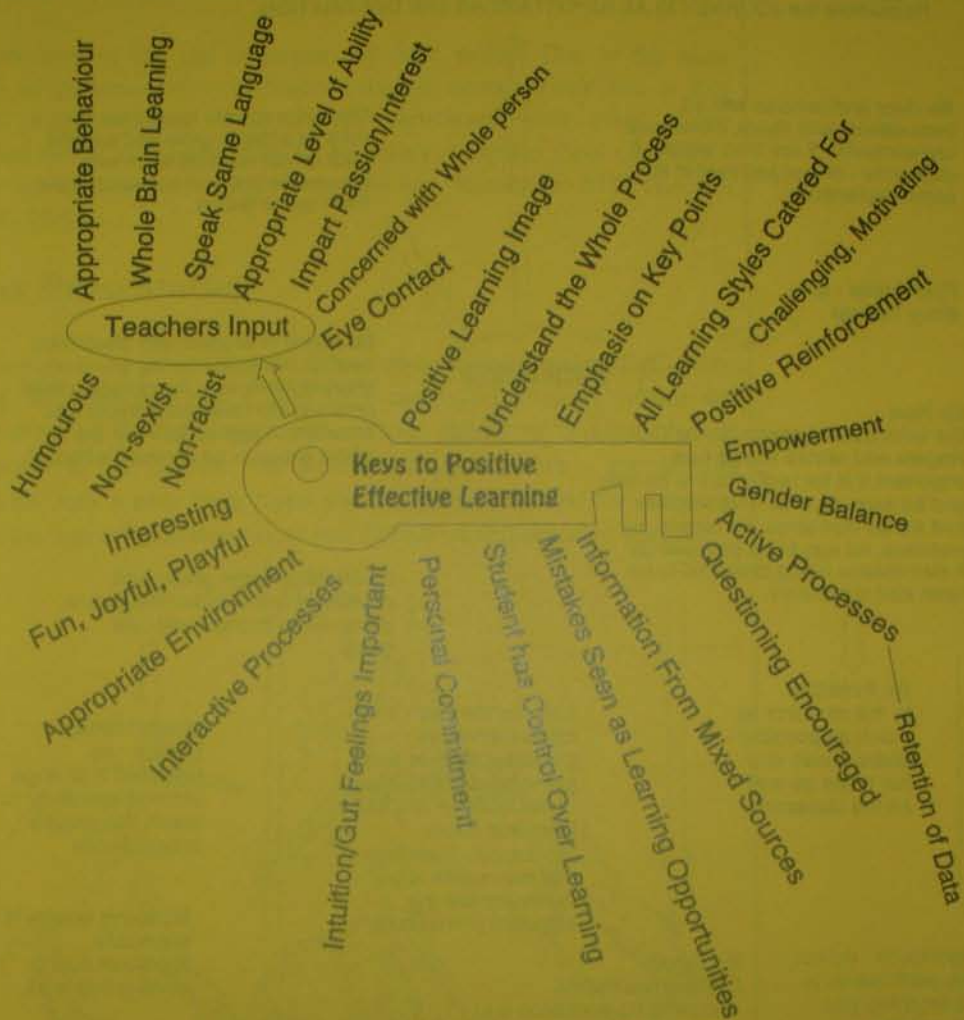


Table 1 Keys to Effective Learning

We do not consider ourselves to be involved with teaching so much as with Facilitation. We do not set out to teach but rather to create an environment that encourages learning, by guiding participants through processes that we know will allow that learning to happen.

Our experience in using this approach has lead us to understanding the key ingredients needed for effective facilitation.

Enjoy the Challenge of creative education. It requires flexibility and that you be real.  
Remember the JOURNEY IS AS IMPORTANT AS THE DESTINATION.

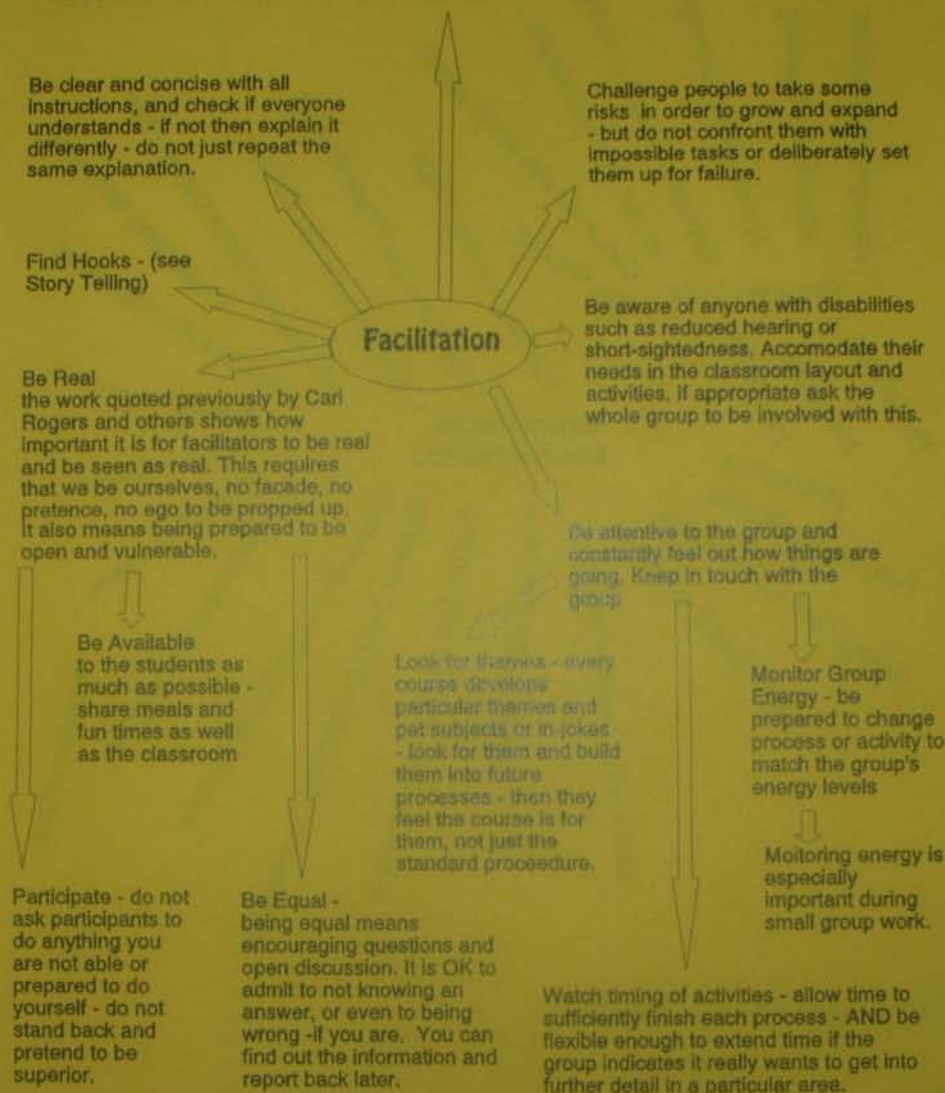


Table 2 Effective Facilitation

## Jargon

Be conscious of the use of jargon and buzz words. One of the main causes of communication difficulty between various disciplines is that people from different fields cannot understand each other. Long technical terms may sometimes be necessary - explain them carefully - do not use them just to pamper your own ego. Remember KISS (Keep It Simple, Silly).

## Dress Presentation

First impressions are important. Often misconceptions created at a first meeting will continue for a long time and could severely reduce the effectiveness of the learning situation. Dress should be comfortable and appropriate to the climate, the culture (and sub-culture - approaching street kids with a grey three piece suit does not work) and the situation. Dress says a great deal about how you feel about and perceive yourself.

*Notes*



Figure 1 Dress Presentation



Notes

## Gender Balance

Gender balance is important in the class but not always attained. More importantly, gender balance in the facilitation team should be strived for. Our experience is that some people will relate better to one gender or another, so having both genders present means everyone should be able to both understand and relate to at least



Figure 2 Gender Balance

half the team. It also seems to encourage a better balance between the rational input and the intuitive input - it is important to acknowledge both and encourage all participants to do the same.

At times we have used the Gender Switch Visualisation (see page 118) quite effectively if there have been problems with or interest in sexism or inequality.

## Eye Contact

It is important to have eye contact with each member of the group. People feel left out if they do not receive a regular glance from the facilitator.

Watch that you do not just give eye contact to the people who look the most interested or talk the most.

When someone asks a question, answer it for everyone, giving eye contact to the whole group, not just the questioner, this prevents losing some of the group in small side discussion.

Research has shown that male members of a class receive the majority of eye contact, even when male speakers have pretty women in the group and even when the speaker feels they are giving equal contact.

Eye contact helps to involve the whole group and is a way to help the quieter ones feel included.

NOTE: In some cultures direct eye contact by strangers or even visiting teachers may be considered offensive - be aware of the local customs when working outside your own culture (see chapter on Working with Other Cultures, page 253).

## Active Processes

Notes

As previously mentioned (see page 17) the brain can access and retain information through a variety of modes and by application of various intelligences - most people tend to use only one or two of the access modes and have only a few of the available intelligence types fully available. Learning is much more effective if the learning process targets all access modes and stimulates as many of the intelligence types as possible. The use of active processes ensures all participants are considered, as all learning patterns are involved. In addition, by appealing to someone's less used access mode the information is being reinforced and supported (it is possibly also encouraging that person to start using other learning patterns). For these reasons Active Processes' get the best results.






The chart below (first brought to our attention by Jenny Allen) is a summary of research from various sources in considering the question of information retention. It is in the form of an active process question (which we use during our Teaching Facilitation course) See if you can answer the question.....

### Retaining Information An Exercise

As a group consider this question  
 "What percentage chance has a learner got, of retaining information if that learner is....."

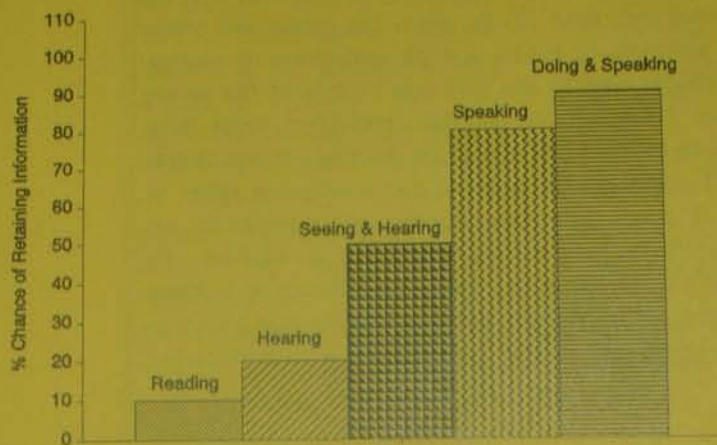
- Seeing and Hearing.
- Reading.
- Hearing.
- Doing and Speaking or
- Speaking only.

Colour the percentage number with the appropriate fill pattern

	Seeing and Hearing	50%	20%
	Reading	10%	90%
	Hearing	80%	
	Doing and Speaking		
	Speaking		

**Table 3 Information Retention Questionnaire**

### Answer to Information Retention Question



What are some of the implications of this information?

Simply handing out printed material to read is clearly inefficient, although people who consciously attach visual images will retain the data better. While imagining themselves acting on the information will have an even better chance of retaining the information.

At 20%, the chance of material being retained from the old lecture format is minimal, although adding visuals such as slides, videos or overheads greatly increases the retention possibility.

Someone actually speaking information needs to have a clear understanding, or will create an understanding for themselves as they speak. Therefore they will remember it much better than simply being told.

Using processes which encourage people to speak and take part in actions, while at the same time seeing others act and speak, generates the best possible chance of information retention. In our courses we use a lot of brainstorming which requires people to speak and participate. Small group and individual research are used so people have the opportunity to relate the information to the whole group. Roleplays, visualisations, chalk drawing, clay modelling and hands-on tasks are all processes used to get people doing, speaking and discovering information - and having fun as well!

Table 4 Information Retention (Answers)

## References

J. R. Dunn & K. Dunn *Teaching Students Through Their Individual Learning Styles*, Reston, 1978



## Processes

Having looked at the main criteria for Effective Learning, the next sequence of chapters describes processes which we have found work and are consistent with the design criteria.

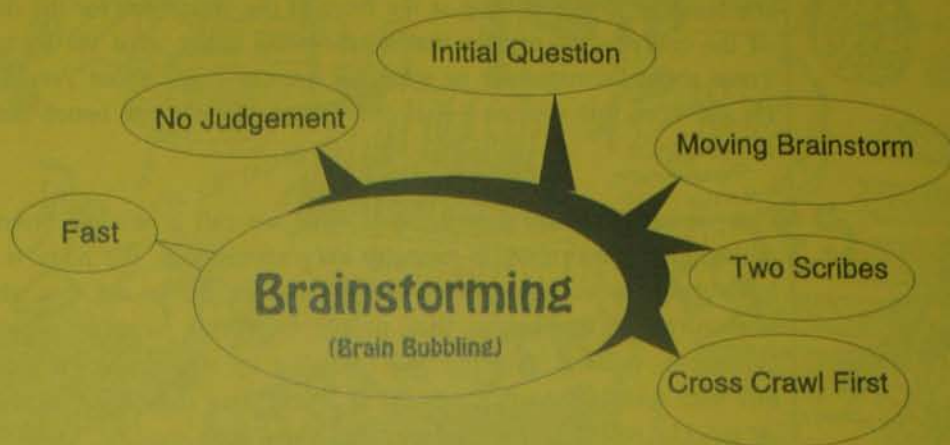


Table 1 Brainstorming

The process of Brainstorming has been around for a few decades, and is a very effective tool in creative education, as it requires involvement and participation from the class.

Successful use of this technique relies on the initial question that is posed. The question(s) need to be sufficiently specific that the class understands what the topic is, but not so detailed that the results become stifled and restricted.

The only rule in running a brainstorm is "don't judge". All answers are valid and recorded (NB the facilitator should avoid the temptation to censor answers thought to be wrong). Discussion is generally not permitted, although occasionally an answer may be so vague that it is permissible to ask for clarification - for ease of recording. Many ideas may at first appear ridiculous, however on further investigation might show a totally new and innovative perspective.

The process of brainstorming works on excitement - mental excitement. As people throw up ideas, other thoughts and ideas are created for other people, who are encouraged to say their ideas before the left-brain has a chance to censor it. So it is important to keep a brainstorm moving. If the ideas start to stop flowing either finish the process, or if you feel the topic has not been exhausted yet, ask the question again in a different way, with different emphasis - this will often rekindle the ideas.

In a good brainstorm the ideas often come so fast that one person cannot record them all. We often both need to scribe at once, and even then have trouble keeping up with the influx of ideas.

*Notes*

We often use brainstorming to get the overall picture of a topic, which then leads into a prioritisation or grouping process so that the overall topic is "chunked" into smaller, more useful sub-topics. We also use a brainstorm at the start of a course, around the heading "Permaculture" - what is Permaculture to you?, what thoughts come up when someone says the word Permaculture? The information received is recorded and the butchers' paper is hung at the front of the classroom for the duration of the course - we explain that it represents either what we as a group know about Permaculture or what we want to know about Permaculture (ie get from this course) - it is our "touch stone", our bench mark for the course.

One variation we are now using is what we call a moving brainstorm. Although brainstorming is mentally very stimulating, the body is totally left out, and kinesthetic people can get restless. So we ask that while the brainstorm is happening, that people randomly wander around the classroom, milling, thinking and throwing up new ideas. We combine this with roleplay, so that as well as mentioning their idea we ask them to quickly roleplay the concept, and then start moving again. In the meantime someone scribes or records the information graphically. The graphic at the end of this chapter was done during one such fun roleplay/active brainstorm in a Western Australia course (drawn by Amanda Dent).

Topics such as Water can be treated by asking questions like "how does water restrict what we want to do on a site?", or "what aspects of water influence our decisions" ... We use a similar approach to Topography, Climate and Microclimate, Money, Pests ("what is a pest?" ... "why do we get pest problems?").

Sometimes we break the flow of ideas in a brainstorm in order to consider a point raised in more detail. Then we jump back into the brainstorm. If the discussion on the specific point is too long or wanders off the main topic it is difficult to get back into the brainstorm. So use this diversion approach with care and caution.

Brainstorms work really well if the group does a little cross crawling (see page 101) before the commencement of the process. Or if the group appears a bit tired and uncreative, get them up cross crawling, then ask the question again - and off you go!





Figure 1 Result of a Moving Brainstorm on "Urban Strategies"



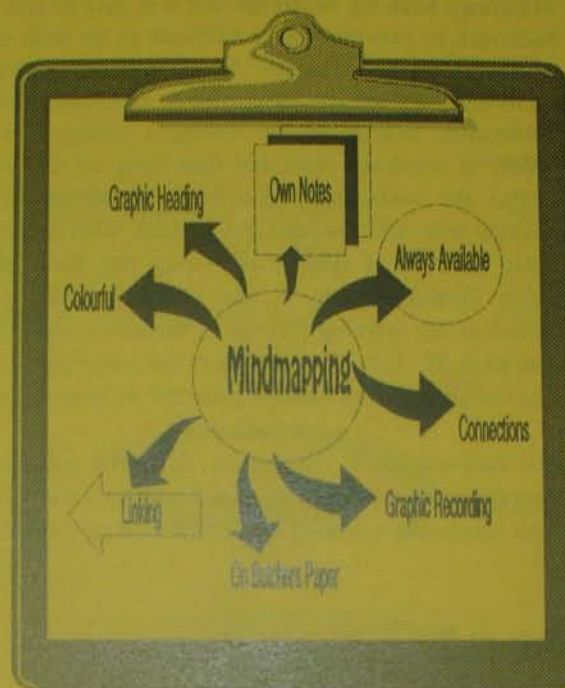


Table 1 Mindmapping

During all parts of the course we record information in Mindmaps (such as the chapter headings of this manual) . While the left-brain can sort of operate on linear lists, the brain is more attuned to seeing patterns, especially visual ones (particularly the right-brain).

When using a brainstorm process or when recording essential details in a discussion or results of small group research, we write the results randomly on the page. At other times, we may group similar or linked responses together on the paper - this is generally when we are seeking to guide the learning process in a specific direction.

As visuals are more recognisable than words ("a picture is worth a thousand words") we draw quick graphics, if possible, rather than the word (depends on our drawing skills). In addition, the central question or issue can also be contained in an appropriate graphic. See sample of Urban Mindmap at the end of the previous chapter (Brainstorming).

The brain is also stimulated by colour, and quickly gets bored and wanders off if it has to spend hours watching black on white (pen on paper) or even white on black (chalk on blackboard). All mindmaps we make are in colour. We always have at least three different coloured pens in our hand and randomly change the one we are using. Alternatively different colours can be used to group similar responses or to create sub-sets and order in the mindmap. (Note - we had fun playing with bright coloured mindmaps on the computer when starting this manual - unfortunately printing costs require that this manual be in black and white - please use your colourful imagination!)

*Notes*

Mindmaps have the advantage that it is easy to add extra information, to backtrack to previous topics (difficult to do with linear notetaking) and to show links or sequences. All the chapter headings in this manual are mindmaps, and we encourage you to make any additions to them. All the information that comes up during a course is recorded on butchers paper, in mindmap form and then hung on the wall. By the end of a course the walls (and sometimes the ceiling) of the classroom are covered with information. This process takes pressure off people to take notes before it is rubbed off - they can then concentrate on learning rather than notetaking. It also means that the room itself becomes a record of the learning process of the course, and makes revision simple (see page 32, 175). It also adds to the participants confidence to see their knowledge and contributions plastered all over the walls.

We encourage our students to also take notes in this format - it is interesting to watch them start a course taking linear notes, but soon their notebooks are being filled with colourful mindmaps and graphics!

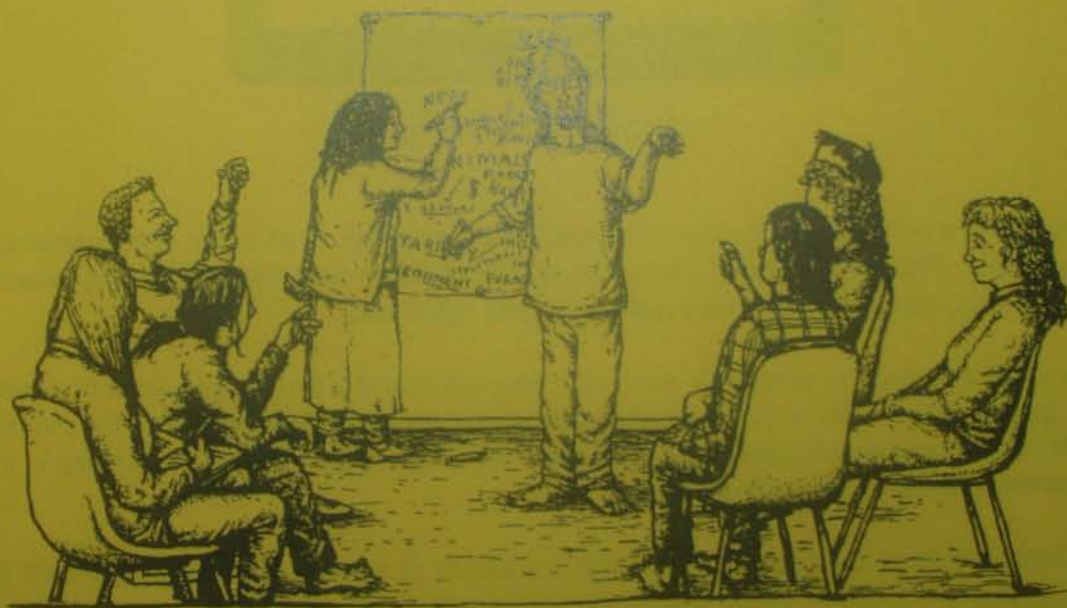


Figure 1 Brainstorming with Mindmap Recording

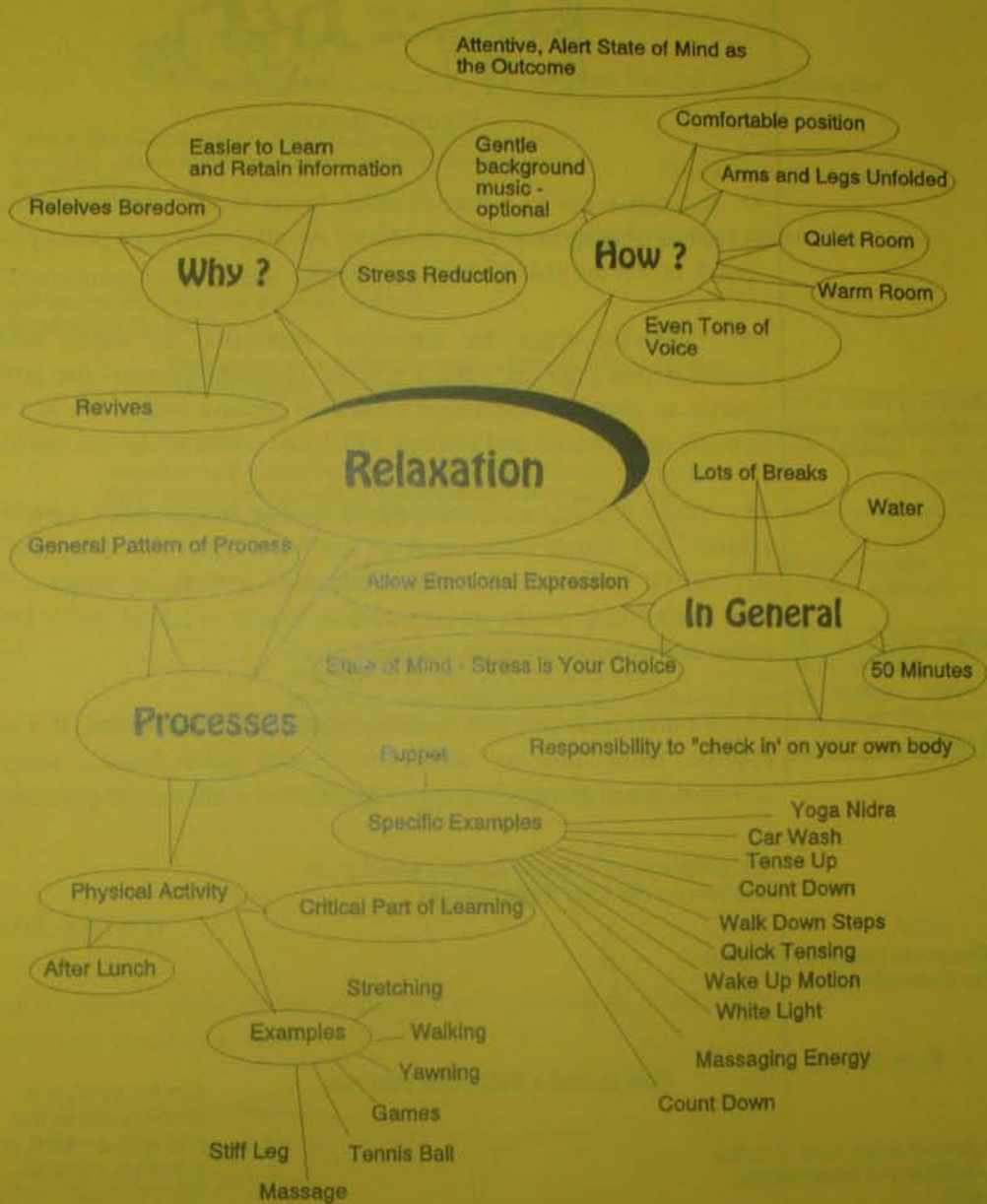


Table 1 Relaxation

Relaxation plays a key role in our ability to learn and retain information. It is the prime way to reduce the stress and tension which interferes with our learning.



Notes



Figure 1 Relaxation

\*\* Relaxation can be a state of mind. Stress is an individual choice. So as well as leading relaxation processes we also encourage participants to "check in" on the state of their own body.

\*\* Allowing space for emotional expression by using feedback processes (see page 203) and a general openness amongst the group in relation to emotions encourages relaxation because people are less likely to bottle up problems and feelings which can create stress and tension.

\*\* Scheduling in, or spontaneously having breaks helps people stay relaxed. A 5 minute water break or a quick energizing activity (see page 83) can be sufficient. A regular change of activity or process, rather than having long blocks of information, avoids overload which leads to stress and poor retention of material.

\*\* We always do our best to limit processes to 50 minutes. If a subject requires more time we interspace it with quick breaks, energizing activities, small group work (see page 163) or a mixture of processes.

*"The reduction of stress is not only conducive for better learning, it is literally vital for well-being"*  
Colin Rose

*"A relaxing pause in the middle of a suggestopedic session makes learning the material more efficient".*  
George Lozonov

Ask people to sit in a comfortable position, or lie down on the floor if appropriate

The room needs to be quiet -  
No distractions

Eyes Closed

Use an even tone of voice  
-neither too loud nor too soft

How to lead a Relaxation Process

Aim for everyone to come out at the end with an alert, attentive, relaxed state of mind - not asleep.

Bring them back out the same way you took them in (similar to visualisation pattern).

Table 2 How to lead Relaxation

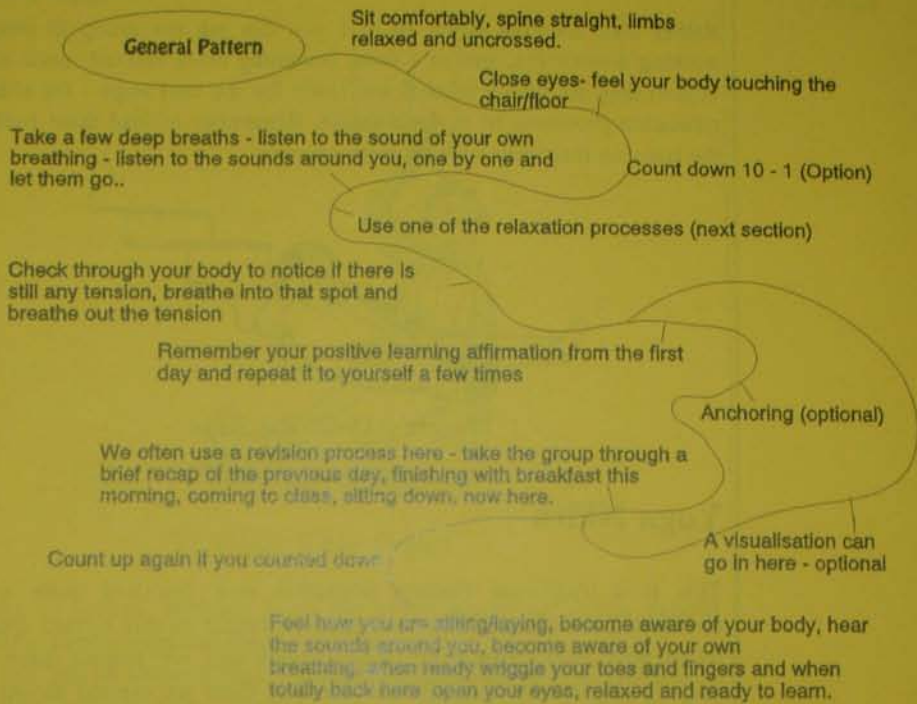


Table 3 General Relaxation Process

## Count Down

Notes

As part of leading into a relaxation process ask everyone to count down with you from ten to one, slowly.

- 10, 9 - becoming slowly relaxed
- 8, 7, 6 - becoming more and more relaxed
- 5, 4, 3 - relaxing more and more
- 2, 1 - now you are very relaxed.

Remember to count back up to 10 when you bring them back out of the relaxation.

- 1, 2 - slightly alert
- 3, 4, 5 - becoming more alert and conscious
- 6, 7, 8 - waking up more and more
- 9, 10 - alert, relaxed and ready to learn/begin.

Note : to get even deeper into the relaxation some people count down (and later up) from 21.

Notes

## Walk Down Steps

Rather than counting down 10 to 1 you can ask the group to imagine walking down steps, one at a time, becoming more relaxed, until at the bottom they are totally relaxed and ready for the next stage - for either a relaxation processes or a visualisation. Remember to lead them back up the steps on their way back to consciousness.



Figure 2 Down the Steps

## Yoga Nidra

This is a traditional Eastern relaxation now practised quite widely throughout the West. Other relaxation processes in this section (puppet, white gold light, massaging energy, ~~take up~~) we suspect have been initially inspired by Yoga Nidra. Some of these we created as our own variations, others were led through by facilitators from other workshops and courses. You will probably create your own variations, the essence being that the group is led through the different parts of the body in a way that induces relaxation.

Many Yoga Nidra processes take some length to explain and should be readily available in any good books on Yoga. Many "new age" shops now also sell audio relaxation tapes, most of which are based on Yoga Nidra. If you have trouble locating something suitable, contact us, we can supply a copy.

## Massaging Energy

Ask the group to become aware of their feet and how they connect with the ground. Ask them to imagine a tingling, massaging sensation beginning in their feet, massaging every muscle and slowly moving up through their body. Guide them bit by bit, slowly feeling the massage until their whole body is massaged and relaxed.



## The Puppet

Notes



Figure 3 The Puppet

(Thanks to Jeffrey Hodges) Lead the group according to the general relaxation instructions and then -

*" I'd like you to imagine that you are a puppet, with strings attached to each part of your body. Someone else is holding the strings, holding them tight, making you tense. As we go through your body we will cut each of these strings one by one, and you will relax and release that tension. As you breathe in imagine your left leg and ankle are attached to a string, they are tight and rigid. As you breathe out cut the string and allow that foot and ankle to go totally limp. On next in breath imagine the string attached to your left knee, as you breathe out cut that string and allow that knee and lower leg to totally relax....go through each part of the body in the same way .. left thigh, right foot, right knee, right thigh, hips, abdomen, lower back, tummy, middle back, chest, upper back, left hand and fingers, left forearm, left upper arm, right hand and fingers, right forearm, right upper arm, both shoulders, neck, facial muscles, top of head."*

Ask everyone to check through their body to see if there is any tension left, any strings still attached, and if so, on an out-breathe cut them as well. Then lead into the next part of relaxation or back out again.

Note - this whole relaxation needs to be spoken in time with people's breathing patterns.

Notes

## Quick Tensing

(Thanks to Tony Edwards) This is useful if:-  
you have little time for a full relaxation process,  
for after lunch to re-energise everyone,  
or if the energy is a bit tense.

Advise the group that we will be tensing up every muscle from the toes to the top of the head IN ONE BREATH, and then letting it all out in one breath. To achieve this the facilitator needs to talk quite quickly and hype it up a bit, given that some peoples breath is not very long. By explaining it first people will generally be able to keep up.

SO, "as you breathe in tense your toes, calves, thighs, hips, buttocks, tummy, lower back, abdomen, chest, upper back, shoulders, arms, hands, neck, face, head and now let it all release together as you breath out".

Repeat a few times - in all it takes about five minutes.

## Wake Up

One addition to any of the previous processes can be to lead the group, after they are quite relaxed, through the stages of waking up to bring them back to reality - lots of yawning and stretching is good - then wriggle various parts of the body before opening the eyes - bright, relaxed and attentive.

## 20 Minute Nap



Figure 4 20 Minute Nap

This is Jenny Allen's favourite way of relaxing, she swears by it. It is not so much a process as a lack of one - have a "Ssnap" (a short nap). A 20 minute nap can do wonders for both mind and body - but any longer and your body gets really sleepy, your mind wanders and does not want to come back. So, get someone to wake you up in twenty minutes (or buy an alarm clock).

[PS. Robin also uses this often after lunch and before the start of afternoon sessions, it really seems to revive her - Skye]

## Physical Activity

Notes

Integrating lots of physical activity during a course keeps everyone's energy high, relieves boredom, revives energy (if there has been a slow session), increases the involvement of the group and actively enhances their learning.

The post lunch session is notorious for slouching (people are digesting food, not information) and people have been known to fall asleep - especially in a stuffy room with someone talking at them.

We do our best to ensure that the post lunch session is an active one, like a walk about, field trip, hands-on activity or a roleplay that involves everyone. To use a sit down relaxation at this stage is not recommended. Here are a few ideas to get the group actively relaxed.

## Car Wash

This process was inspired by the shape of the entrance way to the workroom that we use at Crystal Waters. It is a bit like a tunnel, so we ask people to take their own responsibility for coming into class relaxed and ready to go (it can also become a ritual), by imagining it is a car wash (or massage tunnel). Every time they come into the first door the machine turns on and they are vibrated, chamoised, polished and relaxed, so that by the time they come to the last step and into the room they need to shake themselves off, stretch and relax into a chair. Some groups have really got into this one, complete with vibrating sloshing noises as they pass. Other groups are a bit reluctant to be individually so silly, so we have lead them back inside (after a tea break) in a chain. We go first and add appropriate noises and actions.

Another variation is, on the first day to ask everyone to write their positive affirmation (see page 65) on a streamer which is hung up in the tunnel from fishing line strung above head height - this creates a visual reminder, is colourful and has acts as a trigger to physically remind them of their affirmations.



Figure 5 The Car Wash



Notes

## Massage Circle

Ask everyone to stand in a circle, front to back and not too far apart. Each person massages the shoulders, neck and upperback of the person in front (sometimes everyone will move forward to get closer to their partner, the result is everyone starts walking in a circle - tell them to step INTO not around the circle). After a few minutes ask everyone to turn around and now receive a massage from the person they just massaged (so everyone gets two massages). At the end of each massage ask everyone to shake off any tension or accumulated energy and then you are ready for the next process of the day. You will need about 15 people for this to work effectively, otherwise the circle is too tight - with small groups, simply have everyone pair off. It is also difficult if people are different heights, especially in a mixed group of adults and children.

## Stiff Leg

(Thanks to Florence Teillet) Everyone walks around at random, then tell them to notice that their left leg is getting stiff, very stiff... a little later the right leg... then the buttocks... so stiff they cannot walk anymore... then the body stiffens up... then the arms... the shoulders... the neck... the head and face... really tight, badly stiff... now relax them all at once. This can be repeated once or twice, and on the final relaxation have everyone slump or collapse on the floor (as long as it is not concrete!).

## Tennis Ball

(Florence again!) With a tennis ball each, and shoes off everyone massages the soles of their feet by rolling their feet around on the tennis ball, then do the other foot.

## Movement

Stretching, yawning and shaking can all relax the body. One way to use this is to get the group standing up, shaking one leg, then the other, then an arm, then the other arm, then their whole body. If any sounds come out, allow this to flow, vibrating through the moving body. Get people to consciously shake out any tension through their hands and feet.

## Self Massage

A self massage can be effective, although not quite as satisfying. Use your fists and begin gently thumping from the calf muscles up. This can lead into pairing off, to massage each others backs and shoulders and finishing off with a gentle finger-tip shower down the body.

## White/Gold Light

Very similar to "massaging energy", but rather than asking them to feel a tingling massage, ask them to imagine a white (or gold or rose) coloured light entering through their feet, caressing and relaxing every part of their body as it moves upward, at your guidance.

## Tense Up

This is similar to the previous example, but rather than just imagining, ask people to tense up each part of their body from toes up to the head. Work with the breath - "on the in breath tense up your left foot and toes, and as you breath out let go of all the tension, your left foot and toes are totally relaxed....."up through the body. You will find it easier if the whole group breathes together so set a pace that everyone can cope with.

## Games

Many of the games mentioned as *Energizers* (see page 83) can be used to keep the fun state of relaxation rolling.

*Notes*

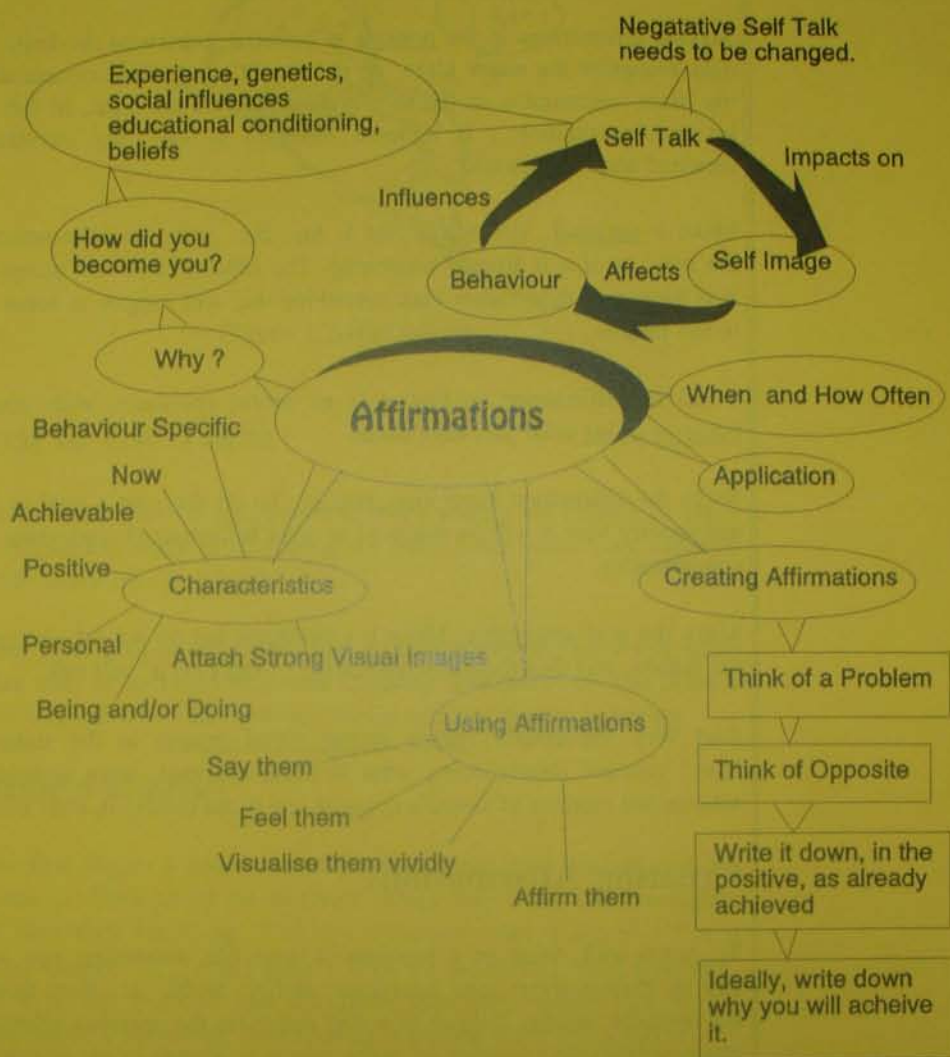


Table 1 Positive Affirmations

As we saw with Positive Expectations (see page 21) in the chapter on Effective Learning Environments, Positive Affirmations are an essential part of learning effectively.



Notes

## Characteristics

Making affirmations in the positive is essential, otherwise the brain will only recognise the major ideas, eg if I say "I won't lose concentration" my brain concentrates on the very occurrence I do not want, in this case losing concentration - it is more effective to say "my attention is focussed and concentrated".

Make it personal. Use words like I, my, me. State the affirmation "in the now" as if it is already happening. The subconscious will accept that it is happening now rather than something that will happen at some time in the future.

Word the affirmation so that it is an action statement, with yourself being or doing what you have stated.

Make the affirmation behaviour specific. To do this, set a goal or task, and specify how it will be achieved ie what behaviour characterises good concentration.

Make the goal achievable. Make it a challenge but do not set yourself up for failure, and thus further reinforces the "I can't do it" self-talk.

And very importantly, attach strong visual images to the statement. "See" yourself clearly doing what is being affirmed, trace through the actions and motions of actually doing it, act it out clearly in your mind.

## Creating Affirmations

To begin with, think of a problem in your life, something you would like to change about your behaviour, ability, health etc. Now think of the opposite, writing it down in a way that takes the previous affirmation characteristics into account ie. make sure it is written in the positive, in the now.

Then write why you will achieve the required result. For the previous example : "my attention is focussed and concentrated now, because I pay attention to what is being said, take good notes and sit close to the front so I can hear clearly".

## Using Affirmations

Firstly, say them aloud, if you can. Say them clearly and with confidence. Then visualise yourself actually succeeding with the desired action. See this as clearly and as detailed as possible. Now feel yourself doing it...go on...step into the visual image. Finally, affirm the affirmation, say it again... "Yes, I feel like that now !"



Figure 1 Affirmations

## When to Use Them

The best time to use an affirmation is when you do not believe it. Have your affirmation ready in your mind for those times when your negative self-talk comes into your head.

Another good time is just before you go to bed and just after you wake up. Say one, or up to six at a time for about 5 minutes. Do this twice a day for a month or so and you will surely notice a change occurring.

## Within a Course

On the first day of a course, after the initial relaxation process, we ask everyone to think about the negative things they often tell themselves about how they learn, eg "I've got a memory like a sieve", "I'm a hopeless learner" or "I can't spell". Then we ask them to turn it around, write it in the positive and ask them how they would like to see themselves as a learner eg "My spelling is getting better every day..".

We explain briefly some of the useful characteristics of positive affirmations and suggest people write out several if they want or need to. Sometimes we recommend they write it on the first page of their notebook, in BIG LETTERS. Other times we will provide paper, pens, crayons....so everyone can create a poster. Another variation is to ask everyone to write their affirmation on a streamer. These are then hung up in the "carwash" (see page 61) so that each time someone enters the classroom they receive a visual and tactile reminder of their affirmations.

*Notes*

We then lead people through a visualisation process (see page 65). When they have the image clearly in their minds, complete with every detail, we ask them to place their thumb and middle finger, on each hand together (any symbol can be used). This is called anchoring. We explain that, if in the future they feel stressed or find themselves slipping back into negative self-talk, simply repeating the physical action (in this case thumb and middle finger together) will help bring back the positive affirmation and clear visualisation.

We assist in the anchoring by asking them to remember their affirmation each morning during the relaxation process and suggest they repeat their affirmation a few times to themselves.



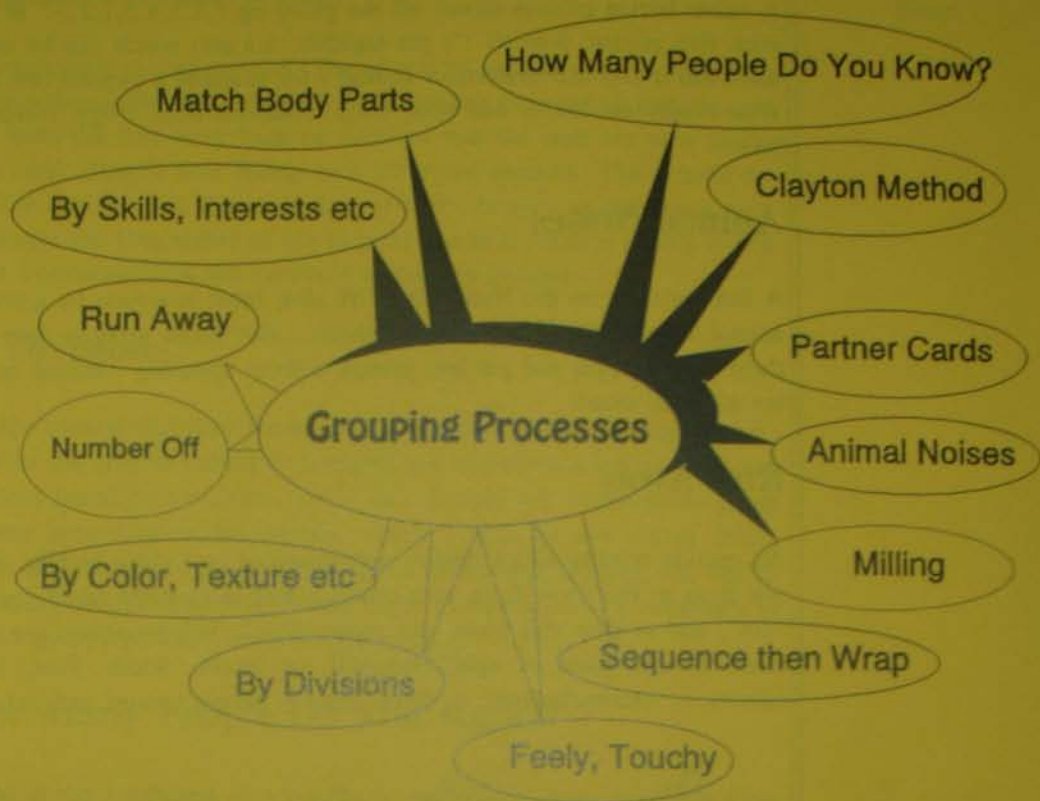


Table 1 Grouping Processes

Many of the processes used in Creative Education involve participants working in small groups. Initially people who do not know each other will be reluctant to quickly form groups.

These Grouping Processes are designed to encourage everyone to quickly form groups that are essentially random in nature, and at the same time encourage mixing, touching, communication, creativity and fun.

There are many variations possible - often a small change of emphasis (or combination of different ideas) will develop a whole new process - remember Diversity is important.

Once a cohesive group has been created, sub-groups can be quickly formed simply by asking the participants to "get into groups of four" (or whatever) and they will probably do it without assistance.

Notes

## Number Off

A rather boring process (count off the group eg 1,2,3,4,5,1,2,3.. if you want five groups, then all 1's get together, 2's etc) which can be made more fun if you use mnemonics instead - for example a popular one in a West Australian course was bees, frogs, compost, bees, frogs, compost, bees.....

## Animal Noises

A fun variation on the Numbering Off idea, label everyone by name of animal ie pig, sheep, horse, pig, sheep...(for three groups) then ask them to close eyes and get into groups without speaking - animal noises are allowed/ aloud!

## Run Away

An outside activity which begins with everyone in a close huddle. Then ask them to run away from each other as fast as possible when you say "Go", and to stop still when you shout "Stop". Sub-groupings are then made on the basis of uphill/downhill, or North, South, East, West sectors, or nearest/furthest, or three (four ?) people nearest each other.



Figure 1 Run Away

## By Skills, Interests

Especially useful in establishing groups for the practical design work in a Design Certificate Course (where they will be working in the chosen group for four full afternoons). We allow people to make their own choice, but recommend they consider a mixture/spread of skills within the group (eg botanic knowledge, graphic skills, technical knowledge, local familiarity etc).

## Sequence Then Wrap

An interesting pairing process. The idea is to get everyone to physically position themselves in a straight line, according to some set criteria, and then have the line wrap back on itself so that the ends are now facing each other. People now facing each other are partners. The criteria for the line can be such things as date of birth, height, weight, shoe size, alphabetic (on first name) or age (a good one as it requires people to talk about a personal issue and results in mixed age groups).

*Notes*

## By Divisions

Use the natural diversity found in any group to create the separations, however the criteria should be innocent and non-threatening (ie don't use divisions based on sex, race, creed etc). Simply ask everyone to group together according to the chosen criteria - such as eye colour (blue, brown etc), colour of jumper/shirt, drink preferences (coffee, tea, herbal or bonox), length of hair etc. With target groups it may be necessary to use sub-groupings based on another criteria.

## How Many People Do You Know?

Useful at the beginning of a course or conference, have everyone form into groups (designate areas) in accordance with whether they know everyone in the room, a lot of people, some, only a few or none at all. Then ask that new groups (of a specified number) be formed with at least one representative from each of these groups. This is effective at integrating the odd "outsider" into an existing group.

## Feely, Touchy

(sounds great!). Everyone closes their eyes or sits with their back to the centre of a circle, then reaches in to take an object from the pile of objects that have been placed there. The people then "group" according to the nature of that object. Possible variations include fruit (apples, oranges, bananas...); fruit/vege/root crop; have items which are smooth, prickly or fluffy; pick a flower from the garden and match colours; choose leaves and match according to texture, size etc..



Notes

## Partner Cards

These are cards with simple graphic images, that are spread out, face down. Everyone chooses a card and then groups with others having the same graphic. Depending on how the facilitator sorts the cards initially it is possible to form groups of any required size. The graphics can be simple, fun and topical - we have used cards with animal drawings when discussing animals, different food dishes during a participatory design session for a kitchen and cards with aboriginal-type graphics when considering arid strategies. Use your imagination and have fun.

We now sell sets of partner cards, see the back of the manual for an order form.



Figure 2 Partner Cards

## Clayton Method

(Named after Clayton Chipper from Western Australia). Let people choose themselves. If they choose people they know they would like to work with that's the Clayton method. If you ask that they simply choose people they don't know (or have not worked with yet) then we call it the anti-Clayton method

## Milling

This process, like musical chairs, requires people to mill around and then to quickly form groups according to the number and criteria given by the facilitator. It is also a good energy raiser if a few practise runs are tried before the actual grouping one. Some possible criteria are :

- just numbers - hug the number of people specified (this one can be made more interesting by doing it with "eyes closed")
- match number and body part - eg "four elbows" requires groups of four with their elbows touching - we normally end with something that requires eye contact eg "three noses"
- close eyes, mill around then open eyes, first person you make eye contact with is your partner



Figure 3 Milling - selection by "Three Noses"

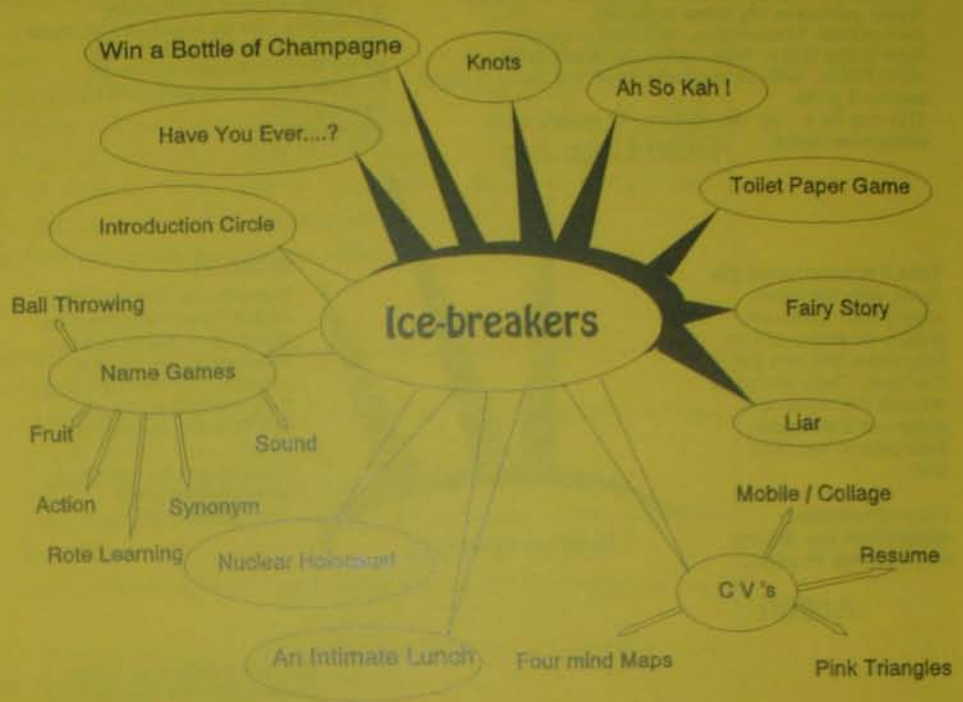


Table 1 Ice-Breakers

We use a variety of games and processes, as Ice-breakers, to help people get to know each other quickly, to "break the ice", and to start the process of building group energy.

After an initial introduction to the site and the staff, we commence each course with a round circle introduction where every person has the opportunity to say their name, where they come from, their interests and why they are at this course. We find it helps if one of the facilitators "breaks the ice" by going first.

We see this as a standard part of any course or workshop where the number of participants is not too large. In larger gatherings such as conferences and seminars it would be more time efficient to break into smaller groups to go through the exercise. At least then everyone gets to know a few other people quickly.

On one course we found we had two people named Paul, two John's, two Robs and two Phils, so during the introduction circle we asked that they also attach a synonym or fruit to their name. We ended up with nicknames like Joyful John, Paul Pineapple and in another case a Robinia which avoided later confusion.

Other games we use during the early stages of a course are listed on the next few pages.



Go round the circle introducing yourself as follows -  
 "Hello everyone, my name is Robin",  
 next person "Hello Robin, my name is Jenny",  
 then "Hello Robin, hello Jenny, my name is Skye"...."  
 Hello Robin, hello Jenny, hello Skye, my name is Nigel"  
 and on it goes.  
 This can be a very effective way to quickly learn  
 everyone's name.

### Rote Learning

Everyone is asked to introduce themselves with an adjective that starts with the same letter as their name (generally first name) - so we get  
 Naughty Nell, Permaculture Paul, Dashing Dan....

### Synonym

Take it in turns round the circle, with everyone saying their name and putting an action to it as they move into and out of the circle. Then everyone repeats the name and action, as a welcome. Next person has their turn.

For more detailed explanation see chapter on Feedback Process.

### Action

### Sound

Same procedure as in the Action Game only this time everyone is asked to say their name and make a sound which indicates how they are feeling, eg yawn, yell, howling, murmuring.

See chapter on Feedback processes for a full description of this one.

## Name Games

### Ball Games

- \* Stand in a circle
- \* Throw a ball ( or some soft bundle - we've used rolled-up jumpers ) to someone as you call out their name
- \* they then throw to someone as they name them
- \* continue until everyone has a throw.

Early in a course not everyone will know everyone's name. In this case it is permissible to throw to someone, who then has to give their own name.

After this has been played once in a course it can quickly be used as an energy raiser, especially during a break or while waiting for a few late starters - simply grab the ball (orange, smelly sock?, whatever) and start up. Later in a course the pace gets faster and the process becomes a quick bit of fun.

For larger groups, especially later in a course, additional fun can be generated by introducing another ball or two!

Same procedure as Action Game only here we ask for a favourite fruit, preferably one that rhymes with their name, eg Paul Pineapple, Gavin Guava...

### Fruit

Table 2 Name Games

## Picture on Back

You may have noticed that we have not included name tags as a process of identification. While they may be appropriate where large groups come together for short periods of time we don't like to use them during courses - it seems impersonal and anyway the tags generally get lost within 24 hours.



Figure 1 Picture on Back

An alternative to boring name tags suggested by Jenny Allen is:-

- \* pair off
- \* one person interviews the other then draws a picture of that person and includes their name
- \* partners exchange role and repeat interview and drawing
- \* pictures are now placed on the owners' back, enabling identification for a while
- \* later pictures can be pinned on the wall of the workroom.

(PS Jenny denies responsibility for this one, but it definitely was her suggestion - guess she's been doing too much editing lately, or something.)

## Nuclear Holocaust

This process helps everyone focus on what they can each contribute to the whole group (thanks to Shon Frey for this one).

- \* group into 4's or 5's (use grouping process, see page 69)
- \* set the scene - *"you are on a large cruise ship when the radio announces a nuclear holocaust, just as a tidal wave sinks the ship. You find yourself in a liferaft with the 3 or 4 other people in your group. There is a small island in the distance. For all you know, your group may be the only surviving people on the planet. As you row toward the island each person is to make a list of ten things (skills etc) which they can offer for the groups survival"*
- \* combine the individual lists into a group list
- \* how do you consider you would go, would the human species continue if it only relied on your group?



Figure 2 Nuclear Holocaust

## Notes

## Fairy Story



Figure 3 A Fairy Story

We often use this one at the start of the Advanced Teachers Facilitators course. It gets people talking, helps them focus on why they are attending the course and identifies some of the skills and abilities they have brought with them. It also helps them really "be here", establishes an expectation of a positive outcome and encourages tapping into a creative headspace.

- \* divide into groups of 3 to 5 (depending on total group size and using any of the grouping processes, see page 69)
- \* allow twenty minutes for each group to write a Fairy Story
- \* the requirements are that the story:
  - ...begin with "once upon a time..."
  - ...involves each person from the group
  - ...explain why and how they came to this place
  - ...have an ending acceptable to all members of the group (hopefully a happy one)
- \* groups are warned that they are to present their story back to the whole group. We strongly encourage they include action and be as creative as possible by using skits, pantomime, song, dance, poem etc.



## Have you ever..?

A good process which allows people to get to know each other without the formality of the CV approach. (Thanks to Robin Morris for this one!)

- \* place chairs (sturdy ones) or large cushions in a circle ensuring there is one less chair than there are people.
- \* everyone sits in a chair while the facilitator stands in the centre, explains the rules and then begins.
- \* The rules are that the person in the centre completes the question "Have you ever ...?" - the activity must be one that they themselves have done - anyone who has also carried out that activity must now change chairs (not the one next to them). Generally a new person will now be standing in the centre and again asks the question "Have you ever..?" (worn baggy pyjamas, been rock climbing etc)
- \* to gain specific information the facilitator could limit the range of topics to be covered, ie only questions that relate to Permaculture or this course (eg Have you ever built a herb spiral...or dug a swale by hand... or sorted your rubbish...composted your cat (which had died of old age, of course!))
- \* it can also be used as an energy raiser later in a course. We have noted that the later on it is played the more personal (ie people know and trust each other more) and daring the questions (and therefore answers) become - "Have you ever danced naked in the moonlight?....."

This is a fun active process that gets people moving and finding out about each other. We have also seen it used as a Concert item at the end of the course.

## Win a Bottle of Champagne

(or something special). This process is especially suited to large groups (we used it at the 5th National Permaculture Convergence) but could be adapted to smaller ones.

Using prior knowledge of some of the people (abilities, experience, interests etc) develop a questionnaire which involves identifying specific people. Some questions can be general ("someone who comes from Victoria?"), others specific ("someone who is a nursing mother?", "someone practising in Biodynamics?"). Given a copy of the questionnaire, everyone is asked to complete it - we required that the same name cannot appear more than once. The first person to hand back a fully completed and correct questionnaire wins the ...

Notes

## Ah So Koh! (Brendon O'Hara first showed us this variation)



Figure 4 Ah So Koh

\* everyone sits or kneels in a circle

\* the "energy" is passed around the circle using a sequence of three commands:-

AH - either hand passes the "AH" across the chest to the person on that side - the side their hand is now pointing to.

SO - if hit with an "AH" then a person responds by passing a "SO" across the top of the head directed to the person on either side of them.

KOH - if hit with a "SO" then the "KOH" is passed to anyone in the circle by pointing at them with the whole arm. If hit by a "KOH" then the energy is passed on again (left or right) with an "AH", etc....

\* the game soundtrack then becomes AH SO KOH, AH SO KOH, AH SO.....

\* when someone misses the sequence they are out of the game. They then have the task of attempting to distract the remaining playing by heckling and generally being a nuisance (short of physical interference)

\* after a few practise runs with the sounds and associated actions its time to play for real. The action/sounds are done quickly and anyone taking too long to respond when hit with the "energy" or making the wrong sound/action is out of the game. The game starts again with an "AH" with the person to the left of the one who just went out - until there are only two players left!

A fast, active game that requires concentration (especially if the hecklers are effective), quick thinking and an awareness of other people and their actions.

## Liar

A game which encourages people to be impromptu, spontaneous and gets them acting and feeling comfortable being in front of the group - it also encourages creative activities and allows people to be a little silly (thanks to Florence Teillet)



Figure 5 Liar !

- \* stand in a circle with one person in the middle. They perform an action (pantomime) without speaking ie fishing
- \* someone from the circle asks "What are you doing?"
- \* The centre person must answer with something totally unrelated to the true action, in this case "cleaning my teeth"
- \* the questioner yells "Liar", takes the central position and now commences acting out the message last given (in this case cleaning teeth)
- \* the next person in the circle asks "what are you doing?" and so the process repeats - getting faster and faster, and often sillier.
- \* if someone makes a mistake (forgets what the previous person said the action was) or says an action that has already been used then they are OUT.
- \* keep playing till only a few people are left or until the group disintegrates into laughter.

## An Intimate Lunch

Just before lunch, pair the group off and suggest that this is their luncheon partner. They are to serve each other a meal, sit together over lunch (one variation is to have them also feed each other!) and during this time they are to share something private and intimate about themselves with their partner, who relates this back to the whole group at the start of the next session. Although it sounds a little threatening, we have been surprised at how trusting people will be with their inner most secrets.



Figure 6 An Intimate Lunch

Notes



Notes

CV's

Many Permaculture courses ask people to write a curriculum vitae (CV) or resume about themselves. Sometimes participants are even supplied with a typed standardised questionnaire to answer, sometimes there is no format. We feel it is important to help people network with each other, so we always ask for a CV during the first day - a CV with a difference!

We have observed that when people are asked to list their skills, interests etc, most people undervalue themselves ( a product of our Christian-Judeo conditioning) and only list either formal qualifications or interests they feel may be relevant to Permaculture - totally ignoring the many years of "life experience" that is often more important and useful than degrees or diplomas.

We are interested in the **WHOLE PERSON**, so we ask everyone to pair off and they prepare each others CV as graphically and creatively as possible - examples from the past include poems, songs, trees of life, spirals of growth, collages, crosswords, bark paintings and even a mobile.

We include ourselves in this process. We prefer to use the Line up and Wrap process based on age, resulting in the youngest at one end - most venerable at the other. We allow 24 hours to complete the process and ask that the finished items be pinned in a special place on one of the walls of the workshop.

A variation on the "Introduce Each Other" is to:

give everyone a small triangle of coloured card (we like pink) about 20 cm across base

pair off

ask them to write or draw information about their partner on one side of the card

then ask each person to introduce their partner

ie "this is my friend John, he has..."

after each person is introduced their card is pinned on the wall (can be done in straight rows or you can be more creative).

Mobile / Collage

Pink Triangles

Four Mindmaps

CV's

Introduce Each Other

Use a pairing process, then have everyone collect information from their partner. At start of first session next day everyone stands up and introduces their partner to the whole group. If a CV has also been written it can now be pinned on the wall.

The book "In the Tigers Mouth" by Katrina Shields suggests using a process in which each CV is on a page which is divided into four parts, labelled Skills, Resources, Life Experiences and Personal Qualities. A mind-map is drawn in each section around the characteristic of that section. This is a more structured approach yet still allows for creativity.

Table 3 CV's Mind Map



Notes

## Tag/Cry

A very active game that needs to be played outside. Define some reasonable area by setting boundaries. One (or for larger group maybe two) people volunteer to be "it". Their task is to try to tag everyone. When a person is tagged they must stop running, stand still and "cry" - with actions and noises. Anyone who is still free can release them simply by giving them a hug. Clearly it is in the interests of those still free to hug the ones who are "crying" as they may need the favour returned later in the game.



Figure 1 Tag/Cry

## Say Yeah

This one was introduced to us by Susie Lloyde from South Australia. She mentioned that one way to get everones' attention quickly was to establish the ritual/agreement that if anyone ever yelled "say yeah!" everybody else must immediately stop talking or whatever they are doing and respond with "yeah yeah!". To make it more Permaculture, at the SA Teaching Facilitation course we changed the message to " SAY MULCH!" -the response is "Mulch, Mulch".

This on is very effective for large crowds and conferences, but the signal needs to be set up at the start.

## Double Doodling

(From Brain Gym<sup>1</sup>). Give everyone a largish piece of paper and two pens or crayons. Ask them to draw two pictures (or doodles) at once, by holding a pen in each hand and drawing with both hands. It is quite a challenge and a good left/right brain switching exercise (see page 14).



Figure 2 Double Doodling



## Fire in the Hole

(From Silver Bullets<sup>2</sup>). A simple game that requires a few balloons. Blow them up fairly tight. The game simply involves having people partner off, and then trying to burst the balloon by placing it in between them at stomach level with both of them moving closer in. It actually requires quite a strenuous hug to get the balloon to break - the group needs to be fairly friendly for this one!



Figure 3 Fire in the Hole

## Sleep for 30 Seconds

A quick way to wake everyone up. If the group energy is low because people are sleepy or tired, have them all lay on the floor or curl up in their chair and tell them to go to sleep. Almost immediately tell them it is morning, time to wake up - the important part is to go through the waking up motions, yawn, stretch, open eyes, wriggle toes and fingers, sit up - "now you have all woken up, we can continue with..."



Figure 4 30 Second Nap

## Go for a Swim

Depending on climate, weather and location a quick physical activity will liven people up - play a quick game of volley ball, or jog somewhere (not too far) or a short walk or go for a swim. Swimming together is especially effective if the group are well acquainted, friendly and no-one brought their swimming gear with them!



Figure 5 Go for a Swim

Notes

Notes

## Longest Whistle

(Thanks to Florence Teillet) Ask the class to stand in a circle, everyone take a deep breath and then whistle as long as they can. Then get them to try again - the whistles will get longer (A third effort is not recommended except for the sports-minded people).

## Change Seating

To encourage people to get to know each other quickly we sometimes ask that each day they all sit in different locations and next to different people. Sometimes we have had couples or groups who were very cliquy and always stayed together rather than integrating with the others in the group. To encourage some mingling we have done things like have one of us (facilitators) deliberately sit in the middle of where they normally sit, or in the case of a couple who always sit in a double lounge chair (not all our courses are run with such comforts!.) get other people or other facilitators to deliberately sit in the chair and try to arrange other seating so they have to sit apart (may take some careful and subtle seating arrangements)

If a group is a bit low on energy it is OK to ask everyone to change seats half way through a session - it will take a few minutes but it will also wake them up.

## Apple Under Chin

The old favourite of starting off with an apple (or orange, or grapefruit or mango or pineapple?) under someones chin and then having to pass it along a row of people without using hands. A game that requires co-operation, coordination and much body contact and always gets lots of laughs. A good process when the group knows each other fairly well.



Figure 6 Apple Under the Chin

## Whoosh

Everyone stands in a circle, holding hands. Move out and crouch down till arms are outstretched. Everyone now moves toward the centre while starting the sound "whooooo". The sound gets louder, people start moving faster and raising body and arms up they come into the center until everyone erupts into the "...oosh" as they throw hands and arms up

into the centre. It is hard to describe, but very effective - may take a few practices to get everyone's timing right. A good process to finish something off with - we often use it as the final, final really last, "that is it" part of a course.

## Stretch and Yawn

A slight variation on the Sleep for 30 Sec. idea. Only this time forget the sleep part. Simply get everyone to stand up, preferably in a circle and ask them to stretch as much as possible and yawn - wide loud yawns are better. People have been conditioned into thinking that yawning in public is impolite so initially the yawns are quiet and stifled. We explain that yawning is extremely important in terms of getting oxygen to the brain and in exercising the muscles around the eyes (it is an important part of the Bates Natural Vision Improvement method) - so we encourage everyone to yawn as loudly as possible - it helps if the facilitator gives a really good example first. We also point out that loud yawning at any stage of the class is acceptable and even promise to hand out "gold stars" for the biggest yawn during the course.



Figure 7 Yawning

## Chopping Wood

If someone has heaps of physical energy (possibly a very active person in their normal life) and no-one else can keep up, ask them to help out with some demanding chores, like chopping wood for a campfire/BBQ or sauna.

## Two Ordered Lines

(Florence Teillet again!) Get the group into two lines (3 or 4 for large groups) and ask them to order themselves according to some criteria as quickly as possible, put hands in air when finished. Some possible criteria are:

- shortest to tallest
- youngest to oldest
- shortest hair to longest..
- distance of home from classroom etc.



Notes

## Body Shaking

A useful process in the middle of a long or heavy session.

- everyone stand up
- shake arms
- now shake legs
- shake head
- now shake whole body.

- sounds are encouraged during the shaking.

This could be a good time for a bit of quick revision/assessment - "OK, what have you learnt so far in this session, key words only?" - allow a few minutes, you will quickly get an idea as to how the session is going.

## Dancing

Dancing is an effective way to relax, have fun and enjoy ourselves with friends. The Roth Rhythms' music is especially powerful to dance to - it is worthwhile getting the tape. However any suitable music with a good dancing rhythm will work. Another favourite of ours is any of Gondwondalands' tapes.



Figure 8 Dancing

We have often introduced a bit of dancing after we have used the chalk drawing process and need to clean the floor for the next session. For example - simply put on a tape, ask them to remove shoes and dance out the pattern on the floor - this results in more of a soft shoe shuffle than a dance but the effect is the same.

Here at Crystal Waters we are also lucky to have a woman (Patria Cardle) who enjoys circle dancing (traditional folk/ethnic/new age type of dancing). We ask her to run a few dances early in a course, generally between breakfast and the commencement of class. Sometimes the whole class gets involved and demands that Patria come in every morning for the rest of the course. While some of these dances are very fast (like Zorba the Greek) many are very slow and are very effective at creating that relaxed but attentive state needed for learning.

## Big Animals/Little Animals

Notes

This is another very active game, that really needs to be played inside on a soft floor in a room with few breakable items (it can be very boisterous). It is simple - divide the group into halves, explain to one half that they are "BIG, HUNGRY, FEROCIOUS ANIMALS", the other group are "small tiny timid delicious to eat animals". "Now GO!"

After a few minutes of mayhem (remember play fighting when you were a child ?) yell for them to STOP, and explain that everyone is to swap roles and GO AGAIN. This allows a bit of friendly revenge and balances up the energy.



Figure 1 Big Animals / Little Animals

## Guarantee Circle

We also use this one to demonstrate the "guarantee circle"<sup>44</sup> as an economic strategy. Everyone lines up in a circle, facing around the circle so they are in contact front to back. They must be really close, hold each others shoulders, knees together and on a signal everyone slowly sits down. The result should be that everyone is supporting and being supported by someone else. We can all support each other!



Figure 2 Guarantee Circle

Notes

## Waddlee-lee-Archer

(This one comes from Brendan O'Haras' book and cassette "The Children's Song Book"<sup>5</sup> Brendan originally learnt it from a ten year old girl in Sydney, it originates from the Girl Guides) This is another song/activity, like Humpty Dumpty (see page 102) that encourages left/right brain integration and is an effective coordination exercise. It does not really matter which side you start with as long as the next action alternates. This one can be done with everyone standing in a circle.

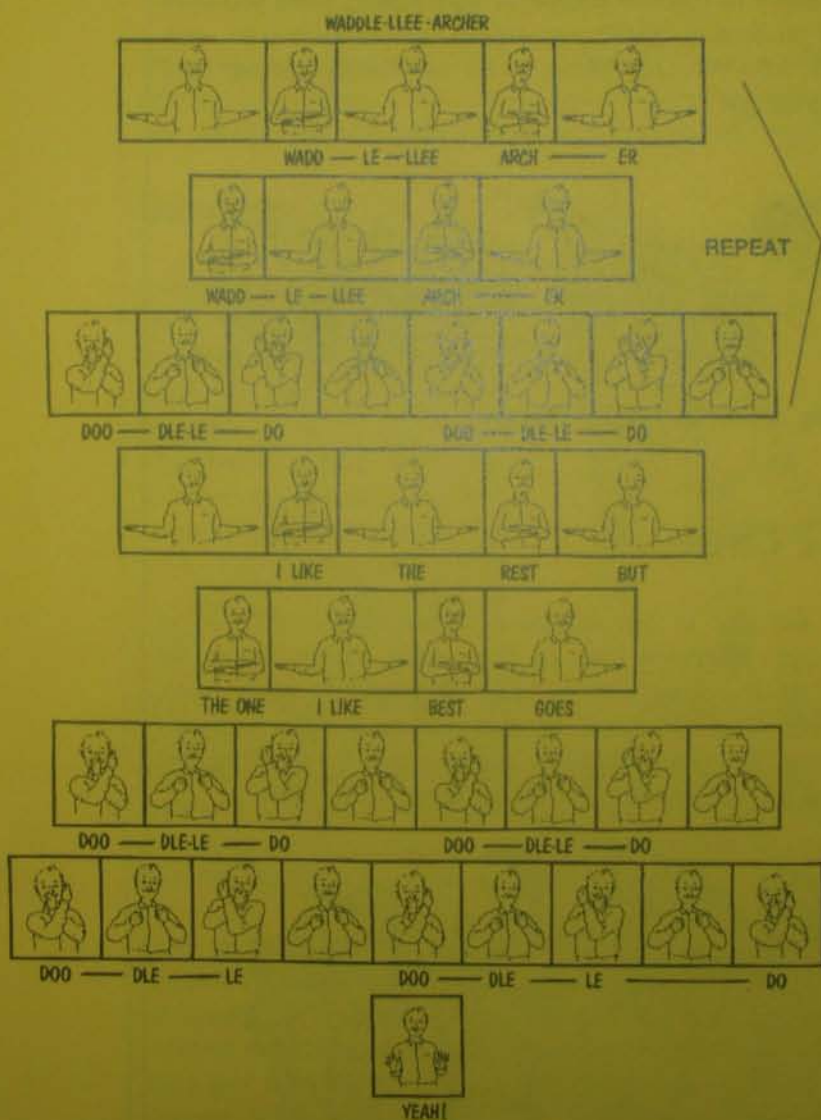
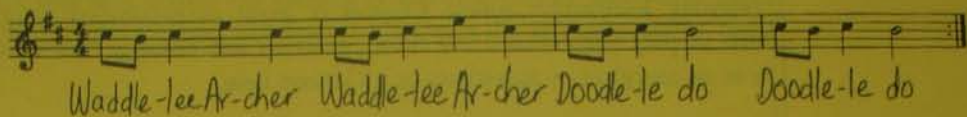


Figure 3 Hand Actions/Words to "Waddlee Archer"



Anon. Arra. Brendan O'Hara 1991



Repeat

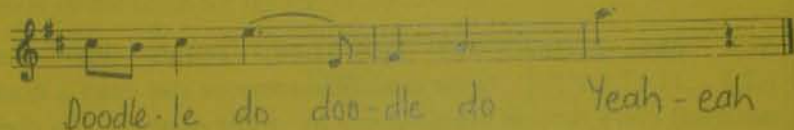
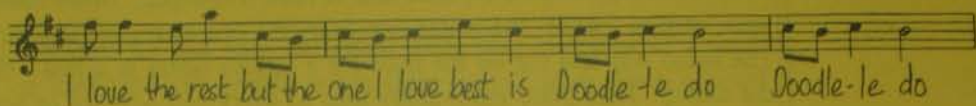


Figure 4 Music Score to "Waddle lee Archer"

## Quack

Notes

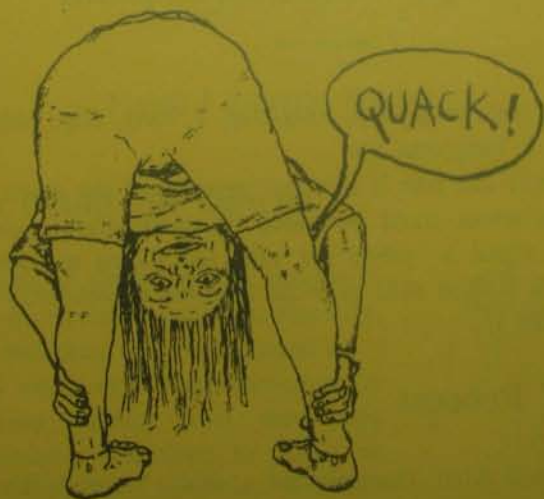


Figure 5 Quack

(Another one from Florence Teillet) Everyone bends over and holds their ankles, while moving around backwards. When they bump into another person they peer at each other through their legs (upside down) and yell "quack" at each other. A very silly game that is great fun.

## Clayton Rhythm Method

(Another first for Clayton Chipper of Western Australia) During a Teaching Facilitation course Clayton (a great percussionist) taught us how to play percussion using bread, bananas and oranges. We now use it as an energiser or sometimes as a Concert item.

After a brief explanation about the elasticity of time, Clayton used 12 slices of bread, about 8 bananas and at least 6 oranges. These materials were used to "write" the music that everyone can then clap/play/jam to. The bread was laid out on the floor (or a largish table) in a line - this is the timing. Then place the oranges next to every second slice of bread - this is the beat. Now place bananas randomly on the pieces of bread - these are the accents.

Now one person (the facilitator) counts the timing: 1,2,3...11,12,1,2,3... At the same time someone else beats a drum (or saucepan) every time an orange comes up, while everyone else claps on the bananas. So, this piece of music would sound like



Figure 6 Clayton Rhythm Method

1, bang/clap, clap, bang, clap, bang/clap, 7, bang, clap, bang/clap, clap, bang...then 1, bang/clap, etc.

Different people can take it in turns "re-writing" the music while other additional variations could be added eg passionfruit could be placed randomly to signal a "yahoo" or yell, and plums to indicate a short whistle - with a little skill quite an impressive orchestral arrangement can be conjured up.

## Russells' Process

Russell Warman from Tasmania led a course through this process to come up with a group vision statement or purpose. The group was not only a group or course participants, but as it was a non-residential course it was also the basis of the Hobart permaculture Association.

Give a group a sentence which they are each to fill in individually..

*"My purpose in Life is to express my qualities of.....[list three qualities], by .....[list three activities] to create a world that is.....[list vision]."*

## Notes

Now divide group into small sub-groups (three to four people per group) and ask that they combine the essence of each individuals' statements into a single statement (same wording) that reflects the groups concepts and vision.

The whole group now comes together and again merges the sub-groups' statement into a statement which the whole group can accept and adopt.

In this case we had each individual write their statement of a small piece of card, the sub-groups wrote theirs on a larger piece of card (different colour) and the final, whole group statement on a yet larger and different coloured card again. These were strung up as a mobile in the centre of the room for the rest of the course.

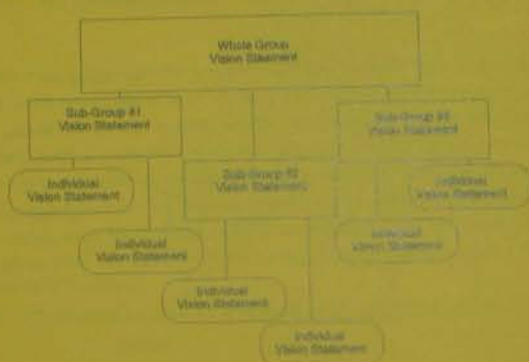


Figure 7 Russells' Process

## Front to Front Sit Downs

Ask two people of similar weight initially to squat down, facing each other, toes touching, hold hands and then have them stand up - they need to watch each others movement in order to keep balance (toes must stay touching together). Ask them to slowly sit down again (still holding hands and with toes together). Now ask a third person to join in and get them to do it again. Then a fourth person, then a fifth, then a sixth... by now they will find the exercise impossible. Tell them it is possible, in fact it can be done with ten people. How?



Figure 8 Front to Front Sit Downs

The answer is to change the arm linking pattern - in the first part people will inevitably link arms around the circle - the solution is to link across the circle - this is really an exercise in lateral thinking in disguise.



Notes

Note

Many of the processes listed elsewhere under Trust Games or Ice-breakers can also be used as Energy Raisers. Some of the more useful are:

Humpty Dumpty, Academy Deaths, Knots, Liar, Yoga Breathing, Milling and Matching, Massage Circle

References

1. Paul Denniston & Gail Denniston Brain-Gym EduKinesthetics Inc, 1989
2. Karl Rohmke Silver Bullets, Kendall/Hunt Publishing, 1984
3. Gabrielle Roth Maps to Ecstasy: Teachings of an Urban Shaman New World Library, 1989
4. When everyone is sitting we point out that "We are all supporting each other". This is how a guarantee circle works. We give the example of a group in the Blue Mountains of NSW that raised the capital necessary to build a Steiner school by having each of 50 people (interested parents) borrow a small sum of money from a bank with the others going guarantee for the loan. By using a few different banks they raised the money, with everyone guaranteeing everyone else, the banks actually had no collateral offered and yet lent \$200,000. Obviously the initial people had to really trust each other - their loan repayments were subsequently covered against the school fees for their children.
5. Brendan O'Hara The Childrens' Song Book The FF Music Company P/L, 1991



Table 1 Trust Games

In any creative learning environment it's important to recognise and value the knowledge, skills and experiences of all the participants. To help encourage this information to be forthcoming, and to help ensure the various small group work happens effectively, it helps if participants develop strong bonds and trust.

Trust Games do just that. We always run a night of trust games early in each course (generally the second night at Crystal Waters - we use guest facilitator Rob Swain) - although part of this night also brings in exercises which help left/right brain switching and includes lateral thinking problem solving games as well. These games are fun and many can be used later in a course as energy raising activities.

While these games are designed specifically to build bonds between participants and to break down interpersonal barriers, the facilitators should be aware and sensitive to people/cultures where physical contact may be threatening. Unless a course is specifically about breaking down these barriers (such as in a personal growth workshop) it is not our role to force people to look at these issues. Always make it clear that participation in these games is optional for everyone, and in extreme situations (ie cultural taboos) avoid the activities which require close physical contact.

Notes

## Car Car

(one of Robs' favourites - especially great to watch)

- \* everyone pairs off
  - \* one person becomes the "car" with eyes closed and hands in front of chest, open palms outward (bumpers up) while the other is the "driver" who steers and directs the "car" around the room WITHOUT TALKING - although appropriate noises are allowed (acceleration, gear changes, tyres squealing!).
  - \* after a few minutes everyone changes roles
  - \* ensure that all drivers are instructed that the aim is NOT to crash into others cars - near misses are permitted!
- (blind folds are handy for this one)



Figure 1 Cars

## Letting Go

- \* everyone stands in a tight circle, facing inwards, shoulders touching and "bumpers up"
- \* one person stands in centre, closes eyes and keeps whole body rigid except for flexing at the ankles
- \* the central person is free to fall in any direction and will be gently pushed back into the centre of the circle - quite a sensation!

Be aware that strong people should be evenly spaced around the support circle, so that a particularly heavy person does not end up falling against a cluster of smaller, weaker ones - and go CRASH! (watch this with care!).



## Body Passing

Notes

- \* everyone lies down with their heads close together, with alternate people laying in opposite directions (so heads are in a straight line, but bodies alternating left and right)
- \* arms held straight up in the air.
- \* first person lays down over hands of people at end of line (may need some help from facilitator to get into position).
- \* they are slowly passed down the line by each person.
- \* at the end of the line they take up position so the next person from the other end can have a turn.



Figure 2 Body Passing

## Sensory Journey

An individual variation on the Sherpa Walk (see page ?), where the aim is to show a partner the environment without seeing, by using all the other senses. So

- \* everyone pairs off
- \* one person becomes the guide while
- \* the other keeps eyes closed, no speaking allowed
- \* after five/ ten minutes change roles.



Figure 3 Sensory Journey

Emphasise the need for the guide to be very conscious of their partner and be aware of obstacles - with care it is possible to lead people up steps, climb trees, bounce on trampolines, run, crawl etc. Also emphasise that it is good to make the journey as sensual as possible ie scented plants to smell, running water to feel or hear.

It's good to ask for feedback of the experience. People, without their eyesight dominating, report some powerful and exciting experiences.

Notes

**Knots**( from "Silver Bullets")

- \* everyone stands in a tight circle, shoulders almost touching (in larger groups form a few circles - 8 - 16 per circle seems to work well)
- \* both hands are raised in the air
- \* on the signal all reach into the centre and take a hand in each hand - but not the hand of an immediate neighbour, nor can anyone be holding both hands of another individual
- \* now unravel that!

Often groups can get out to a circle (with inevitably a few people facing outwards), but sometimes we have ended with two or three interlocked circles and other times the knot is simply insoluble - but fun trying! (For these insoluble knots tell everyone to quickly let go hands, throw hands in air and shout Aaahh!)



Figure 4 Knots



# Juggling

Notes

As well as a good concert item, juggling is an important skill. It involves eye/hand co-ordination, timing (ie patterns) and requires close integration between the left and right sides of the brain (ie a good switching on exercise). Thanks to Julian Ayres we have learnt to juggle and now find that by the end of a course a few participants proudly go home with a skill they never expected to develop. The below instructions were written by Ian McGilvray. (Hint - practise throwing balls in one vertical plane, not forwards or backwards and keep hands around waist height, not up near your throat 1)

HANDMADE BY:

**STEP 1**  
START WITH ONE BALL.  
THROW FROM HAND TO HAND.  
AIM THE BALL TO PEAK AT JUST ABOVE EYE LEVEL  
AND BE CAUGHT AT WAIST LEVEL.

**STEP 2**  
NOW HOLD A BALL IN EACH HAND.  
THROW THE FIRST BALL  
AS IT REACHES ITS HIGHEST POINT  
THROW THE SECOND BALL UNDER IT.  
CATCH EACH BALL.  
PRACTICE!  
SEIZE EACH TIME WITH ALTERNATIVE HAND - FIRST LEFT HAND THEN RIGHT HAND (OR VICE VERSA)

**STEP 3**  
PICK UP THE THIRD BALL.  
HOLD TWO BALLS IN ONE HAND, ONE BALL IN THE OTHER.  
START BY THROWING THE OUTSIDE BALL OF THE HAND WITH TWO BALLS.  
THROW AS IN STEP 1.  
KEEP A HOLD OF THE THIRD BALL.  
AND WHEN YOU ARE READY...

**STEP 4**  
AS THE SECOND BALL PEAKS AND YOU CATCH THE FIRST BALL  
THROW THE THIRD BALL UNDER THE SECOND BALL.  
CATCH AND THROW EACH BALL IN THE SAME PATTERN...  
**YOU ARE JUGGLING!**

LOOK AFTER YOUR BALLS  
KEEP THEM OUT OF DIRECT SUNLIGHT AND AWAY FROM SHARP OBJECTS.  
THEY PREVENT HOURS OF PAIN!

TWO BALLS UP  
ONE BALL DOWN

TWO BALLS IN  
ONE HAND

IN CIRCLES

Figure 5 "How to Juggle" by Ian McGilvray



Notes

## Cross Hands Circle

- \* everyone on hands and knees in a circle with head into centre and with shoulders touching.
- \* each person places their hands in between the hands of the person on either side of them.
- \* a "pat" (raise hand an inch or so and then pat the ground) is passed around the circle in one direction with everyone "patting" in sequence when it's their turn (their hands turn).
- \* a double "pat" reverses the direction of the "pat".

A fun game that encourages concentration, co-ordination and observation.

The solution to the rule is observing all the auditory information being given and not just the controllers words and actions (the finger pointing is actually irrelevant but visually very distracting).

### Academy Deaths

(Rob Swain loves the effect and body language of this one)

- \* everyone mills around the room at random (a bit ofuffling background music is good)



Figure 6 Academy Deaths

- \* on a signal (music stops) the game controller yells out a number

- \* everyone must get into a huddle with that number of people
- \* anyone not in a huddle of the correct number is OUT and must proceed to "die" as theatrically as possible.

This game encourages spontaneity, impromptu acting and a willingness to have fun and play the "fool" in front of the rest of the group.

## Finger Pointing Game

(thanks to Rob Swain for this variation)

- \* everyone stands in a rough circle around the facilitator (or games controller) who points randomly at people while saying "This is the finger pointing game, listen very carefully and tell me who it is"
- \* everyone is invited to pinpoint who it "was". After a few wrong guesses the games controller says who it was
- \* and then repeats the sentence and pointing - until a few people have discovered the rule the controller is using by consistently getting the right answer. [The rule used by the controller is that it is the first person in any run to make the accusation/guess as to who it was].

## Cross Crawling

Notes

Cross crawling is not a trust game but rather an exercise which encourages integration between the left and right sides of the brain, because it involves crossing (both horizontally and vertically) parts of the body at the same time. As a physical activity it can be used as an "energiser" whenever the energy level of the group seems a bit low. It is also useful prior to any exercise which involves creative thinking, brainstorming, whole body awareness, listening and speaking skills or oral reading.

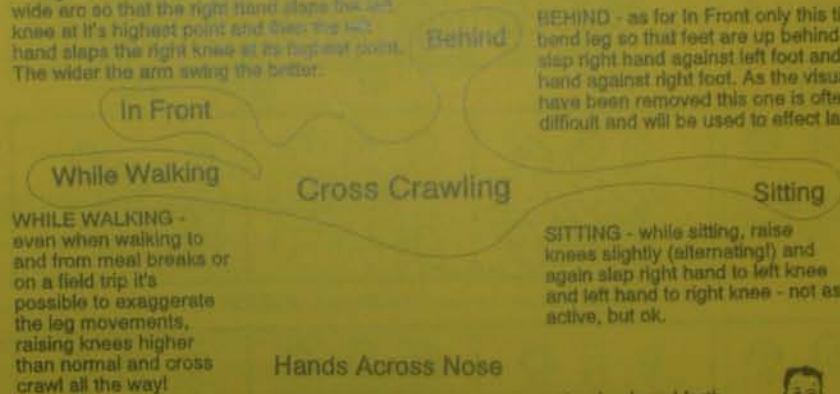
Cross crawling can be done in many ways :-



**IN FRONT** - march on the spot raising knees as high as comfortable - swing arms in a wide arc so that the right hand slaps the left knee at it's highest point and then the left hand slaps the right knee at its highest point. The wider the arm swing the better.



**BEHIND** - as for In Front only this time bend leg so that feet are up behind thighs - slap right hand against left foot and left hand against right foot. As the visual clues have been removed this one is often more difficult and will be used to effect later.



**HANDS ACROSS NOSE** - swing arms together back and forth now on the forward swing bring one hand up to touch nose while the other hand touches the opposite ear (ie right hand must touch left ear), on next swing change hand positions (in this case left hand to right ear while right hand touches nose) - its that easy! (Note: whilst not strictly a Cross Crawl it is a valuable coordination and brain integration exercise.)



Figure 7 Cross Crawling Options

Notes

**Humpty Dumpty** (Brendan O'Hara first showed us this one)

A fun way to introduce the Hands Across Nose Exercise (we rarely use it by itself) which involves hand movements while singing "Humpty Dumpty".

- \* everyone sits on knees in a tight circle with knees almost touching
- \* avoid confusion by suggesting everyone starts off by moving hands to the right at the start of the song.
- \* hand movements/ words of song shown below.
- \* after a few slow practise runs (and many repeated demonstrations of the hand movements) the tune slowly gets faster and faster at each round until everyone rolls on the floor in laughter.

HUMPTY DUMPTY



Figure 8 Actions/Words for "Humpty Dumpty"



## Assassin

Notes

- \* someone is chosen as the "murderer" (pick a card etc)
- \* when the "murderer" winks at someone (and that person sees it) they are dead and announce loudly that they have just been killed. They are now out of the game and cannot communicate with those still playing.
- \* the "murderer" tries to get everyone without being discovered
- \* at anytime someone still in the game can accuse another person as the "murderer" - but if their accusation is false then they too "die"

Obviously a good observation skill game which can easily be played over a meal or during a coffee break - different "murder" signals could be used and the game could be played over an extended time period (it could go on for days!).



Figure 9 Assassin

## Number Off (from Rob Swain)

- \* everyone is given a piece of paper with a number on it (the numbers are sequential and there are as many numbers as people playing the game) - the numbers are handed out randomly
- \* everyone closes their eyes (or is blindfolded)
- \* and attempts to form a line in the correct numerical sequence WITHOUT TALKING.

A fun game that involves non-verbal communication, physical contact and patience - for extra confusion double up on one of the numbers! (only joking ?).



Figure 10 Number Off

Notes

## Find Your Partner

A game similar to Number Off (above), which we have seen Lea Harrison use as a party game for concert night - it helps if everyone knows each others name.

- \* everyone's name is put into a hat, which is shaken
- \* each takes out one name (if anyone gets their own name, try again)
- \* everyone is blind-folded (or promises to keep their eyes closed) and given the instruction to find their partner (the name they pulled out of the hat) and take their left hand in your right hand - TOTAL SILENCE PLEASE (except the inevitable laughter).

## Traffic Jam

(Silver Bullets<sup>2</sup> - another great one to watch !)

- \* get groups (8 -12 per group) to line up so that the two lines are facing each other, with a gap between them.
- \* the aim of the game is to get each team to the other end of the line while complying with these rules:
- \* a person may step forward into the gap (no backward steps permitted)
- \* a person may step around another person into the gap only if that person is facing them (ie cannot overtake own team members)
- \* when someone steps into the gap, the gap is now in the position just left by that person.

Watch carefully the interactions of people. This one challenges many a leader and we have often noticed correct solutions from quieter people being consistently ignored. Once the pattern is recognised it is possible to complete the task in the space of ONE breath (even with 7 to a side!). If they really cannot solve this one, try using say apples and oranges on the floor - it seems much easier to solve when the elements do not talk back and have their own opinions. This is really a pattern recognition exercise.



Figure 11 Traffic Jam

## Good Duck, Bad Duck

Notes



Figure 12 Good Duck, Bad Duck

(thanks to Luciano Giangiordano) for this teaser - it is more a lateral thinking game than a trust game.

\* using a small handy object such as a match box, the games controller taps out a sequence of two or three movements and declares that that was, say a "good duck".

\* repeat the sequence as carefully and accurately as possible (try to ensure the timing, speed, accent, position etc are as identical as possible) and announces that was, say "a bad duck".

\* ask the group to identify the difference and how to distinguish between good and bad ducks. If someone thinks they know the answer, have them whisper it to the controller. If correct they take over the tapping operation while everyone else continues to find the pattern. [the pattern being used is that "good ducks" always have the word "OK" said before the tapping operation.]

eg tap,tap,tap - that's a bad duck, ok  
 tap,tap,tap - a good duck, I'll do it again  
 tap,tap,tap - bad duck, ok  
 tap,tap,tap - good duck, lets try again ok  
 tap,tap,tap - good duck, and this is a  
 tap,tap,tap - bad duck, want to try again, ok, now this is a  
 tap,tap,tap - good duck....

By being careful and flexible in his/her language the controller can keep the game going for quite a while. Again the answer to the problem is auditory but the visual concentration overrides the audio signals and patterns. The first time I experienced this game I did not pick the pattern until after I'd given up and was sitting talking with other people, with my back to those still trying to solve it - almost immediately I "heard" the pattern - because I was not being distracted by visuals.

## Lateral Thinking

There are many simple quizzes and puzzles (like those that used to be on the back of match boxes) which can be used to encourage lateral thinking and problem solving. We urge all educators to have a collection available, to be brought out during a quiet moment just prior to a larger problem solving exercise - just to get the brain working.



Notes

## Six Eye Positions

As mentioned in the earlier section on Effective Learning Environments each person learns and accesses information differently and has different preferred modes of remembering and relating to incoming data.

But how can we test where our (or our course participants) are at, and how can we improve the performance ie develop a more balanced, broad spectrum approach? This is the area of Kinesiology of which we use a rudimentary introduction in our courses. Rob normally combines some of these exercises in the Trust Games Night.

This is an exercise which combines cross crawling with the research results of Neuro Linguistic Programming (NLP)<sup>1</sup>.

- \* everyone finds their own space (enough room to swing arms cross crawling)

- \* start cross crawling (hebrid style is better- see page 101)

- \* now get everyone to look up to the right with their eyes (without moving the head, its only eye movement that's involved) - the <V> position in NLP terms.

- \* slowly work through five other eye positions up to left <V>, sideways right <A'>, sideways left <A'>, down right <K> and down left <A''>

- \* as each person works through the six eye positions ask them to be aware if one or two positions will be more difficult than others. This will be subtle and may involve a slight hesitation in the cross crawl timing, miss a beat totally or simply the hand and ankle will not connect properly the first few times. This may indicate that this area would benefit from additional strengthening.

Some exercises have been found to have the effect of strengthening specific areas (while some are more general). Cross crawling through the six eye positions, in addition to being a diagnostic tool is also a remedial exercise and will balance the various learning modes if practised for a few minutes each day.

## Coming Alive

These are only a few of the exercises we have used ourselves and are not trained in Kinesiology as applied to education ( called Edu-K) but have witnessed some noticeable results (in improving fine motor skills and oral reading skills); we recommend all educators verify the effectiveness of these approaches for themselves<sup>2</sup>. Some of these exercises seem to increase energy in the body while others are designed to lengthen and stretch important muscle groups.

\* drink lots of water (not coffee, beer or cordial).



*Notes*

### LENGTHENING EXERCISES

\* roll head slowly from left to right (forward only) and back again, repeat for a few minutes - relaxes neck muscles and helps centering.

\* gently massage eye ball and eye socket with lower part of palm of hand - releases eye tension.



\* massage jaw joints and muscles with finger tips while yawning as deeply and loudly as possible - effects visual system and improves eyesight.

### ENERGY EXERCISES



\* between thumb and index finger pull ears gently back and unroll them, start at the top and slowly massage down to the lobe - it appears this one helps people hear better.

\* or pair off and give each other the ear massage.



\* gently press one hand against navel while other hand gently massages the soft tissue under the clavicle and on either side of the sternum for 20 -30 seconds, then swap hands - helps visual skills and general relaxation.

Notes



\* one hand on upper edge of pelvic bone while other gently massages the area under the lower lip, then reverse hand positions - stimulates general metabolism and relieves mental fatigue.



\* one hand just above tailbone while other gently massages above upper lip, swap hands - promote relaxation and general brain functioning



\* one hand two finger widths below the navel and other hand pressing against the "atlas" points (the hollows at the base of the skull, about an 25cm on either side of the spine) - good for general feeling of balance, well-being, perceptive, able to see the "overview".

**Note:** The process "Tribal Feast" (see page 198) is an effective trust game and can be used as such.



## References

1. Karl Rohnke Silver Bullets, Kendall/Hunt Publ, 1984 (an excellent reference to trust games, adventure games, co-operative exercises and problem-solving activities).
2. Karl Rohnke Silver Bullets, Kendall/hunt Publ, 1984
3. NLP (NeuroLinguistic Programing) was developed by R Bandler and J Grindler and was based on earlier work by psychotherapists Milton Erickson and Virginia Satir. It is essentially a model of the structure of human subjective experience, ie its maps how people think about and experience the external world within themselves. The meaning of the symbols used inthe text are:
  - <V> - Visual remembered ie spelling
  - <V'> - Visual constructed ie inventing, planning
  - <A'> - Auditory remembered ie past conversations
  - <A'> - Auditory constructed ie planning what to say next
  - <A<sup>nd</sup>> - Auditory internal dialogue ie thinking it over
  - <K> - Kinesthetic ie accessing feelings
4. Most of these exercises have been taken from the book "Brain Gym - Teachers Edition" by Dr Paul Denison and Gail Denison. Dr Paul Denison is an educator who has spent many years studying and researching reading and learning achievement and has had great success in working with so-called dyslexic children. His books "Switching On", "Brain Gym" and "Brain Gym -Teachers Edition" all published by Edm Einesthetics Inc, PO Box 3396 Ventura CA,USA) are highly recommended to anyone serious about helping people learn.

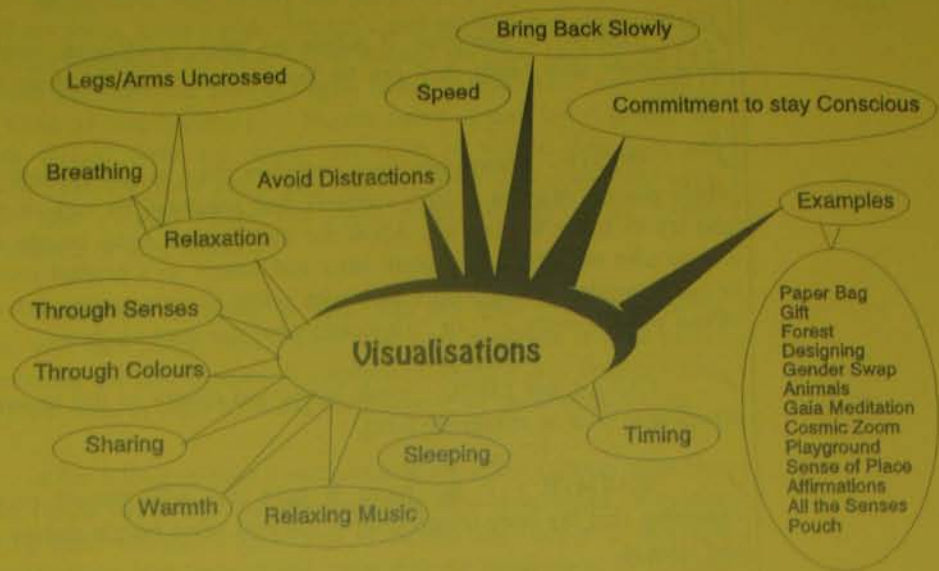


Table 1 Visualisations



Figure 1 Visualisation

Creative Visualisations<sup>1</sup> have long been used as a tool for self-empowerment, for personal development, for developing a positive attitude and for attracting positive expectations into our lives. They are now used extensively by sports coaches, doctors to encourage relaxation and by business people as a stress management tool.

Visualisations are used effectively within our Permaculture Courses. They can encourage individual self-empowerment, help let go of distractions and encourage people to tap into their own information, knowing and intelligence.

Early in a course, announcing a visualisation may alienate some people if they have not come across the technique before. Instead we simply ask everyone to get comfortable, close their eyes and imagine or remember a time when.....

Notes

## General Guidelines for Visualisations

- ✓ **TIMING** is important. If people are tired, or sluggish, such as immediately after lunch they can be more prone to go to sleep than visualise.
- ✓ **SPEED** - ensure you have sufficient time to get through the whole process planned - don't suddenly feel pressured by lack of time and try to hurry the last bit. Allow for the fact that some people may like to take extra time to explore ideas and images so a gradual journey is recommended. Bring people back with gentle encouragement such as "When you are ready...", or "Complete what you need to, then ....".
- ✓ **CLEAR and LOUD** - speak loudly and clearly so that no-one is straining to hear or misses anything.
- ✓ **WARMTH** - if the room is cold this will distract people; remember that the body temperature is lowered when people remain still and relaxed.
- ✓ **RELAXING MUSIC** - in the background is an option. Ask if it would be distracting for anyone. Make the music appropriate to the visualisation, ie "spacey" for the cosmic zoom, and "natural noises" for the Gaia meditation.

## Suggested Sequences

- ✓ Avoid potential distractions and ensure there is sufficient time.
- ✓ Ask everyone to get comfortable, sitting or laying, preferably with spine straight and arms and legs uncrossed (This assists energy flow within the body).
- ✓ Guide the group through a short initial relaxation process (see page 55). It is good to suggest they focus on their breath for a few minutes by asking them to be aware as they breathe in, then breathe out. Suggest they listen to the sounds around them for a few moments, then focus back to their breathing - this acknowledges the distractions and enables them to be put aside.
- ✓ Towards the end of their relaxation phase ask them to make a commitment to themselves to remain conscious during the whole exercise.
- ✓ Guide them through the journey, allowing gaps and space for them to create and experience their own images and concepts.



## Notes

✓ Bring them back slowly and gradually. If you have taken them out of the room, down a path, through a gate etc then it is important that you bring them back the same way ie through the gate, back up the path and back into the room and once again sitting in their chair. Ask them to now focus on their breathing, to become aware of their body, to hear the sounds around them and finally ask them to wiggle their toes and fingers, stretch a little and when ready to blink and open their eyes. NOTE that a rapid return can leave people feeling jolted, dazed, disconnected or even headachy.

✓ Check that everyone is back, and has their eyes open. Some people will take longer than others, wait until everyone is back before commencing the next process. If someone is taking a long time to finish, gently ask them to come back and to be present by opening their eyes.

✓ After a long or deep visualisation allow a few minutes quiet time so that people can accept and integrate what they experienced. Providing drawing materials, encourages them to capture any images or messages and helps them both ground and remember the experience. With some lighter, information-based visualisations it is often more appropriate to explore the images and ideas created by leading directly into a brainstorm, a modelling exercise or simply a general discussion.

✓ Another good way to ground people, especially after a long or deep visualisation, is to ask individuals to share their experiences by simply saying what happened. In addition to grounding this can also clarify things for them. We use this approach after visualisations such as the "gift", the "forest", "Gaia" or the "playground" (see below).

## Through the Senses

If possible lead a journey through all the senses by reminding them to "listen to what you can hear ...", "what smells are you aware of...", "can you feel the breeze...". By making some reference to each of the senses (include feelings as well as feel/touch) the experience becomes more real, vivid and lasting.

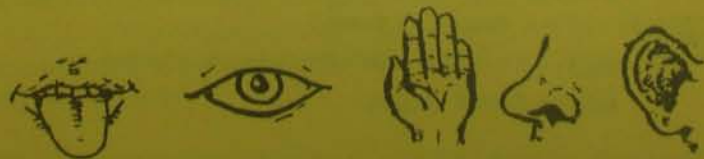


Figure 2 The Senses

## Notes

**Problem Solving**

Initially, some people may find it difficult to visualise and will be disappointed that they do not get the visual images that others report. Explain that it is not important that everyone has strong visual images - as mentioned earlier many people are not visually orientated. However most people will have some lasting impression from the experience. Some may be left with a series of feelings and emotions, some may recall sounds, others may simply have vague mental concepts. It is the journey that counts. Maybe it could be called "imaginization" or "feelisation" rather than visualisation.

**Through the Colours**

Colours can have specific effects on the human psyche and mood. These can be used in visualisations to help establish certain directions or moods (see the colour mind map below).

Another possibility is to allow each person to "bathe" in each colour of the rainbow - allow them to experience each colour and choose the one they are most comfortable with. This approach helps people to tap into where they are and allows them to clear emotional issues which may be hindering their concentration or interest/ability to learn..



Table 2 The Colours

## The Pouch (Thanks to Robyn McCurdy)

If a visualisation involves collecting items, resources or even ideas, it is helpful for them to visualise making something that will carry the collected items. In the "We Are All Designers" (below) visualisation we explain that they have with them a notebook, in which they can take as many notes as they want and it will be available to them (in memory) later.

### Paper Bag

This is an effective visualisation to start a course with (or even a meeting, teachers' planning session, or when people seem a little scattered). It helps people let go of their distractions so they can focus.



Figure 3 Paper Bag

After an initial relaxation process the general theme runs something like ....

*"remember coming to the course. Remember the things you bought with you - a suitcase or backpack full of clothes, books, personal belongings. You also brought a lot of distractions - "are the kids going to be all right", "did I remember to pay the phone bill", "wish I hadn't had that argument with my partner just before I left" etc etc. Just as you unpacked your belongings, now unpack the distractions, take them out one by one. In front of you imagine a brown paper bag. As you pull out each distraction, look at it, think about it briefly, then place it in the paper bag.*

*Check for any more distractions in your luggage, processing each one in turn. When you are sure you have put all of them in the bag, fold the top down, staple it closed and put it somewhere safe - so that you can remember to take it home with you after the course - or if you would rather not have them waiting at home for you, you can throw it away or mulch it." (on one occasion we had a guy suddenly retrieve his bag and put it somewhere else - he had thrown it in the pond, then realised he had put his kids in it!)*

At this point slowly bring them back to being conscious of where they are, of their own breathing, eyes open etc. When everyone is back ask if anyone wants to share their experience. Depending on when this one is used it may be helpful in allowing some people to clear problems so they can refocus on the learning and the course.



Notes

## We Are One

This visualisation starts group bonding and sets the scene for the course.

Everyone sits in a circle, with hands linked, closes their eyes and after a brief relaxation we go into this visualisation.

We begin by making people conscious of themselves (ie listen to your own breathing). Then ask them to "expand their consciousness" and become aware of the person on either side of them, the people they are connected with through their hands. Then expand the awareness even further and become aware of the people on the other side of them, and so on until they feel the whole circle. Consider the nature of a circle, how all parts are equidistant from the centre - so it is with the group, all parts are equal. Ask them to imagine the circle as a chain, the strength of the circle is limited by its weakest link, so to is with this group - we can each contribute to the strength and vitality of the whole group. We also explain that each link in the chain is unique, just as each person in the group is unique, and so too is this particular circle.

Finally ask them to draw their attention back to themselves again and then either wind-up the visualisation by leading them back out or lead into Cosmic Zoom (see first half of "Time Warp" below).

This visualisation enables everyone to feel they have something of value to offer, that their contribution is valued and that they themselves are valued, within this group.

Another possibility is to have people visualise themselves going to a place, maybe a tree and finding the materials they need to make a pouch or bag. They are to carry it with them and use it during the rest of their journey. It will be available later on.

## Imagine

If people tell themselves they "can't" do something, or have low self esteem, or just can not seem to find motivation to do what they want, get them to close their eyes and vividly imagine themselves doing what they would really like to be doing ( public speaking with confidence and clarity, being fit and healthy, making a wonderfully abundant garden, being creative, buying that piece of land etc).

Ask them to clearly see themselves doing or being what they want..how does it feel..and to positively affirm that they have or are what they want.

## The Playground

Notes

This visualisation follows on well from the "Paper Bag" visualisation, where the suitcase theme is continued. The aim of this visualisation is to enable participants to focus on what they can offer the group and to show what is created when people pool their energy, ideas, skills and resources.

Sit in a circle.

Use a relaxation process as usual. Then....

*"Remember the suitcase/backpack you brought with you. You have unpacked your belongings, you have unpacked your distractions and stored them safely. But your suitcase is not yet empty. There are other things you brought with you - skills, interests, ideas, resources and contacts.*

*Open your suitcase again and take out these things, one at a time. As you take out each skill, talent etc. imagine it being transformed into part of a playground. Some things will stand alone, these you can offer the group without help or support - your skill at writing newsletters may be represented by a waterslide, or your contacts with the media may be seen as a merry-go-round .... also take out skills and resources that you can offer to complement the skills and abilities of others - your library of books and magazines may become bricks or tyres that will build a wall... or your knowledge of plants may form part of a swing.*

*Take all these things you can offer and place them in the centre of the circle as part of an amazing, diverse playground. Place your offers so others may recognise them, use them, benefit from them. Combine these items with other peoples' to create structures and landscapes that could not be created by any one of us alone.....*



Figure 4 The Playground

*When you have finished creating, take some time to explore the combined playground. Discover what other people have created. Play on things, have fun..*

*Realise what we as a group can create together...*

*If there are any little finishing touches you would like to add, do so now. When you are finished and happy the structure is complete, come back to your own space, now the suitcase is empty, so close it and put it away.."*



*Notes*

Bring the group back into the present with the usual care and guidance. Ask if anyone would like to share. Listen carefully to what comes out and try to understand the symbols - this feed-back can give the facilitator valuable information about the skills, abilities and expectations of the group. General themes will become apparent - these can give valuable hints as to future processes that will be especially relevant to this group.

## Gender Swap

Joanna Macey and Freidaman Wieland used this visualisation during their "Healing the Wasteland" workshop. It can be used in a Permaculture Course if gender becomes an issue. We have used it once. It helped people see the world from the perspective of the opposite sex. Relaxation.. Then...

*"Feel into your body, when is it like to be in your particular body...now, imagine yourself walking along a beach..find a quite space and lie down..have a short sleep..when you awake you find to your surprise that you are in the body of the opposite sex.. as you look around you find an old trunk..open it...it is an amazing wardrobe..it contains any men of clothing you can imagine....you have ten minutes to explore your fantasies, experience everything and anything you like..take a few minutes to try on anything you want....you find yourself walking along the beach again ... now..in front of you is a full-sized mirror...look at yourself..step closer.. look closely at your body..how you move, how you stand..step into the mirror..and as you come out the other side you are yourself again.. you are back in this room...take a few deep breathes.... "*

Usual wind-up. Encourage discussion of experience and thoughts.Note that with minor modifications this approach could be used for issues on racism, "generation gap" etc. It enables people to feel what it is like in someone else's shoes - it would be useful combined with de Bono OPV Process (Other People Views)- see page 148.

## We Are All Designers

This process can start to set the curriculum/schedule for a designers course. After an initial introduction about the general educational philosophy of the course, including encouraging people to take responsibility for themselves in all areas of their lives, including learning. We explain that they need to set the curricula for the next two weeks. We then offer this visualisation to help them tap into their needs and suggest that the best place to start is at the end...



After the usual (brief) relaxation ..

"Imagine that it is three weeks into the future. You have completed your Permaculture design course.. you are inspired, empowered, enthusiastic and full of ideas and information..

A friend has asked you to do your first design, for their new property. Imagine you are with this friend, you are entering the piece of land now.. you have with you a notebook so you can make all the notes you need and will be able to remember everything later on... you are walking over the piece of land with your friend...

- △ What do you need to know to do this design?
- △ What information can you gather, from your friend or the site that will help in this design?
- △ As you walk around, what observations can you make that will be helpful in designing?
- △ Sit on a high spot somewhere.. what can you smell? ... what noises can you hear? ... what does the site feel like?
- △ Walk around, what is happening on the site?
- △ To plant things here, what do you need to know about?
- △ To place or build a house here, what factors should you consider?
- △ What can you see around you?
- △ What information do you need to gather?

Now slowly leave the site, and bring your awareness back to this room..."

After bringing them back, ask "what do you need to know?" This is answered in a brainstorm session - see "setting the curricula" ( see page 259) for details on the rest of the process.

This approach is useful in any course or workshop where you do not want to dictate the agenda - simply change the details and the questions to suit the actual situation. In many ways the secret to creative education is just that - not sticking to one set process or strategy, but rather being prepared to take an idea and change it to suit your needs, and the needs of the people you are working with. Experiment, take risks - there is little advancement until you try something new!

Notes

## Animals

We use a sequence of processes to cover the topic of Animals in a design course. First we ask everyone to select a card from the pack we offer; these have the name or graphic of a particular animal (eg cow, goat, bee, yabby..). We get everyone comfortable, ask them to close their eyes, relax etc etc. Then -

*"I would like you to imagine you are the animal named on your card ..Imagine what it would be like if you were inside the body of that animal..what do you look like..what do you eat..what does it feel like. what sorts of sounds do you make..make it now..what do you smell like. what needs and wants do you have..what type of shelter do you need. what outputs do you provide..imagine yourself providing these. going through the motions of your daily life...when you are ready, and really feel you are that animal put out your left hand"*



Figure 5 Animals

As hands are extended we place in each hand a ball of clay and ask them to model that animal, with their eyes closed. This eliminates any fear that "I can't do it" and makes the process more fun (and less competitive). Following this is a small group modelling/collage process (see page 149) and a brainstorm on the needs, wants, outputs and care of each of the animals involved.

## The Gift

If a course has really got into visualising we often offer this one on the last day so that they can have a gift to take home.

The usual relaxation then..

*"Slowly begin to walk out of this room, away from this house, away from Crystal Waters (or wherever).. follow a path off into the distance..it is a bright sunny day and you almost skip as you wander on the journey..eventually you come to a special place.. your special spot..sit and rest for a few moments...continue your journey along the path..ahead you see an enclosure..a high stone wall..as you get closer you hear the sound of children playing and laughing..behind the wall is a playground of some sort..you come to a gate..but the opening is so small only a child can pass..you are getting smaller..becoming a child..when you are a child again you enter through the gate...in front of you is a beautifully landscaped garden...a large pond..lots of shady trees..flowers and food plants ...and in amongst it all a diversity of play structures and adventure areas...take some time to explore and play..try*

## Notes

*out some of the amazing things .enjoy yourself...eventually you find yourself in a far corner of the playground..standing at the top of a grassy slope..you lie down and roll to the bottom..as you catch your breath you notice a hole in the stone wall..crawl through..as you come out the other side you become aware that you are on a magic pathway..it is covered by an arbour dripping with grapes and has lanterns, crystals and chimes hanging all the way along it..follow the path..you find yourself in front of a large wooden door..knock on the door..it opens with your touch..so slowly,cautiously you enter..you are in a large room surrounded by comfortable furniture..it is warm..there is a fire burning..slowly you become aware that in front of you is a magical being..it is smiling at you..it welcomes you and offers words of advice..what is the message you are hearing..it is just for you..you feel it is time to head back so you thank you friend..and as you are about to leave it holds out a special object..a gift for you to take home..you accept the offering gratefully and leave the room...."*

Now lead people back out - "*along the magic path, through the hole, up the slope, through the playground (maybe a last quick play), through the gate, become adult size again, along the pathway, resting at your special spot for a moment, breathing in the tranquillity and peace, and know that you can come back to this special place any time you please, now come back to the here and now"*. Use the usual grounding and getting in touch with self again. Ask if anyone wants to share, but do not insist - this one can be very powerful, give them time to integrate it - the gift and words are personal, they may not want to share.(Note: the playground and the house where the gift is received etc could be two separate visualisations, but they seem to work well together)



Notes

## Forests

People do not really need to be fed lots of data about transpiration rates of trees, wind speed reduction etc (in the West at least there are plenty of publications dealing with this aspect of forests) to understand why we need to plant trees and protect forests. If people feel a deep connection with the forest (with the Earth and all beings) then they will know how important it is, not because they fear it will be destroyed soon and that humankind may die, but because they feel a part of it. This visualisation helps people tap into that connection.

If possible, this visualisation is done in the forest, or at least under a shady tree. Start with a simple relaxation process. Then something along the lines of

*"I'd like you to remember a time when you really enjoyed being in a forest. remember the day you went there. how you got there...who you were with...were you alone? ...remember that day and begin the journey again...see yourself travelling to the forest area...arriving...look around at the landscape as you approach the forested area...now you are at the edge of the forest itself. You enter the forest...now you are under a high canopy...pause for a moment...what do you notice...walk around... what sounds can you hear...what smells greet you as you walk...after a while find somewhere to sit and rest... just be with the forest...take it all in...how do you feel being here..."*

*Begin to make your way back out, retracing your steps...take a moment for a final look at the forest...before you walk out from under the canopy..."*

Use the normal process to bring their awareness back.

Ask if anyone would like to share their experience.

The first time we used this visualisation, more than 12 courses ago we expected to get responses relating to the physical nature of the forest, ie stillness, cool, moist etc and were prepared to explain all these actions of the forest. What we found however was that almost everyone (and on every course since) experienced a deep connection with the forest. We received feedback like:

"It's like... a cathedral of life"

"I felt a part of it"

"It nourished my soul"

"This is what religion is to me, who needs a church"

"I felt so calm"

"I could feel the life force surrounding me"

---

*"We are the rocks dancing"*

*Thinking Like a Mountain*

---

We generally guide this sharing into a discussion about the importance of forests, Deep Ecology, anti-logging actions and experiences, forest guilds, native vs. exotic plants or whatever comes up about forests for the group.

If the group is really into it we follow this with a few quotes from "Thinking Like a Mountain"<sup>2</sup>. We normally ask the class to close their eyes and put images to the sayings.

Sometimes we offer the "Gaia Meditation" ( see next page).

For each course there is a different emphasis, yet every time we walk away knowing that the forest has touched every person at some stage during their life. Somewhere within each of us is a deep knowing that forests are vital, not just a resource to be used, but for their own intrinsic value.

(Note: it is advisable to not have an active, heady process planned after this experience - plan something gentle and creative.)

## Sacred Space

(Thanks to Daveshon [South Australia] for this one). A good process if the group has shown any interest in ritual. This visualisation could be used instead of "the gift", as the result is a sense of an object, something special and a message to take home.

(Usual relaxation beginning.) ..

*"tune into your centre..your calmness..wander around the local area..find an object that symbolises you..your centre...now with that object go to a place, a garden or special place..somewhere that feels right for you..let all your senses be aware of the place..look around..what is it like..what can you smell..what sounds can you hear..is there anything around you would like to taste..how does it feel here..find some water..and cleanse your object with the water..breath the energy of your breath into the object..*

*at a special part of your space there is an altar and a fire...pass your object through the flame....a friend or guide comes into the space and has a message for you....hear the message..say thank you.."*

Bring them back as usual. Allow time for feedback of their experience and message. Do not insist everyone share as this experience can be very personal.

### Notes

*"I am that part of the rainforest, recently emerged into thinking"*

Thinking Like a Mountain

*"When one thinks like a mountain, one thinks also like the black bear, so that honey dribbles down your fur, as you catch the bus to work"*

Thinking Like a Mountain



## Gaia Meditation

(Reprinted with kind permission from John Seed)

*"What are you? What am I? Intersecting cycles of water, earth, air and fire, that's what I am, that's what you are.*

*WATER—blood, lymph, mucus, sweat, tears, inner oceans tugged by the moon, tides within and tides without. Streaming fluids floating our cells, washing and nourishing through endless riverways of gut and vein and capillary. Moisture pouring in and through and out of you, of me, in the vast poem of the hydrological cycle. You are that. I am that.*

*EARTH—matter made from rock and soil. It too is pulled by the moon as the magna circulates through the planet heart and roots suck molecules into biology. Earth pours through us, replacing each cell in the body every seven years. Ashes to esters, dust to dust, we ingest, incorporate and excrete the earth, are made from earth. I am that. You are that.*

*AIR—the gaseous realm, the atmosphere, the planet's membrane. The inhale and the exhale. Breathing out carbon dioxide to the trees and breathing in their fresh exudations. Oxygen kissing each cell awake, atoms dancing in orderly metabolism, interpenetrating. That dance of the air cycle, breathing the universe in and out again, is what you are, is what I am.*

*FIRE—Fire, from our sun that fuels all life, drawing up plants and raising the waters to the sky to fall again replenishing. The inner furnace of your metabolism burns with the fire of the Big Bang that first sent matter-energy spinning through space and time. And the same fire as the lightning that flashed into the primordial soup catalysing the birth of organic life.*

*You were there, I was there, for each cell of our bodies is descended in an unbroken chain from that event. Through the desire of atom for molecule, of molecule for cell, of cell for organism. In that spawning of forms death was born, born simultaneously with sex, before we divided from the plant realm. So in our sexuality we can feel ancient stirrings that connect us with plant as well as animal life. We come from them in an unbroken chain—through fish learning to walk the land, feeling scales turning to wings, through the migrations in the ages of ice.*

*We have been but recently in human form. If Earth's whole history were compressed into twenty-four hours beginning at midnight, organic life would begin only at 5 pm . . . mammals emerge at 11:30 . . . and from amongst them at only seconds to midnight, our species.*



*In our long planetary journey we have taken far more ancient forms than these we now wear. Some of these forms we remember in our mother's womb, wear vestigial tails and gills, grow fins for hands.*

*Countless times in that journey we died to old forms, let go of old ways, allowing new ones to emerge. But nothing is ever lost. Though forms pass, all returns. Each worn-out cell consumed, recycled . . . through mosses, leeches, birds of prey....*

*Think to your next death. Will your flesh and bones back into the cycle. Surrender. Love the plump worms you will become. Launder your weary being through the fountain of life.*

*Beholding you, I behold as well all the different creatures that compose you—the mitochondria in the cells, the intestinal bacteria, the life teeming on the surface of the skin. The great symbiosis that is you. The incredible coordination and cooperation of countless beings. You are that, too, just as your body is part of a much larger symbiosis, living in wider reciprocities. Be conscious of that give-and-take when you move among trees. Breathe your pure carbon dioxide to a leaf and sense it breathing fresh oxygen back to you.*

*Countless times in that journey we died to old forms, let go of old ways, allowing new ones to emerge. But nothing is ever lost. Though forms pass, all returns.*

*Remember again and again the old cycles of partnership. Draw on them in this time of trouble. By your very nature and the journey you have made, there is in you deep knowledge of belonging. Draw on it now in this time of fear. You have earth-bred wisdom of your interexistence with all that is. Take courage and power in it now, that we may help each other awaken in this time of peril."*

NOTE: We often leave out the underlined words as we feel they are too negative and gloomy.

Notes

## Time Warp

Great for helping people work towards goals. It can be quite empowering, by allowing people to see what their place might look like in 5 years time. For those people who do not have a stable home/base it can give them a hint as to where they might be.

Start with the usual relaxation process. Then..

*"Feel the energy running through your body, feel the breath as you draw it in and out...now as you breathe out, breathe into your skin...with each breath gradually expand your body...more and more until your body is twice its size...keep getting bigger, now you fill the whole room...now you are larger than this house...as you keep expanding you are now looking down on Crystal Waters (or wherever), getting larger you can see the whole state, the whole country, the surrounding oceans and islands...the whole planet, Earth, the blue-green planet...now you become aware of other planets, the whole solar system, other stars...whole galaxies..."*

*allow yourself to feel for a moment the whole primordial soup bubbling and evolving...time passes...in fact five years have passed...begin to shrink, slowly...moving back through the stars, focus on the solar system, the Earth, this country...focus in on your community...your home...become aware of your place...it looks different...how has it changed over the 5 years...take in the aerial view as you shrink even further and find yourself human-sized again...at the entrance to your home...explore the outside of your home...see the paths and gardens...take in any smells...or sounds...harvest some of the fruit or flowers in your garden...nourish yourself...everything is safe...look at the house...it has changed...going inside...wander around inside...until you come to a part that is special to you...there is a small table...like an altar...look at the things on the table...one by one...look at them...touch them...pick them up...if you want you can bring one with you...as you are about to leave...look into the mirror above the table...your name and a message is written on the mirror...read the message...it is for you...what does it mean...take one last look around...then walk outside...breathing you start to expand..."*

Bring them back, up into the stars (at this point we sometimes allow time to "say thank you for all the abundance you found, for your message, your special object and for anything in your life you are thankful for.") and back down to the present.

Allow some quiet space and ask for sharing, be gentle. Note: you could leave out the cosmic galaxy stuff and simply take them on a walk, maybe through some mist or something and then its in the future.

## Cosmic Zoom

The cosmic/planetary expanding and collapsing process mentioned in the "Time Warp" process above can be used by itself without the part about the "five years in the future". We often use it, in conjunction with the "We are One" visualisation on the first morning - the idea is to encourage them to see that while individual people are very important, they are also insignificant in the scheme of things - ie the cosmos does not revolve around human silliness. It is important for people to see Earth from a distance. Astronauts have expressed feelings of falling in love with their blue/green planet and many have subsequently dedicated their lives to planetary care.

### Note

Some of these processes we rarely use, but they can come in handy at times.

The "Sense of Place" process (detailed in the chapter on Expanding the Senses (page 182) is another useful visualisation.

### References

1. Shakti Gawain *Creative Visualisation* is an excellent book on this subject, although there are now many more titles available these days.
2. John Seed, Joanna Macy, Pat Fleming & Arnie Naess *Thinking Like a Mountain*. New Society Publ. 1988

Notes



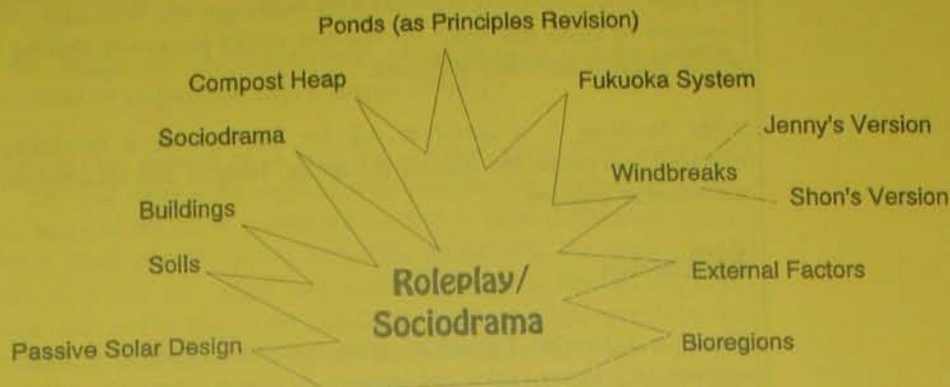


Table 1 Roleplay/ Sociodrama

Roleplaying is a powerful tool that can be used to create effective learning environments in many areas. People retain information most effectively by doing and speaking, as detailed in Effective Learning Environments (see page 47), therefore roleplaying has an increased chance of information being retained.

In addition, this learning tool is powerful because it accesses each mode of learning; it involves action (Kinesthetic), speaking and hearing (Audio) and seeing (Visual) and so it is a technique in which everyone, irrespective of preferred learning mode has a high chance of accessing and retaining the information.

Roleplaying can also be used as an effective problem solving tool, as it encourages people to "step into someone else's shoes" and to feel what their position/viewpoints are. This leads to greater understanding and empathy of each point of view and so increases the possibility of finding an appropriate, realistic solution which is acceptable to everyone. Sociodrama is especially useful in this area as frequent role-switching is encouraged/directed.

In any roleplay, if too many characters are introduced at once people will forget the roles or get confused as to who is playing whom. If there are many components, start by setting the scene with only the main players and gradually introduce extra parts when people are comfortable with handling the current situation. To help anchor a role and make it clear to everyone, use simple props that relate to the role at issue; for example in the building design roleplay we often use props such as a tea towel for the person being the kitchen, a newspaper for the lounge room, a cushion for the bedrooms and a toilet role for the toilet. It helps to use humour in choosing the props.

Stress to all players that they should stay in their role for the duration of the play. It is very frustrating for the whole if someone gets distracted and steps out of role. People can be helped to identify with their role through visualisations, a careful and detailed build-up of the scenario and an avoidance of distractions from others not involved.

Notes

Once a roleplay is finished it is important to get everyone to "de-role" ( see page 138), especially if people have really got into their part. Asking everyone to stand and shake off the role (while physically shaking their whole body) is generally sufficient.

After de-roling it is useful to ask for feedback or a debriefing, so everyone can share and discuss the issues, insights and information that the roleplay exposed.

## Fukuoka

We have converted Fukuokas' grain rotation system to a rotation of summer and winter grains and legumes to suit the timing and climate of our region. We help people understand the concept by getting them to go through the yearly cycle roleplaying rice, clover, ducks, wheat etc. We orchestrate this one while the group acts it out:-

Begin with

- a few people acting as weeds and grasses, then in
- April - sow wheat and clover (they squat down to represent seed/seedlings)
- the farmer/gardener slashes the weeds and grass (who fall down, sometimes over the wheat and clover)
- the wheat and clover grow (slowly standing up)
- June - a few ducks are brought in (quacking noises and some "nibbling" of the clover and wheat encouraged)
- Sept/Nov - summer grain is broadcast (rice people stay small)
- Nov - wheat is harvested (farmer carries wheat people away) and so on.

## Compost Heap

The funniest roleplay we have ever experienced was run by Satya Robert Smith during our Sept '93 Teaching Facilitation course. With help, he had us roleplay a compost heap! Each of us agreed to be one of the components (generated by a brainstorm process). He proceeded to layer the components onto the heap (us!) - in correct order. Within minutes fifteen people were piled on top of each other, most of them laughing. It got very hot in the middle - a successfull compost heap!



Figure 1 Roleplaying a Compost Heap



## Windbreaks

Notes

Both the design and the effectiveness of windbreaks can be quickly demonstrated or emphasised with a simple roleplay:

Jenny Allen first showed us an idea that involved using a few people to "play" the wind (they were supplied with long flowing scarves as props) - while some of the taller people were asked to form themselves into a windbreak (they stood in a line across the direction of the wind - good design!). However the "wind" was still able to sneak through the gaps (between and under the "trees" legs) so medium height people were asked to place themselves to stop this problem. Soon the smaller people were also in the act, creating an effective windbreak which had been designed by the people themselves! The group was asked to consider other scenarios, ie cooling summer breezes, gusty winds from a wide arc of directions - in each case the "windbreak" quickly designed itself to be effective and appropriate.



Figure 2 Windbreak Roleplay

Shon Frey - during a Teaching Facilitation course at Cunderdin (wheat/sheep area of Western Australia) Shon added another dimension to the idea by marching us outside where there was a gentle breeze blowing (as there always is in that part of WA). By supplying us with paper streamers the effect of the wind could clearly be seen, and we could quickly design "people windbreaks" which graphically illustrated such effects as varying the permeability of the "planting"; the edge effect at the side of the windbreak; measuring the area of protection created by the "people windbreak". A simple, concise and powerful demonstration that none of us will ever forget (and that is what learning is about!).



Notes

**Bioregions** is another topic where we use a roleplay approach, in this case combined with the Chalk Drawing concept (see page 155).

### Buildings

Here we start designing a home by asking people to roleplay the various rooms (we supply the props) and ask them to align themselves relative to each other and to the sun. Inevitably a little discussion and a lot of natural common sense results in a well designed house (in terms of room placement). We then ask "what other strategies could we introduce to make this home more comfortable/ environmentally conscious?" Quickly people start joining in and "becoming" windbreaks, pergolas, verandahs, cool houses, glass houses, insulation etc. As each idea rises we record it on the board. Often there may be need for clarification/ further information on some of the items suggested - this is where the facilitator can supply important factual data, if required. It is interesting and exciting to realise how much people already know themselves - if only they are given the creative encouragement to let it out!



Figure 3 Building Roleplay

## Ponds

Ponds are an effective revision exercise on the principles of Permaculture. A volunteer is the pond; we get them to lay on the floor and after a bit of clowning to set the scene (ie are you a little murky slimy pond or a deep still thoughtful pond) we ask other members of the group to add elements that would make it more efficient/ useful. Soon people are volunteering to play yabbies, mulberry trees, water chestnuts, windbreaks etc - as each person takes up position to represent their idea we ask them "which principle of Permaculture are you invoking?" - the answers are written on the board.

Most of the principles come out quickly and sometimes a little prompting is needed from the facilitator to complete the list (referring to a change of season often invokes "natural succession" which results in "dying water chestnuts, deciduous trees shedding"...whatever... and the whole thing ends in a pile of laughing learning people).

## External Factors

In nearly every course external (often social) factors such as; "dealing with local government"; "neighbours"; "marketing our produce"; "chemicals" have been raised. We have found it possible to weave a number of these into a scenario which we ask the class to act out. This requires a little time during a meal break for us to develop the scenario and to write brief descriptions/personality profiles for each part in the roleplay.

It is important not to introduce all the characters at once. Just set the scene with the central characters and when this part is developing well introduce other elements into the system - this often involves asking someone not yet involved to take a new role (as detailed on the description/personality profile card). In these cases we rarely give everyone all the information, for example we may introduce someone as the "forest ranger" while giving that person a card which describes a particular personality, hidden agenda or personal bias (which only that player reads). This makes the situation more realistic as in real life we rarely know exactly where the people are coming from. Be careful not to develop a scenario where all characters are negative, belligerent and non-co-operative - give the roleplay a chance of succeeding - don't set people up for failure!

## Soils

The first roleplay we saw in a Permaculture course was done by Lea Harrison at the Mt Warning Lodge course. After spending an hour explaining the Oxygen/Ethylene cycle as discovered by Dr Alan Smith of the CSIRO<sup>1</sup>, Lea made the concept really clear by getting people to "act out" the process. Even people who had been struggling with the complex chemistry suddenly "understood" the main ideas of the interactions.

Since then we have developed and expanded Lea's idea into a Roleplay which is the main process used to transmit this complex information. We back this up with a copy of the Earthcare article and then involve everyone in "hands-on" activities that involve various soil tests (ribbon test, jar test, pH test etc) as well as some discussion on topics such as soil rehabilitation strategies.

The roleplay itself is difficult to describe briefly, but essentially involves getting people to be the various elements (ie oxygen, aerobic bacteria, iron, sulphata) As we carefully explain each chemical reaction we have them act out the motions: ie "oxygen gets depleted [oxygen moves away] so the aerobic bacteria become dormant [aerobic pretends to go to sleep] and now the anaerobic bacteria become active [anaerobic pretends to wake up]..." We slowly repeat it a few times before proceeding to the next stage. Large prop cards are especially important in a complex roleplay like this one.

After going through the process (maybe twice) we check everyone's understanding (and raise additional points) by asking questions such as "Now that you understand all the interactions, what would happen if a farmer/gardener applied lots of nitrate fertiliser?" - or ploughed the soil.

NOTE: this Roleplay is now available as a Teachers Kit called "Lets Play with Soils" - it is supplied as both a scripted play which people easy to read and act out or as a Facilitator guided Roleplay - see catalogue at back of Manual for details.



Figure 4 Soils Roleplay



## Sociodrama

Robert Thorley introduced us to this concept.

Sociodrama is a very specific and controlled type of roleplay. Whereas in a normal roleplay each person has the scope to perform according to their own concept of that role, in sociodrama the perspective is that of one person or group (the subject). As a problem solving process, the aim of sociodrama is to allow the subject to analyse a situation from his/her perspective, to experience those different perspectives and to trial various solutions.

The person facilitating the session spends a little time helping the subject to clarify the issue. Major interactions are gradually considered by introducing someone (the subject chooses the person, who becomes an auxiliary to the roleplay) to play that role according to the subject's instructions. If the auxiliary is not acting the role as the subject "sees it" then the director may ask the subject to play that role while the auxiliary watches and then tries to follow the lead. When that auxiliary is familiar with the role, another role (and another auxiliary) can be introduced - again with the director constantly checking with the subject to ensure the auxiliaries are performing according to the subject's concepts.

When all the major players are in position, the subject starts looking for solutions and re-runs the scene after suggesting one or two of the auxiliaries change their behaviour. If that does not create an effective solution then a different solution can be trialled.

With a skilled director this can be a very powerful process, and as much can be learnt from watching body language and spatial patterns as from what is said. We once did a sociodrama around the issue of "Permaculture and Third World Development".



Figure 5 Sociodrama

Notes

## References

1. *Lea Harrison* Soil Fertility, *Earthcare Catalogue*, 1986 (the best article we've ever read that explains this data)

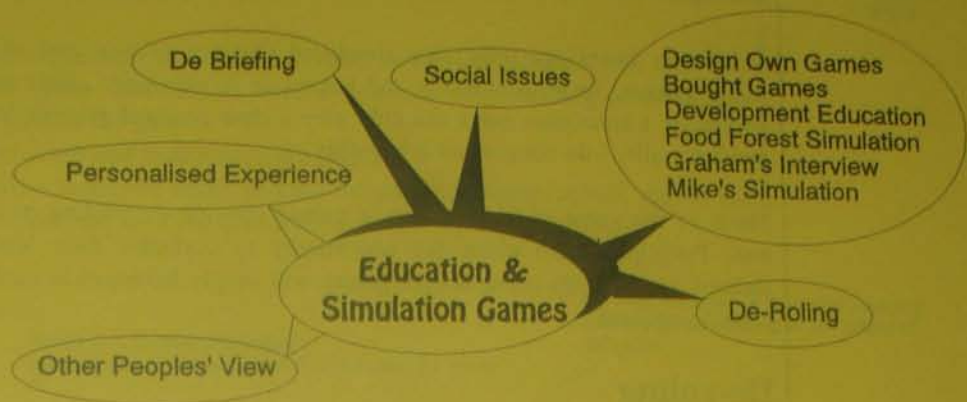


Table 1 Education and Simulation Games

Educational Games, especially simulation types are a very effective learning strategy. Many simulation games also involve some roleplaying. However, roleplays tend to be more "freeform", while games tend to be concentrated on delivering specific information on a topic and are therefore more controlled (there are more rules). By setting up a simulated version of a real issue and allowing participants to get out that simulation creates a learning that is based on personal experience and involvement.

This is especially important when we understand that most of the world's problems are social issues, and that solutions to local social issues are more effective than short-term technical fixes (even Permaculture is sometimes used as a technical "band-aid" ie a smart way of gardening rather than the "designer" truly understanding the complex social problems being faced).

## Advantages

Well designed simulation games are beneficial because they :-

- present both technical and general principles and patterns.
- help participants develop social skills, such as planning, co-operation, lobbying, group decision making and bartering.
- encourage people to learn from each other
- help people broaden their own perspective and attitudes.
- develop an understanding and awareness of other peoples' situation and perspective (so they are an effective way to implement de Bonos' OPV strategy - page 148).



Notes

## Simplification

Simulation games are only very simplified versions of one part of a social system. Social convention and behaviour is extremely subtle and pervasive; a simulation game can only give a clear personal glimpse into another reality - do not pretend it is reality.

Much of the value of these games is gained through de-briefing at the end. Participants are given the opportunity to verbalise their ideas, feelings and insights (most bought games will supply information on de-briefing options).

## De-roling

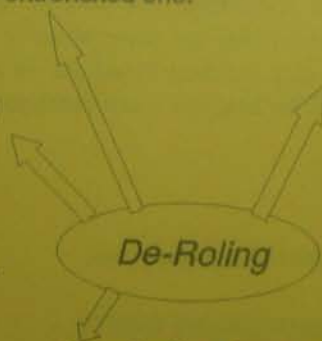
This is an important consideration, especially in longer games or when strong emotions are involved. It is generally not appropriate<sup>1</sup> that the role be carried on outside the game. Ensure that everyone has given up their role before proceeding to another activity.

### Re-role -

After long, intricate or intense roles it is easy to set up a short, quick and simple roleplay - people will rapidly move into the new role. If the second game is shorter and less intense, throwing this role off will be much easier than the previously more entrenched one.

### Throw it away -

often roles are set up with the aid of props and role instruction information on cards - to de-role ask everyone to stand in a circle and as they shake their whole body, symbolically throw away the role by, gently throwing their props and instructions into the centre (this is also a quick way to retrieve your props and data sheets for future use!).



### Shake it Off -

simply ask everyone to stand and shake their whole body as they "shake off" the role - encourage noise and vocals.

Visualisation - "see the roles created in your mind, it is all in your mind...let the role gradually seep down ..out of your head...down through each part of your body...into your feet...and down into the earth." We once had to use this one after a shaking De-roling failed to work totally, it worked well!

Table 2 De-Roling

## Requirements

Notes

Some important requirements to run a simulation game are :-

- all game coordinators have a thorough understanding of the details and aims of the game.
- all props and instructions are prepared.
- allow sufficient time - to have the game explained, set-up, played and de-briefed and de-rolled effectively.

World in a Supermarket Bag  
a game about resources and distribution for youth  
△

Unequal World Distribution  
looks at the unequal distribution of food, fuel, health services etc  
△

Road Game  
a game about communication and conflict resolution  
□

Ungame  
a trust and sharing game

Quia tests  
a cross cultural simulation  
△

Bihar Farmer  
computer assisted learning about subsistence in India  
√

World Feast Game  
a game for youths about food distribution, human rights and world trade  
△

Transformation Game  
a sharing and trust game

Buying Lunch  
a simple, quick activity that emphasises the uneven distribution of world resource use  
△

Co-opoly  
A game to help groups prioritise and find funding for competing projects.  
□

△ SADEC, 1st Floor, 155 Pirle St, Adelaide, SA 5000  
# loan only from SADEC

√ One World Centre, loan from 3rd Floor, 79 Stirling St, Perth, WA 6000

◇ AWD, 8th Floor, Kippox St, Surrey Hills, NSW 2010

■ Earthcare Education - available from Earthcare Education - either designed by us or we have copies where the original developers are not known.

Survival & Hope - A Refugee Journey  
a board game looking at the plight of refugees  
△

Starpower  
a powerful game that looks at the use and abuse of power in trade  
◇

Planetary Survival  
insight to social and racial prejudices

Repression  
A study of human rights issues

Paper Bag Game  
survival without social security in high unemployment areas in a Third World Country  
#

Survival  
a third World simulation  
◇

Win as Much as You Can  
a game about cooperation and competition  
□

Manamiyo  
the inequality of men and women in Third World countries  
△

Living in a Banana Republic  
design considerations in a Third World country  
#

Educational Games

Table 3 Educational Games Available

Notes

## Design Your Own

During most courses we find a number of social issues (eg neighbours, bureaucracy, marketing, sacred sites..) come up in the initial curriculum setting, as well as some localised issues, problems or examples (past examples include feral animals, pig sty, mangrove destruction, blackberries..).

We weave these together by designing a roleplay/simulation which incorporates the seemingly unrelated topics. This generally involves a scenario where everyone ends up with a role, which is briefly described on a small piece of card eg "You are a retired, male cane farmer, who does not like to stir things up or get involved in local politics and can get cantankerous when pushed or if drunk".

It is easy to bring in a few neighbours (specify different ages, backgrounds, viewpoints), a few local authorities (local council, Dept. of Agriculture scientist etc), politicians (generally local or State representatives), some local business people (maybe a restaurant owner, shop keeper or spray contractor), local landowners, displaced indigenous people....

In setting the scenario and personalities do not create an insoluble scene - some conflict is wholesome and challenging but do not make the issue so complex or the participants so belligerent that a solution is impossible - people soon get disheartened in this case - both in the game and in reality.

We often help set the scene with suitable props (a collection of old clothing and hats are invaluable) and use large scale floor chalk drawing to designate property boundaries, roads, rivers etc.

Start with the central characters, explain the scenario and the issue and then bring in extra characters as the game develops. As game controller you can always throw in extra information or add other complications. Be on your toes!



## Food Forest System

Lissa Evans assisted/sat in on one of our design courses at Crystal Waters, and ran a game looking at food producing forestation strategies in third world countries (interest had been expressed in this issue).

After selecting five cultures with which she had some knowledge, Lissa supplied a large scale plan for each of the areas being considered, a fact sheet explaining the basic details of the society, a fact sheet detailing physical features such as terrain, soil type, climate, altitude etc and the political climate. Prior to the commencement of the game she had chosen five people to play "elders" in each society. These people were given additional cultural, social and religious information and supplied with appropriate costumes (make shift ones) for the role.

The game started with a quick visualisation to help people step out of their own culture and to be open to experiencing a different culture. Five groups were formed and each met with their elder to be briefed on the issue at hand and to find a solution, ie design an appropriate food forest system.

After about thirty minutes each group presented their design, there was considerable discussion, de-briefing and then de-rolling.

This topical, easily organised simulation was effective in presenting cultural information and in allowing people to get a feel of the real issues rather than just intellectualise about them. It is also a valid design session/ review process in its own right.

We have a copy of this simulation and can supply details (see mail order form at rear of manual).

## Co-opoly

This game was developed by Earthcare Education and a few friends from Crystal Waters. It came out of issues within the community where various sections of the community wanted different projects implemented and the fear that not all could be undertaken caused considerable internal politicking. The game was developed so that the community as a whole could not only prioritise the various projects but could also assess the full value of the resources available (whereas previously many had only been able to see the \$s in the Co-operatives bank account) - co-opoly allows and encourages proponents of the various projects to offer other resources to a project eg labour, \$ loans, LETS units, sweat equity etc. (see end of Manual for details on how to purchase a copy of this game from Earthcare Education).

Notes

## Mike's Simulation

Mike Parton (SA Teaching Facilitation course) looked at cultural issues by running a roleplay/simulation. Carefully, he assigned everyone in the course a role he felt they could relate to and made some suggestions as to characters (eg a hard working cleaning woman - German, a retired army colonel, a street punk, a snobbish English architect, an academic Womens Lib. advocate, a Vietnamese migrant...).

We gathered around a large, imaginary table and he explained that this was a summit meeting, instigated by the Prime Minister's Department. The aim of the meeting was to get together a broad cross-section of the community to make recommendations that the Prime Minister could act on. The issue to be discussed was "What is wrong with Australia - where do we go from here?"

Each character was introduced and given a few minutes to express their opinion. Then the debate started - what a lively session! After a long de-briefing, which highlighted many issues, we all had trouble de-roling (a sign of how effective the set up and preparation had been). So we used the "shaking" de-roling process previously mentioned.

This simulation was easy and quick to set up (it essentially only took some intelligent and intuitive decisions by Mike). It took one hour to run, was topical, related to the needs and interests of the group and was a powerful learning experience for us all.

## Balancing House

The whole group is divided in half and informed that one group live in an old house on top of a hill while the other group are travellers whose car has broken down on a miserable rainy day - they are to come to the house seeking help or access to a telephone. The traveller group is sent outside, while the "house group" are instructed that their house is built on one central shoddy footing and is finely balanced - they must ensure an equal weight distribution within the house at all times to ensure it doesn't topple off the hill.

The travelling group is called in to try to obtain help.

After 5 or 10 minutes call a halt to the game and ask the travellers their impressions of the house residents. It is interesting to see how quickly misunderstanding turns into judgement and prejudice. Finally have the house group explain the "reality" of their situation.



## Chocolate Chip Mining

Notes



Figure 1 Chocolate Chip Mining

At the same South Australian course, Susie Lloyd offered a different type of simulation game. She gave each person a chocolate chip cookie and explained that this represented our mining lease. We were asked to extract as many chocolate chips as possible.

A few minutes and many crumbs later, she asked us to consider the similarity to mining operations, to consider the impact of extraction, the waste products (in this case they were eaten!), the by-products and the effect on the environment.

We then discussed issues of reconstruction, expense, energy and extraction efficiency.

With this awareness we were given another cookie and asked to try again -this time less product was extracted, but also less mess (environmentally - crumbs on the floor) to clean up.

Again a game that was easy to set up, enjoyable (yum!) but also thought provoking and informative. It would be a good exercise on environmental awareness for school children.

### Note:

The process "Graham's Simulation", mentioned in the chapter on TV Skits is an effective simulation game (see page 153).



## References

1. *One exception was in a Teaching Facilitation course where we had been "playing" a group of children. After the game we were still enjoying ourselves so much that we to stay in our roles for the rest of the night - what a fun and crazy dinner and evening.*

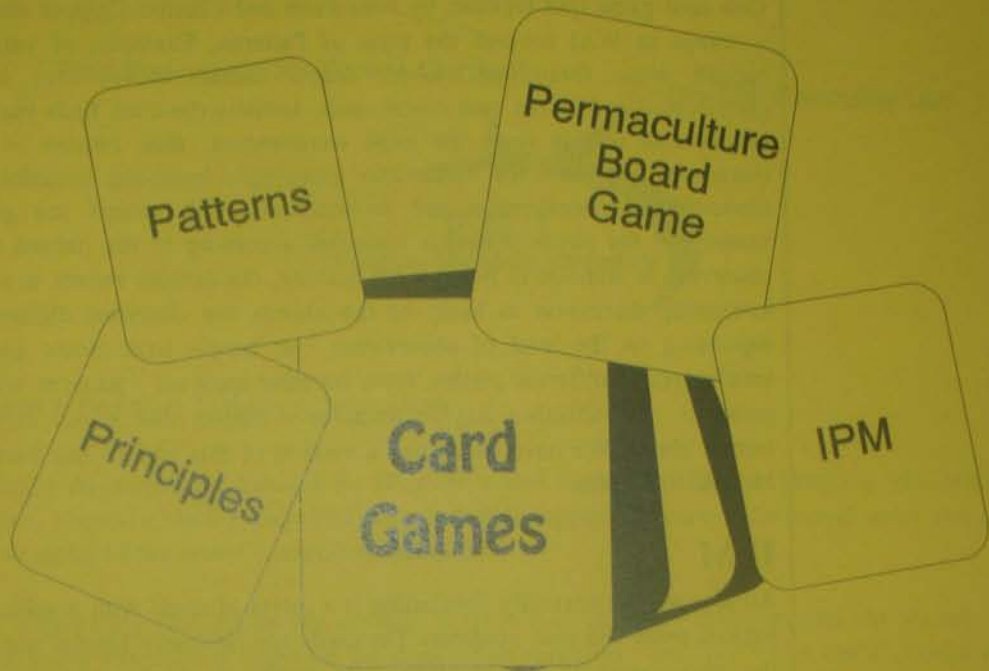


Table 1 Card Games

Card Games are an easy and effective way to present information. Both children and adults are familiar with Card Games and generally grasp concepts and rules quickly. When people are involved the interest is often centred on the game itself, while the information is being absorbed peripherally.



Figure 1 Card Games

Notes

## Patterns

One card game (put together by Julie Firth and Clayton Chipper during a course in WA) covered the topic of Patterns. Examples of various pattern types (branching, lobed, flow, scatter, waves etc) were photocopied and pasted onto round cards. Initially the class finds various shapes and objects from the local environment, then returns to the classroom and sorts the cards into groupings, involving considerable discussion, communication and co-operation. The groups are given names and the physical objects classified according to the pattern type observed. In addition to being a fun activity, the process results in some interesting discussion as many of the objects are classified differently depending on the level of observation - as people look closer and at smaller scales different pattern types become apparent - patterns within patterns! An effective way to discover a subject that is not easy to lecture about. We have developed a version of this game - see back of Manual for details.

## IPM

An idea we are currently developing is a series of cards with graphics of various pests and pest predators. The cards are randomly handed out and the participants match up pest with predator. Each card contains information (as well as the graphic) such as insect name, feeding habits and life cycle. An extension of this would be a board game where, moving around the board involves various gardening practises and players have to consider the consequent effects. An organic version of Monopoly! (Orgopoly?)

## Permaculture Game

This board game is based on Permaculture concepts. Up to six players are given a plan of a five acre lot to design and implement as a viable, self-sufficient property. As they progress around the board (representing the passing of the seasons) they are given opportunities to implement various strategies, and have to make their own decision and siting. Naturally not everything goes to plan, there are some interesting surprises and opportunities that arise. The game, called the Permaculture Game will soon be available from Earthcare Education - see end of this manual for details.

## Permaculture Principles

The chapter on Principles (see page 273) gives details of the Permaculture Principles Card Game we have developed for use in this area of the curriculum.

**Note:** Similarly partner cards (see page 69) are a very simple form of card game.



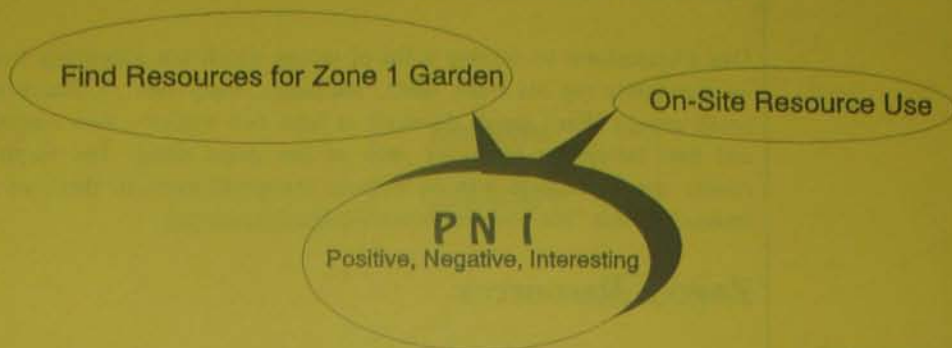


Table 1 Positive, Negative, Interesting

Originally developed by Edward de Bono as a tool to develop Lateral Thinking, the process of Positive, Negative, Interesting (PNI) is successfully applied in many educational areas and is now used in many of the world's largest corporations.

Most importantly PNI avoids the normal "black/white" mentality that pervades our society. Much of our social structure is based on the thinking in opposites, the "pro's and con's", which creates a conflict mentality. The legal profession, our political structure, debates, meeting procedure are all based in the idea of creating conflict. By introducing the third component "Interesting" we are encouraging a more holistic world view, we are honouring the concept of Diversity. It enables us to see the connections and often encourages us to start thinking in terms of "win-win" rather than the "I win, so you lose" approach.

Introducing the "Interesting" gives people permission to be creative (crazy). Our society generally does not value or encourage creative thinking, and our school system methodically destroys creativity. Now people often need to be given encouragement and permission to be creative.

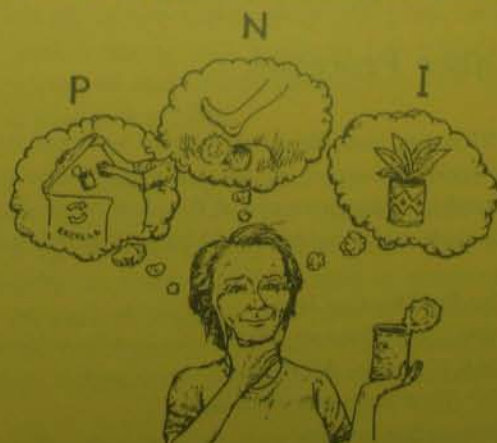


Figure 1 P N I

Notes

## On-Site Resource Use

Use a brainstorm to develop a list of things which are commonly found on a property (eg old water tanks, fencelines, rusty cars...). Break into small groups. Each group develops at least two Positive, two Negative and two Interesting ideas for each of the items listed. The inspiring results are a practical way of helping the participants to discover for themselves that "the problem is the solution".

## Zone 1 Resources

Participants in an Advanced Teaching Facilitation course near Perth developed a variation on the above process. They took the whole class to the local farmers shed complex and asked us to wander around the area (typically littered with old machinery, tanks... ). We did a PNI on some of the junk that was there, with the idea of utilising things in a Zone 1 garden. What fun we had, finding amazing uses for what the farmer considered junk - this approach combined PNI, field trip, hands-on and small group work all in one process.

## Meetings

Outside Permaculture courses we sometimes encourage the use of PNI in meetings (there are many meetings when you live in a community like Crystal Waters!). Particularly when an area of disagreement comes up, someone suggests we look at the "pro's and con's" of the competing ideas - we throw in "and the interesting". This addition often radically changes the discussion and enables a quicker (and often more interesting) solution/compromise to be found.

## Other Processes

PNI is the main de Bono process we incorporate into our courses and activities. However we are considering some of his other processes and intend to make more use of the ideas by de Bono's genius. The de Bono concepts which we feel could be most effective are:-

- The Six Thinking Hats
- OPV (Other Persons View)
- CAF (Consider All Factors)
- FIP (First Important Priorities)
- Provocation and Po
- The Random Word

We would love to hear from anyone who has used any of de Bono's ideas in education, especially within Permaculture courses. (See reference list at back of manual for some of de Bono's books).

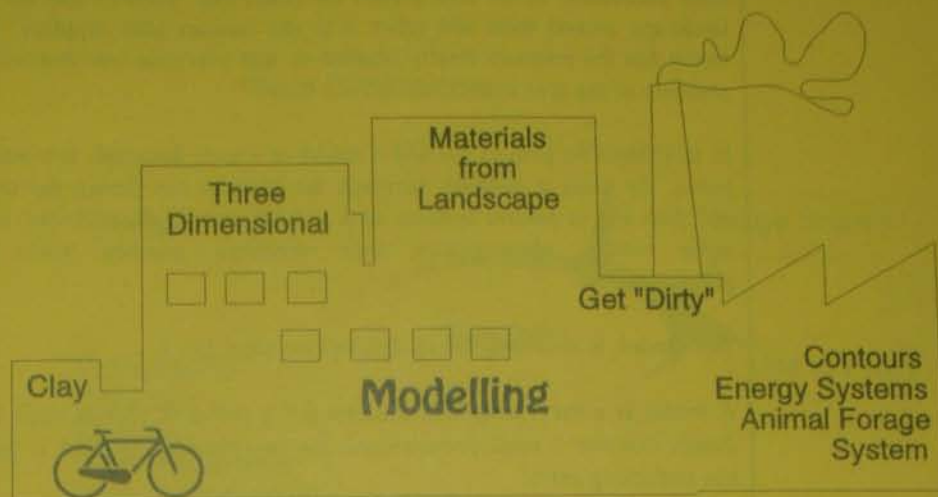


Table 1 Modelling

Modelling is an effective way to present information that is three dimensional, such as contours and landscape design. When done in clay, people are being given permission to have fun, be creative and get dirty (another childhood taboo). The touch and three dimensional aspect enables kinaesthetic people to easily access the information.

The Animals Visualisation (see page 120) ends with a clay modelling of an individual animal. Here everyone forms into small groups to design and model a system which caters for the needs of the animals represented in the group. Many use the outside landscape to build their models - the sandpit and small pond (for the group with the duck, fish or yabby) are prime spots. After 15 -20 minutes the whole class tours the various models while each group takes it in turn to explain their design (more designing!). Before leaving each model we run a quick brainstorm on the needs, outputs and special requirements of each animal represented. This rounds out, summarises and records the information presented in the models.

Modelling is also effective for learning contours (we first saw Peter Wade of Tyalgum use this one). Sub-groups are given a large piece of clay and asked to model a realistic looking mountain, with some interesting profile. We then supply paper and nylon wire so that the model is sequentially sliced horizontally (as evenly and as straight as possible) to produce each contour. These are then drawn on the paper in sequence. The result is a contour plan of their mountain! A quick review of each groups model/contour plan and a few questions and everyone understands contours, how to read valleys, ridges, steep slopes, shallow slopes, aspect etc.

A variation at the end of this process is to have each group place their contour map and re-constructed model around the floor randomly. There is then a small quiz to match up the right model with its plan.



*Notes*

Another extension to contours is a contour model (out of cork tiles or thick cardboard) of the area around the classroom. Students can see the landscape around them and relate it to the contour plan supplied. The model has the contours clearly labelled so that everyone can observe the contours of the area itself.

In the future we plan to develop a model of a well designed, low-energy house. By using a modular approach the students can design the house and then add in passive systems such as high mass walls or floors, solar water heaters, photovoltaics, solar chimneys, attached shade and glasshouses etc.

The sandpit is also ideal for modelling (see page 151 ).

A model is a very acceptable medium for a group to present their final design exercise - most presentations are two-dimensional, but a model has something extra!



Figure 1 Modelling

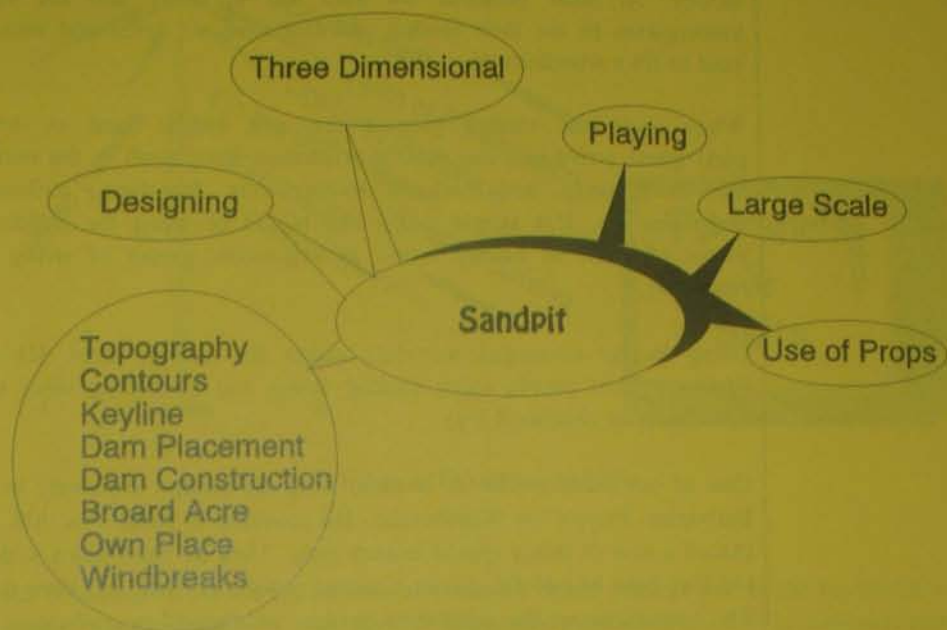


Table 1 Using the Sand Pit

To our knowledge Lea Harrison was the first Permaculture teacher to make use of a Sandpit as a teaching tool. Information presented on topics like contours, dam placement, keyline systems, and topography can be understood by students. The large scale and accessibility means that both visual and kinaesthetic orientated people can readily grasp what is being presented.

The Sandpit is so effective because it is more like playing than learning. As children most of us played in a sandpit (or at least in the dirt), and we all remember making hills, houses, tracks...Therefore using this approach works well as it ties the new information with old, joyous memories.

When people want ideas for their own place, rather than them drawing the shape, profile, vegetation etc on paper, we have found it useful to go to the sandpit and have them model their property. People are excited at being able to mould the sand, and it enables the other students to quickly grasp the scenario.



Figure 1 The Sandpit

*Notes*

At Crystal Waters we are lucky to have a sandpit close to the classroom facility. At other locations we have had to sneak into the local kindergarten to use their sandpit. Another time we scrounged enough sand to fill a wheelbarrow.

When using the sandpit prepare the area before hand so when participants arrive you can explain orientation (face north to the north), size of property, and mark in access roads, fencelines, buildings, vegetation etc. Use simple props like blocks of wood for buildings; pieces of grass or nearby weeds as vegetation; pieces of string for fencelines.

Using locally scrounged materials makes the sandpit more 3D and lifelike - most people enjoy finding things and pretending what they are... (another childhood joy).

One of our students (Justin Burden) used the sandpit creatively in his Individual Project on Windbreaks. He moulded a small low hill and placed a row of thiny ~~against~~ branch ends. Then he knelt down with an old Biro tube he had filled with coloured powdered chalk and blew hard. The penetration of the wind through the "windbreak" was obvious. He asked the class how to fix the problem. They added extra rows of smaller branches in front and behind - he then used another tube with different coloured powdered chalk and again blew. The difference in the patterns of the two colours was quite obvious. The effect of wind penetration in these different situations was highlighted.

The sandpit is especially usefull for explaining concepts like contours, keyline irrigation systems, dam placement and construction, swales, erosion etc.

In broad acre design we often set the scenario in the sandpit and ask the class what they would do. Soon there is lively discussion, extra branches being planted (they specify species), fencelines being retrofitted, erosion gullies being treated, dams being built...

The sandpit can also be used effectively as design for revision exercises, although the class often do not realise as they are too busy having fun.



Figure 2 Sand Pit



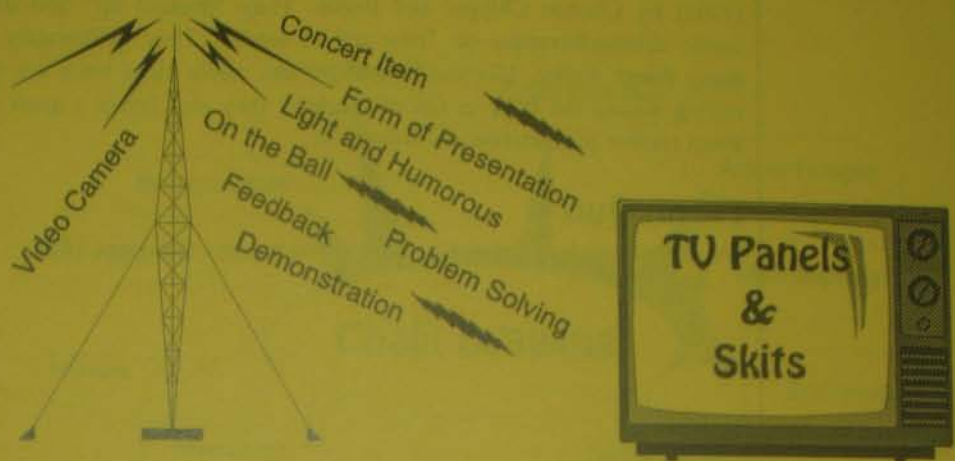


Table 1 TV Panel &amp; Skits

Graham Brookman from SA introduced us to the TV Panel concept during the Facilitator's course in Burra in '93. The idea is to simulate a TV Interview Panel with yourself as compare/interviewer (Grahams favourite character is "Peter Pouchman"), and use dramatic skills to get information across.

For example Graham interviewed a panel of "old guard" permaculturists hoping they could help him solve the problem of "why some people disappear from Permaculture after doing a course, never to be seen again? How can we offer post course support?" He set up several different character scenarios, ie Paul is unemployed, no land, mother sent and paid for him to do the course.. and then asked the panel how to provide on-going support.

Another way he used the TV Panel approach was to interview us about "organising a national Permaculture convergence" (we had organised the previous one). He drew out lots of relevant information whilst keeping things flowing quickly and smoothly. Character and sense of theatre are needed for this approach and light humour keeps everyone relaxed, entertained and involved. This interview was videoed so the SA network could have access to the information and inspire them in their undertaking.

This type of process could be used in a Design Course for a number of topics, such as local action and bioregionalism. Also it could be used to feedback information from small group work or as a demonstration, ie how to do a client interview. It would be great as a funny concert item.

We encourage people to try this approach and let us know how it goes.

*Notes*

A similar approach was used in the Facilitators' Course near Perth (1993) by Clayton Chipper and Robin. They "dressed up" and did a comic skit/performance on "how not to teach". They deliberately did many things wrong, hilariously wrong - the whole class were not only rolling around the floor in fits of laughter, they also learnt a great deal about teacher presentation and behaviour.

### **PermaQuiz**

We use approach as the one-week revision process (see page 167)

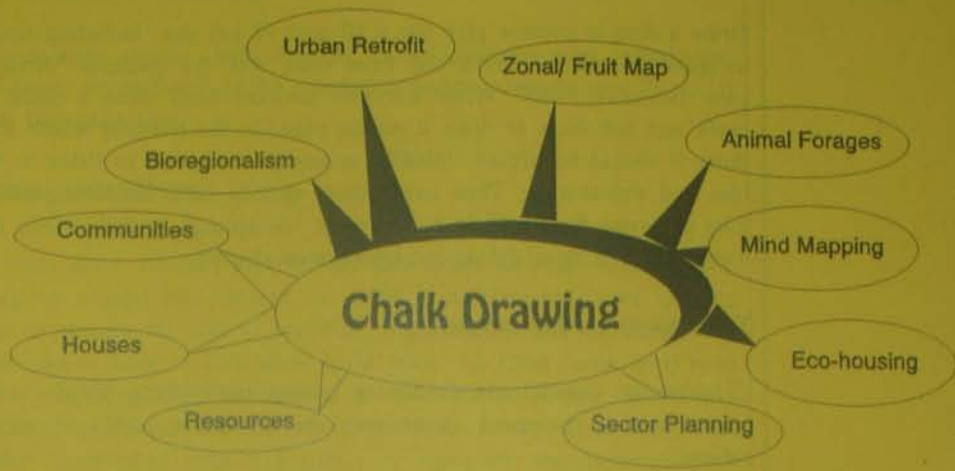


Table 1 Chalk Drawing

During one course we were discussing how to present the idea of zones and appropriate species selection, with particular concern to making it visually exciting and accessible to the more kinaesthetic people. We struck on the idea of using large scale drawing, on the floor in coloured chalk, a Chalk Drawing. The size allows people to relate easily (as they can "walk" through the landscape) and the colour is visually attractive. It is a fun process as it gives people permission to break an old rule ("*don't draw on the floor/walks*") by actually encouraging graffiti.

Since then we have discovered other topics where large scale drawing is appropriate.

In some situations you may not be able to draw all over the floor (carpet for example). We have found two solutions to this. Firstly, weather permitting it is generally easy and more interesting to go outside and do the exercise in the parking lot or on a pavement. Another solution is to use a large sheet of "Mylar" plastic with a sheet of butchers paper under it (it has the base plan drawn on it) and use erasable overhead projector pens. Another option is to use butchers' paper which is then hung on a wall.



Figure 1 Chalk Drawing



Notes

## Zonal /Fruit Map

Draw a simple contour plan for a 10 acre (4 ha) site, including house location, boundaries, creek and front road. Ask the question "What is your favourite fruit?" When someone answers hand them a piece of chalk and ask them to draw it on the plan, in the position where they think it should be placed. Initially encourage everyone to listen to the idea and explanation. Then have others specify their favourite. Before long everyone has chalk in hand and is "designing" in their needs and wants amidst a lot of debate and information sharing.

Two important things happen:-

- there is considerable discussion among participants about species selection and placement (sometimes the facilitator needs to act as referee!).
- as a few people specify their favourite fruit, someone often starts asking about windbreaks, or water systems, or fencing or access etc. They are then designing an integrated system; although that was not what we asked for! Fortunately the chalk allows inappropriate placements to be "dug up" and moved - generally after much group input.

This is a good process to introduce subjects like gardening, orchard layout or planning small acreages.

## Animal Forage

Another variation on the Zonal/ Fruit Map above to indicate a larger scale and ask for a system designed to incorporate animal forage systems. The animals included can be either personal preferences, or specified by picking cards from a deck containing simple animal graphics (see partner cards, page 72).

## Garden/Orchard Retrofit

A slight variation on the Zonal/ Fruit Map. The initial plan is of a typical large urban backyard - complete with straight garden beds, a few fruit trees and lots of lawn. Ask the group to retrofit the property (tell them this is the plan for a property they have just purchased). It is good to emphasise scale as it encourages attention towards the sizes and relationships so important in good design. We usually suggest an acre. This could also be set up as an urban backyard of smaller dimensions.

This is good as a revision process.

## Simulation Games

We use some simple chalk drawing to designate property boundaries, neighbours etc in many of the simulation games covering specific social issues (see page 140).

Notes

## Bioregionalism

We often use a mixture of role-play and chalk drawing. After a brief discussion around the concept of "what is a bioregion?" we ask the group to specify the sort of facilities, organisations and structures they would like to have in their area/ local town. As ideas come up (Credit Union, recycling centre, food co-op, brewery ...) they are briefly discussed/ explained and then a large circle is drawn on the floor, labelled (preferably with a graphic) to represent that facility. Then someone is asked to take that role by standing in the middle of the circle. When ideas start to dwindle (or you run out of floor space!) we encourage someone to act out a day living in this area (going to the credit union to get money to shop at the food co-op, then buying second-hand timber at the recycling centre for LETS units ...) - these transactions are recorded (in chalk in the appropriate circle). This activity brings out the various connections and energy/ money flows within the designed system!

## Mind Mapping

Julian Ayres (from the UK) once used this idea for his presentation on Worms. Having drawn a large worm in the centre of the floor in chalk, he asked "what are worms good for?" As people responded he encouraged them to draw/ write their answer on the floor in front of them. Soon (without any prompting) people started making connections between various uses/strategies - the result was a large scale, informative mind-map about worms.

## Sector Planning

The floor can be used to help people understand the concept of sectors. Draw a sector diagram on the floor and ask people what are the microclimate characteristics of a slope facing in each direction and what type of things would be best suited to grow or site there. This is a basic version of the zonal/fruit map.

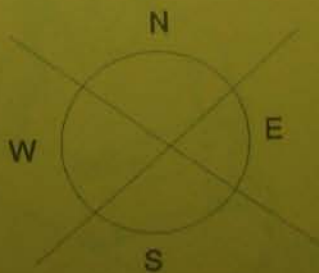


Figure 2 Sectors

*Notes*

**House Design**

The chalk drawing approach can also be used to enhance the buildings roleplay (see page 132).



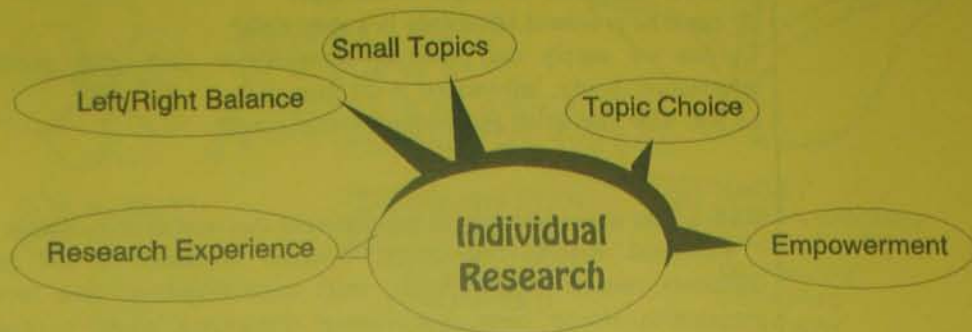


Table 1 Individual Research Projects

Our aim in creative education is not to promote right-brain activity to the exclusion of left-brain activity, but rather to strive for a balance between the two - a full person, not a half-wit. One way we balance the right-brain nature of many of our processes is to get everyone to take on an Individual Research project (for larger groups we suggest projects be undertaken by groups of two or three or the feedback time is too consuming). The project involves selecting a topic and resourcing books, written information and sometimes people, and putting the information together coherently - a very useful skill which the left-brain is good at.

We inform the participants that their project will be feedback to the whole group later in the course and the method of presentation is up to them, although we encourage active, creative processes. We normally allow about 10 minutes presentation per topic. Some tend to take longer than this (windbreaks, fire) while others can be very quick.

Rather than specify the topics we wait until a comment or question brings up an issue we feel is suitable for a research project. We respond by saying that this is an important/worthwhile issue and ask if anyone would like to take it on as their personal topic.



Figure 1 Individual Research

Notes

Our criteria for whether a topic is suitable for this type of treatment is:-

- can it be handled as a topic within itself?
- can it be presented effectively in a short time?
- can we supply the resources necessary to gather the required information (books, information in the files etc)?
- will it be interesting and relevant to the group?

Some of the topics which have been covered this way in past courses are : windbreak design, fire design, dynamic accumulators and plant indicators (weeds!), small ponds, small scale irrigation, seed saving, propagation, worms, companion planting, composting, cosmic fertilisers, vegie growing, herb growing and Fukuoka's system.

Towards the end of the first week, if we find that there are some people who have not yet volunteered for a topic, we explain that we wish everyone to undertake this process and ask those not yet committed to suggest a topic; this applies through subtle peer pressure that everyone ends up doing something. Some of the self-suggested topics that have come up include; Feng Shui; Chaos Theory; an overview of biological evolution and dogs in Permaculture.

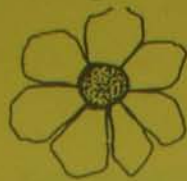
This process can help people feel confident to research information after they leave the course, rather than having to rely on experts to give them all the necessary information.

We are often pleasantly surprised at the quality of the presentations, both in terms of content and presentation. It is clear the people have put a lot of effort into their project, and that they have probably learnt more than they actually present. Some have been so good, we have had them laminated for the benefit of future course participants.

Initially, some participants will find the thought of undertaking a project a little beyond their comfort zone so give them encouragement and support. In some cases allow a shy person to team up with someone else. Almost everyone eventually finds themselves able to do it and does it well - often to their surprise. Through this empowerment their personal confidence often increases for the rest of the course.

The next page is an example of a feedback/handout done by a student (Amanda Dent of Western Australia) as part of her individual research topic on Dynamic Accumulators.





# DYNAMIC ACCUMULATORS



<p><b>N</b> ALFALFA CLOVER SOY BEANS FIELD BEANS VETCH COMFREY KELP LICORISE ROOT LEAVES STINGING NETTLE</p>	<p><b>K</b> BRAKEN FERN BORAGE CARROT LEAVES CHAMOMILE CHICKWEED CHICKORY CLOVER DOCK EYEBRIGHT FENNEL LAMBSQUARTER STINGING NETTLE MULLEIN OAR BARK PARSLEY PEPPERMINT PIG WEEED PLANTAINS SANICLE SILVERWEED SOW THISTLE TOADFLAX WATERCRESS YARROW WAY WORT ORANGE &amp; BANNANA SKINS</p>	<p><b>P</b> BARLEY BRAKEN EASTERN BRIDAL BOWER BUCKWHEAT CALAMUS CARAWAY CHAMOMILE (GERMAN) CHICKWEED CLOVERS DANDELION DOCKS GARLIC LAMBS QUARTERS LEMON BALM LICORISE ROOT LEAVES LUPINE MARIGOLD FLOWERS MEADOW SWEET MUSTARDS PIGWEED, RED ROOT PUKSLANE SAVOY SORREL VETCHES WATERCRESS YARROW</p>
<p><b>Mg</b> BLADDERWRACK BROOM DROPS CARROT LEAVES COLTS FOOT COMFREY DANDELION DEVILS BIT DULSE HORSETAILS KELP MEADOW SWEET MISTLETOE MULLEIN PARSLEY</p> <p>WILLOW BARK PEPPERMINT PRIMROSE REST HARROW WATERCRESS SOW THISTLE SKUNK CABBAGE</p>	<p><b>S</b> COLTS FOOT EYEBRIGHT FENNEL GARLIC MEADOW SWEET MULLEIN MUSTARD STINGING NETTLE PLANTAINS REST HARROW SHEPHERDS PURSE WATERCRESS WAY WORT CABBAGE LEAVES ONIONS</p>	<p><b>I</b> SASPARILLA BLADERWACK DEVILS BIT DULSE ICELAND MOSS KELP</p> <p><b>Fl</b> WATERCRESS GARLIC</p> <p><b>Si</b> OAT STRAW PLANTAINS VALERIAN BORAGE COMFREY DANDELION HORSETAILS</p>
<p><b>Mn</b> EASTERN BRAKEN CHICKWEED LAMBS QUARTERS</p>	<p><b>Co</b> EASTERN BRAKEN HORSETAILS VETCHES</p>	<p><b>Cu</b> EASTERN BRAKEN COLTS FOOT DANDELION STINGING NETTLES PLANTAINS SILVERWEED SOW THISTLE VALERIAN YARROW</p>
<p><b>B</b> SPURGES CARDBOARD BOXES BEETROOT LEAVES</p>		

Figure 2 "Dynamic Accumulators" - Individual Research Project



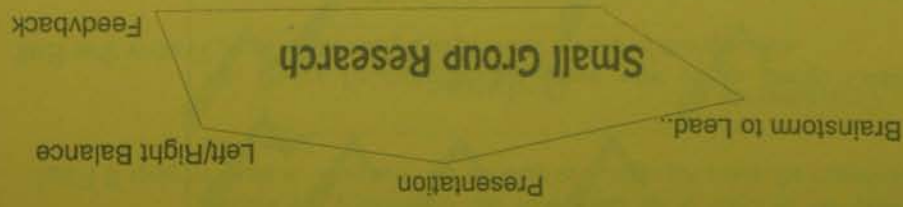


Table 1 Small Group Research

Another way we balance left and right brain activities (see page 14) is the use of Small Group Research projects. As mentioned in the chapter on individual projects (see page 159) we only use this approach when we know we have sufficient resources (books, files etc).

We normally use a brainstorm approach to look at the main considerations/components of various topics (eg Water). Ideas are generally grouped/linked into 4 or 5 main sub-headings (in the case of Water the topics are Harvesting, Storage, Utilization, Conservation and Treatment). Form into 4 or 5 groups (use a grouping process, see page 69), each group takes one of the sub-heading topics and is given 20 - 30 minutes to develop a presentation. We help them access the most useful references.

After each group finishes their presentation we allow/bencourage comments, discussion and questions from the whole group. We use this opportunity to add in extra information, to cover any gaps in the information, to give additional examples or to simply give a summary.



Figure 1 Small Group Work

Notes

Covering topics this way takes more time than a lecturer talking from A to Z. However the information has a much better chance of being retained after someone has had to research a topic (with others), discuss it, decide on the most important aspects, decide how to present it, prepare the presentation and then stand up in front of the class and explain it. They are very unlikely to ever forget either the experience or the content.

The Design Exercise in the second week of the Design Certificate Course is obviously a larger scale version of this approach.

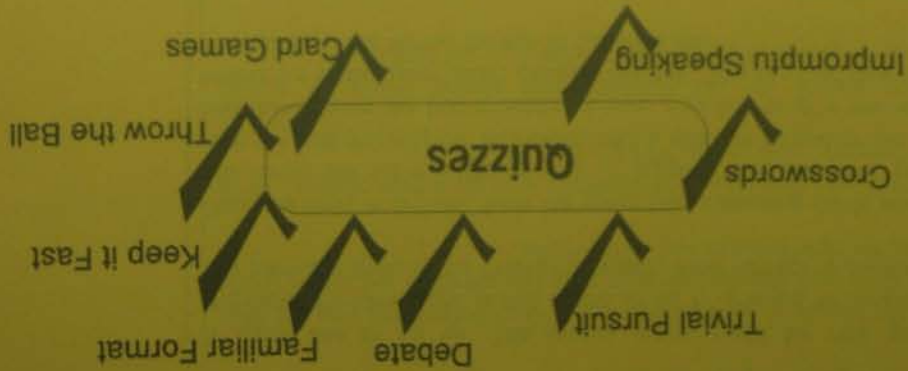


Table 1 Quizzes

Quizzes have been used as a method of assessment and revision for decades. The details vary from the "spelling test" at primary school, games like "Trivial Pursuit" to TV shows like "Sale of the Century" offering amazing riches.

In a course situation quizzes can be used as a learning/re-enforcement process while actively de-emphasising the competitive "who is the best" mentality.

Quizzes can be set up really quickly or can be elaborate affairs, for example by combining with other processes like the TV Show



Figure 1 Swale of the Century



## Throw the Ball

A quick one to set up. The subject matter could be very general (anything you have learnt in this course so far?) or could be constrained to a particular topic eg the Principles, water, water storage strategies.

Once the topic is defined, form the group into a standing circle and add one tennis ball (or a rolled up sock or juggling thud etc). The person with the ball (initially the facilitator) asks a question related to the topic and then throws the ball to someone else, who has to give the answer before (or immediately after) catching the ball. The receiver then thinks of a question and throws the ball to someone else.

As the idea is to keep things moving fast, the questions should require simple answers, not long detailed explanations. The speed of the process is important - by applying a short time frame people need to access the information quickly. Consequently the answers tend to come from the sub-conscious as there is not sufficient time for the conscious mind to think it all through.

## Debate

The old debate procedure (three speakers on each side take it in turns to present their argument) can be used. Set up the two teams, give a topic that is meaty and controversial and give the teams time to prepare the debate. This one could be used after completing a topic (and is therefore a great revision "Show you know" exercise) or can be used to gather information on a forthcoming topic.

## Trivial Pursuit

Divide group into teams (two teams for small groups - for larger groups use more teams and use a "round robin" approach), set topic, give teams time to prepare questions for the quiz. In the actual quiz each team member takes it in turn to ask the trickiest question they can, while the opposing team tries to answer - discussion amongst teams can either be permitted or not. Keep score - or not. The exchange of information is what is important - scores have little meaning.

## Impromptu Speaking

Again the idea is to give people such a short preparation time for their talk (a short one) that the left-brain goes into rebellion and closes down, enabling the right-brain to soar to the rescue!

The impromptu process can be combined with the debate process - ie no time to prepare, pick teams, set topic then go.

Different people (or the facilitator) can choose topics by writing questions on pieces of paper, then picking them out randomly.

## PermaQuiz

Good to use as the one week revision process. Divide the group into four or five teams. Ask them to revise the content of the last weeks work (viewing the butcher's paper on the wall makes this easy) and to come up with five tricky questions to ask the other groups. The questions are to be based on what they have learnt so far. Also ask that they come up with a name and sound for their group.

We then get into some clowning costumes and perform a mock of the TV show "Sale of the Century" - our version is "Sale of the Century". One facilitator acts as the compare, announcing commercial breaks, and running the show. We use another facilitator as the assistant who introduces the teams, the prizes etc.

Each team takes it in turn to ask their question. A successful answer from the first opposing team to ring their buzzer (their sound) gets a point. Continue through all teams. Different rounds can have differently weighted scores. The assistant normally makes a mess of the scoring and ends up announcing a draw.

With a few props (like wigs, tuxedos and slinky dresses - who wears which?), some clowning and a good sense of humour the whole performance becomes hilarious and joyous. And yet the questions asked, often show a deep level of understanding of the course material. Learning doesn't have to be hard work.

## Card Game

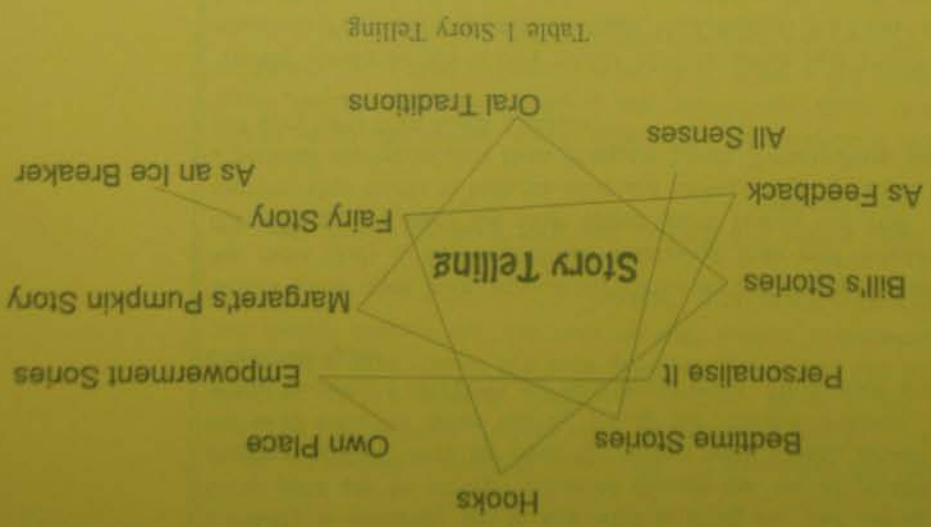
Similarly the Card Games mentioned in Principles of Permaculture (see page 273) is also a type of quiz - a whole group quiz.

It is also a vital part of our cultural heritage. Many of the social and cultural rules and patterns we learn as children are generally in the form of nursery rhymes, fables and fairy tales (if you have lived with pre-school or primary school children and been pestered to "read me a story" you will probably be aware of how predominant social stereotypes are picked up - they are in every kid's book!). Many cultures still use a strong oral tradition to pass information to the next generation (we wonder about the connection between the environmental sensitivity of the "tribal" and oral traditions, and compare that with the environmental insanity and emphasis on the visual [the TV and video] in our European culture).

Figure 1 Story Telling



Story Telling is a powerful learning tool which can be used effectively in many learning environments. Anyone who has ever done a course with Bill Mollison knows just how inspiring and memorable well told stories are.





## Notes

An effective story (and an effective story teller) is not just auditory. Tell it in a way that encourages the "audience" to see what is happening (mentally to visualise) and to feel what is going on. The seeing and doing parts can be strongly enhanced through the use of pictures or graphics (all kids, even big ones, like picture story books), actions (by the story teller, or better still by getting the audience involved, ie it almost becomes a role-play) and appropriate props. Music adds another dimension again!

Stories which come from personal experience are human-scaled, realistic and more likely to be accepted and understood, than wild exaggerated tales. They also make the teller appear more human and real - the audience then relates to both the teller and his/her story. To quote from a personal correspondence from Margaret Lynch (Permaculture teacher and story teller from South Australia)

"stories should be fun - they should also be about real things and situations if they are to contain the truth. TELL stories, don't read them. Keep them short. Use your voice ... , embellishing the sound patterns with movements of body and hands, and use factual expression. Use plenty of repetition. Feel the suppressed excitement building as you tell the story. As it builds in you, your listeners will pick up on it.

Stories appeal to all ages, you don't have to slant them towards any particular age group. If youngsters don't know a word, they will soon learn it from the context. The important thing is to weave people, places and situations your listeners can recognise without literally with. Use them as a vehicle for a basic story, and vary them as appropriate. Anything can make a story, if the storyteller can feel wonder in it. ...

Stories work because they involve others with your imagination. They inspire creativity. They do best if the stories are either cyclic or open-ended. This way, you create the sense of the never-ending story of life itself"

## Bedtime Stories

After a day of exciting learning and exploring new concepts it is good to send the participants off for a good nights sleep by reading them a bedtime story at the end of an evening session. There are now many children's story books which subtly challenge the standard social concepts (eg stories where a woman is the "hero"). Reading these delightful, funny and yet socially empowering stories is a beautiful way to end the day.

Notes

Hooks

Another way to increase the effectiveness of stories is through the use of "hooks" - an idea or image that grabs peoples' attention. If a part of a story has a sexual overtone, everyone's attention will be suddenly sparked and even a long, rambling story will become more memorable. In Permaculture courses "money" and "shit" are common themes that can be used as hooks (so is "taxation").

Sometimes groups will develop their own hooks or themes. Play on these where possible.

Humour is another very useful hook. Again, anyone who listens to Bill Mollison speak experiences the power of humorous stories, with sometimes just a touch of the sensual/sexual (a hook which should be used very carefully and sensitively - if at all).

Empowerment Stories

Stories are an effective empowerment tool. In most Permaculture Design Courses we find ourselves discussing local action, social activism etc. At this point Robin often tells of her work in convincing a local council to find an alternative (in this case a ponding system) to a proposed new ocean outfall sewerage system. This story explains how a couple of dedicated people using legal and responsible action can alter an almost forgone conclusion that would have been devastating to the environment.

We ask others in the group to tell stories of any actions, campaigns or activities they have been involved with. Hearing stories of what people can achieve is always empowering and inspiring and leaves course participants with a confident, committed and positive attitude to their future.

Summaries

Stories can also be used to summarise and increase information in memory retention. After a long discussion involving lots of information, a final story weaving together the various threads of the topic is an enjoyable way to reinforce the important points and wind-up. Meal times and breaks provide an ideal opportunity for people to tell stories. Often these are the stories of their own lives, of what they have achieved, of their learning experiences and adventures. These stories inform and empower others, and are essential components of any course or gathering. We have one friend who has been known to remark "I didn't come for the conference, I came for the tea-breaks".



## Margaret's Pumpkin Story

We could not resist asking Margaret Lynch to retell her pumpkin story - it was such a hit at our first Teachers Facilitation course. She requests that it be told with "much flare, fascination and emphasis in just the right places".

"once upon a time, in Southern Queensland, there was, would you believe a Queensland Blue pumpkin. Mrs. McGillicuddy took the axe to it, and out of the pieces she made pumpkin scones, she made pumpkin jam, she made pumpkin soup, she made pumpkin cake, she made pumpkin bread, and she gave her family steamed pumpkin with their spuds and chops that night. Then she threw the scraps to the chooks and the chooks gobbled them up - all except a few seeds which fell outside the chook pen where the soil was rich and soft, and they lay there hidden. When the rains came, the seeds started to swell and by and by they put down little roots and pushed up two succulent seed leaves. The chooks spotted them and shoved their heads and necks through the wire and ate them - all except one that they couldn't reach.

That one brave little seedling wriggled its roots down a bit further and some more rootlets to hold itself more firmly in the ground, it stretched itself and pushed out a round fitty, maybe green leaf, which grew and grew, and then another and another - it sucked food and moisture with its little roots and sent them further and further to get more and more. Above the ground a stem began climbing round like a leafy green snake. It put out some tendrils, and reached for the wire of the chook pen. The hungry chooks pecked at it and the tendril died, so the stem stayed on the ground and crawled all the way round behind the chook house where they couldn't get it, and climbed over the old wood heap instead. And there, safe from sharp beaks and Mrs. McGillicuddy's sharp eyes the plant - not so little now when on growing and GROWING and G R O W I N G and grew some MORE. It put out more roots where the stem touched the ground for it was hungry and thirsty and it just couldn't stop growing. Until one morning, along the sides, the bees from down the street could see the huge yellow flowers opening all along the stem, and they buzzed along busily to help themselves to this excellent breakfast. Every day the flowers shivered as the sun got hot, but every morning there were more and the bees kept coming. Soon there were little round pumpkins where some of the flowers had fallen off. Some of the little pumpkins fell off too, but some of them grew and went on growing. They grew, and they grew, and they GREW and they G R E W. One day, when summer was nearly over, Mrs McGillicuddy's old Dad went to tidy up the old wood heap ready for winter. But when he went behind the chook house, he couldn't get through. All over the back fence, all over the old wood heap, was tough old pumpkin vine, with wary scratchy stems, looking fierce. So he went away and did



Notes

something else. But everyday he peeked when no-one was looking, and he watched and counted the pumpkins and he waited. Until, as summer was dying, the vine began to die back too, and he got in and tapped the nearest pumpkin with his tough old knuckles. It sounded hollow as a drum. So he got out his old pocket knife and sawed it off the vine. Down the path he went, past the chook run, past the lemon tree, under the clothes hoist, across the verandah, staggering through the kitchen door with the weight of the pumpkin he hugged to his chest.

"Look what I've got" he called to Mrs. McGillicuddy as if he'd only just found the pumpkin - and winked at the cat. When he told her where he had found it, Mrs. McGillicuddy shrugged "well, she said "Beats me how it got THERE - anyway, give it here".

And she took the axe to it, and with the pieces she made pumpkin scones, she made pumpkin jam, she made pumpkin soup, she made pumpkin crake, she made pumpkin bread, and she gave her family steamed pumpkin with their spuds and chops that night. Then she threw the scraps to the chooks....."



Figure 2 Margaret's Pumpkin Story

Margaret comments "an ordinary somewhat historic, but still familiar house, garden and people. Goes through the growth cycle, introduces concepts of birth, struggle, courage, growth, fertilisation, patience, aging, death, ripeness, reproduction and the beginning of another cycle. Also the concept of plants doing nicely without our help, cycle of seasons, home baking and cooking, the way nature recycles "waste" - its actually endless - not because the story is designed to be clever, but because it faithfully follows reality, and therefore all of this is contained in it". Notice that the concept of "zones" is also embedded in the story.

Note:

The "Fairy Story" process detailed in the chapter on Ice Breakers (see page 75) is a Story Telling Exercise. It is a participatory story in that the Fairy Tale contains the members of the group doing the telling.

When everyone is ready ask if there are any points they would like clarified; what things from yesterday really stood out, etc.

"...remember yesterday morning when we learnt about..... remember the main points... the parts that really excited you...the parts you found a little harder...then lunch...then the afternoons sessions on....learning about.....then dinner...and then we all did...and finally remember wandering back to the bunkhouse and climbing into bed and having a good nights sleep. This morning you woke up, maybe had a shower, wandered down to the kitchen for breakfast, then walking back up to the classroom, coming through "the carwash", relaxing, here in this room, now open your eyes fresh for a new day."

Each morning, as part of the relaxation and feedback process at the beginning we build in a review of the previous day, generally through a visualisation -

## One Day Revision

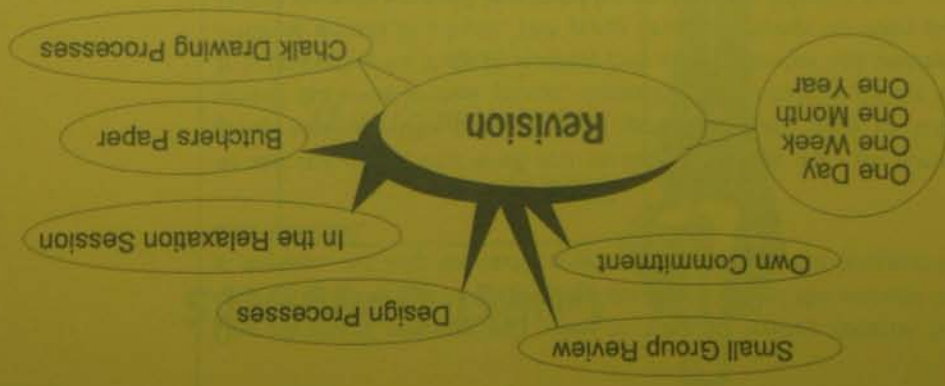
In Accelerated Learning the general policy is to revise at intervals of one day, one week, one month, and one year.

It is easy to build the one day and one week periods into a course. We suggest to the students that they consider undertaking the longer reviews themselves and as mentioned in the Feedback chapter (see page 203) we now promise to remind them of the one year period.

Using simple syllable memory tests it has been shown that a student who uses all his/her time to only read will retain about 65 syllables within a set time period, while a student who spends 60% of that time reading and 40% reviewing will record an average of 98 syllables remembered. However a student who uses 20% of the time reading and 80% reviewing can record an average of 137 syllables.

In addition to relaxation, a positive learning expectation and appropriate learning processes another key to effective learning and memory retention is Revision. As mentioned, memory does fade with time, and can be deliberately "rejuvenated" through revision processes.

Table 1 Revision



## One Week Revision

One advantage to using wall space to hang all written material is the ease of revision. While participants can check any of the sessions notes at anytime, we help the revision process by bringing the information to their attention.

At the end of the first week and on the second last day, we normally group everyone into pairs or small groups and ask them to wander around the room in their groups, discussing each mindmap on the wall. It is interesting for them to see how they each remember and understand different aspects of a topic. This group discussion brings up many points and encourages everyone to see the information in a different way.

Again, we ask if they have any feedback, questions or comments. The Permacutz (see page 167) is an excellent process for the one week revision.

## Specific Processes

In addition to these specific review processes we also build review considerations into many of our other processes. The Chalk Drawing on Garden/Orchard layout (see page 158) not only collects urban/gardening information but also reviews earlier concepts such as: Zones; Relative Location and Elevational Planning.

The "Own Example" process (see page 273) in the Principles section is simply a fun revision process.

If you are aware of the importance of revision it will be easy to build it into many different processes. Using the butchers' paper for recording makes it easy because when a point or discussion comes up relating to a previous issue, the facilitator can quickly point (or walk to) the appropriate poster and comment "yes, this also relates to what we said the other day about.... remember when...."

Presenting lots of data is not what teaching is about. For us the aim is to help people retain and be able to use information.



# Guest Speakers



Timing
Different Energy
New Face
Human Resources

Table 1 Guest Speakers

At the beginning of a course we emphasise the importance of people as a resource (Biological Resources). "YES", we are an important resource but so too is every person in the group, including the cooks, gophers and other support people.

We are fortunate to have many people living on Crystal Waters or close by with an abundance of skills and talents. If the group expresses interest we invite them to do a session.

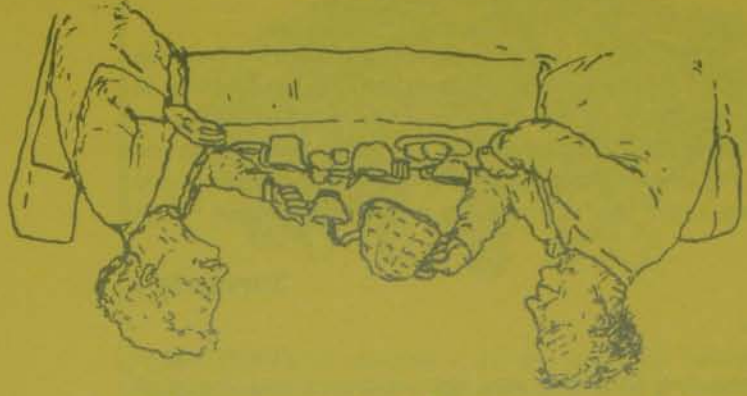
Guest Speakers bring in new faces and dynamics which change the tempo and often enlivens the group.

It's important to consider timing carefully. For example, when Eric Kiernan presents his theory on "Economytics" (financial/monetary systems) his entertaining style means he is often asked to go overtime. Now we have him come in for a session just prior to a meal break and invite him to share a meal with the course. This way people inspired by his ideas can continue the discussion over lunch - a civilised way to learn that avoids disruption to the schedule.

Dave Blewett, with his presentation on Arid Lands and Aboriginal Culture, has been known to move a group so much emotionally that it is impossible for us to schedule a left-brained activity after him. We now schedule him at the end of the day, and also invite him to share dinner.

While we each adopt many rituals in our daily life, within Permaculture courses we use a ritual process when the group has specifically sought to consider issues such as "sacred space", "special spots" or "sense of place".

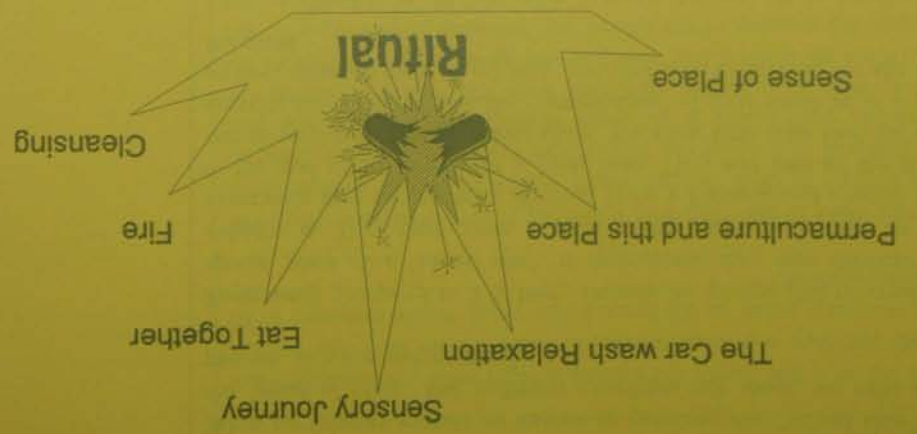
Figure 1 Ritual



While ritual imposed by others, or by history, is often little more than dogma, personalised topical ritual can be developed to assist people to connect with some of their own knowledge and wisdom. The creation of new, personal ritual can be a worthwhile educational process.

Throughout all cultures Ritual has played an important role in maintaining the social, psychological and spiritual well-being of the culture. Sadly, today these rituals have lost most of their meaning. The old "Rites of Passage" has become an excuse for an alcohol drinking spree called the 21st birthday party. Xmas is a massive consumer media gimmick and in the light of current divorce statistics, marriage is sometimes little more than a real estate game.

Table 1 Ritual



## Permaculture & This Place

When participants express an interest in questions like "sacred sites" or the "sense of place" that architects sometimes talk about, we offer this process. It is fun and meaningful.

Form small groups (3 to 5 is best). Outside the groups find or create a special place or a "sacred site". If appropriate, they may decorate or enhance it. They then create a ritual. The ritual is to relate to the experience they are currently involved in (ie a Permaculture course) and to the land where the course is being held. They will take all the other course participants through their ritual. We allow little class time for this exercise but rather suggest the "presentation" of their ritual be in a day or two, allowing them to use their own free time to develop the site and the ritual.

Often groups develop interesting rituals and request special timing for their presentation such as at sunset or on the full-moon.

Every time we use this process the groups develop powerful rituals (not necessarily solemn or serious) and have expressed some deep thoughts, feelings and concepts about Permaculture in general or the course in particular. We doubt if such deep insights are possible in a left-brain dominated classroom - they are more easily accessed through ritual, ceremony and an atmosphere of respect and reverence.

Permaculture contains both the sacred and the profane. The sacred is not equated with "religiousness", nor has anything to do with the dogma that sometimes gets attached to it (the "every Permaculture garden must have a herb spiral at the back door"). If course participants are to experience Permaculture as something more than just a tricky way of gardening, then it needs to touch them somewhere deep inside - and that to us is sacred.

## Cleansing

Often, once we have set up the classroom, but before the participants arrive, we will sit together in the middle of the room and quietly offer our thoughts and thanks. We also wander around the room asking that it be cleansed of old energies and made ready for a new start. Even the act of sweeping the floor can become a ritual, if in your mind you are also sweeping out negative energy with the dirt.



Notes

## Give Away

In one course a few people were going through some emotional/personal changes and they expressed interest in ritual, so we used this process which is loosely based on the Innuit Potluc ritual. It also happened to be the spring equinox.

Everyone came to the ritual with something to give away, something that was a symbol of what they no longer wanted or needed in their lives. They gathered in a circle and after a brief relaxation and quiet time, all the symbols were placed in the centre of the circle. Everyone was then asked to pick up a symbol (not their own) that means something for them. When all symbols had been gathered up we asked everyone to tell the group the meaning of the symbol that had been given away and also the meaning of the symbol they had taken up. By not identifying the meaning of the initial symbolism no-one need worry about picking up "someone else's stuff". The symbols are given new meaning, rather than the problem being passed to someone else.

This process is a very powerful tool to help people change their lives. Performing a ritual with symbols, with people watching as witnesses, somehow gives people more "power" to gain the will to change or "let go" of old patterns.

## Camp Fire

Everyone enjoys sitting around an open fire, relaxing, talking or swapping stories. The use of a central fire is strong in many traditional and tribal cultures. We always ensure that during a course we have a night or two where nothing is planned and a fire lit. The information sharing, meaningful discussion and fun is important to the participants and the course.



Figure 2 Camp Fire

## Notes

## Eat Together

As indicated by Christopher Alexander' eating together is a powerful ritual which brings groups of people together in community. Even in part-time courses we always encourage the whole group to share at least one meal a day together.

## Car Wash

This relaxation method (see page 55) is a ritual in which each person takes their own responsibility to be present in the classroom in a relaxed, attentive frame of mind.

## Sense of Place

"Sense of Place" is a term often used by architects and landscape designers yet it is hard to define what it is. It has something to do with a feeling of "rightness" between the environment, the built or constructed elements and the individual's perception. Many cultures have developed (often complex) rules and traditions around this concept, eg the Feng Shui of China, leylines and geomancy of Europe and the Songlines of Australia.

Most modern, "civilised" people seem to have lost contact with their "place" and "cultural background". It is time they (we) start to re-create a sense of place, a sense of being.

This process, from Environmental Artist Kim Develop helps start that re-creation by simply asking participants to consider some of the critical questions:

"everyone relaxes, eyes closed, slow breathing etc (a simple lead into a visualisation).

"now let an image come up of a place where you feel really comfortable, it may be a memory from the past or it can be your imaginary ideal place. Create a image of this ideal place, an environment where you feel you belong.

"take a long look around you, what do you see... are there any sounds...any smells..How are you feeling?...what emotions are within you?

"now, after relaxing and enjoying your place for a few more moments, come back to this room, be aware of your breathing (usual close to visualisation).

"Without communal eating,  
no human group can hold  
together"  
C Alexander,  
A Pattern Language

## Notes

\* get into groups of three (fours for larger groups) and take it in turns to describe your special place. Do not get into discussion, talk when it is your turn, otherwise listen actively.

\* [hand each group a piece of paper (A3) and have coloured textas, crayons or pencils available], as a group do a drawing of your combined vision, without any further talking or discussion.. total silence for the next few minutes.

\* each group now shows their drawing to the whole class - with explanations and comments if they wish (it may be worth noting some of the key words which come up in this feedback - it could lead to interesting discussion or give the facilitator insight into future processes and themes).

## References

1. C. Alexander *et al* *A Foreign Language Beyond The Page*, 1977
2. I. Paloutz *Ceremonies for Changing Subjects* Part 1991
3. B. Charvat *Symbols, Pictures, Plus Books Ltd, London, 1987*



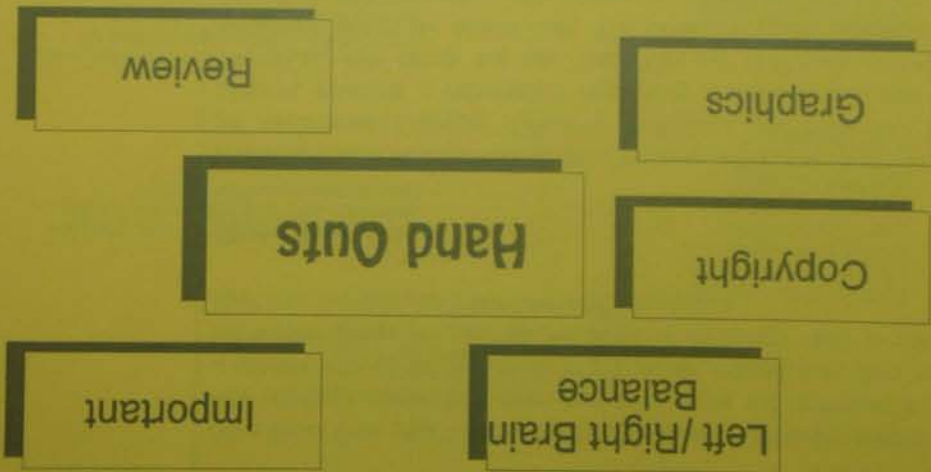


Table 1. Hand Outs

Hand Outs are important in any learning situation as they are another record of what has been covered. It is then accessible and easily recalled.

We use right-brain learning to ensure the overall pattern is well understood and acknowledged and to then "fill the gaps" with the necessary data. Hand-outs are one effective way (using a Multiple Element concept) to achieve this. They also can act as a memory prompt for revision or to add further details in the future. (The aim is not to prevent left-brain knowledge, but rather to achieve a balance between pattern knowledge and analytical knowledge - a balance clearly missing in our patriarchal, hierarchical society.)

Although hand-outs are meant to supply more detailed information we recommend their format is not long linear lists. Hundreds of pages of sequenced verbage will, most probably be filed away and never referred to. They may be good for feeding silver fish but are often ineffective at feeding the inquiring mind of new Fernaculturists.

Our original Hand outs are on A3 paper (less likely to get lost at the back of the filing system), contain lots of graphics (remember : "picture says a thousand words" ) and are in the mind-map format. We have recently revamped them into an A4 format - more like a book.

**After Topic**

Give Hand Outs after a topic has been covered - otherwise people may rely on them rather than their own intelligence and information. In creative education the aim is not to get people remembering facts which the teacher thinks are relevant but rather to encourage them to develop their own searching and assessment of information.

**Revision**

Hand Outs have an important revision function referred to in the chapter on Accelerated Learning/ Effective Facilitation (see page 32, 175). Memory retention is enhanced if revision is undertaken after one day, one week, one month and one year. The day and week revision is facilitation within the course itself. We encourage course participants to take responsibility for their own learning by undertaking the longer term revision cycles themselves - the hand outs are a convenient tool for focussing this activity.

**Copyright**

In producing hand-outs a quick word of warning - if using graphics from others books and magazines be careful of copyright conditions. The initial set we produced used graphics from many sources, all of which we carefully acknowledged. We were so given these to our students. However we bailed when some friends in Western Australia asked if they could reproduce them for sale to Permaculture people there. This request prompted us to revamp our hand-outs, using original graphics drawn for us by Rebecca Hopkins and Andrew Clifford - these are now available for sale to Permaculturists and Permaculture teachers - see Mail Order Products at the end of this Manual.



Figure 1 Hand-Outs

# Field Trips

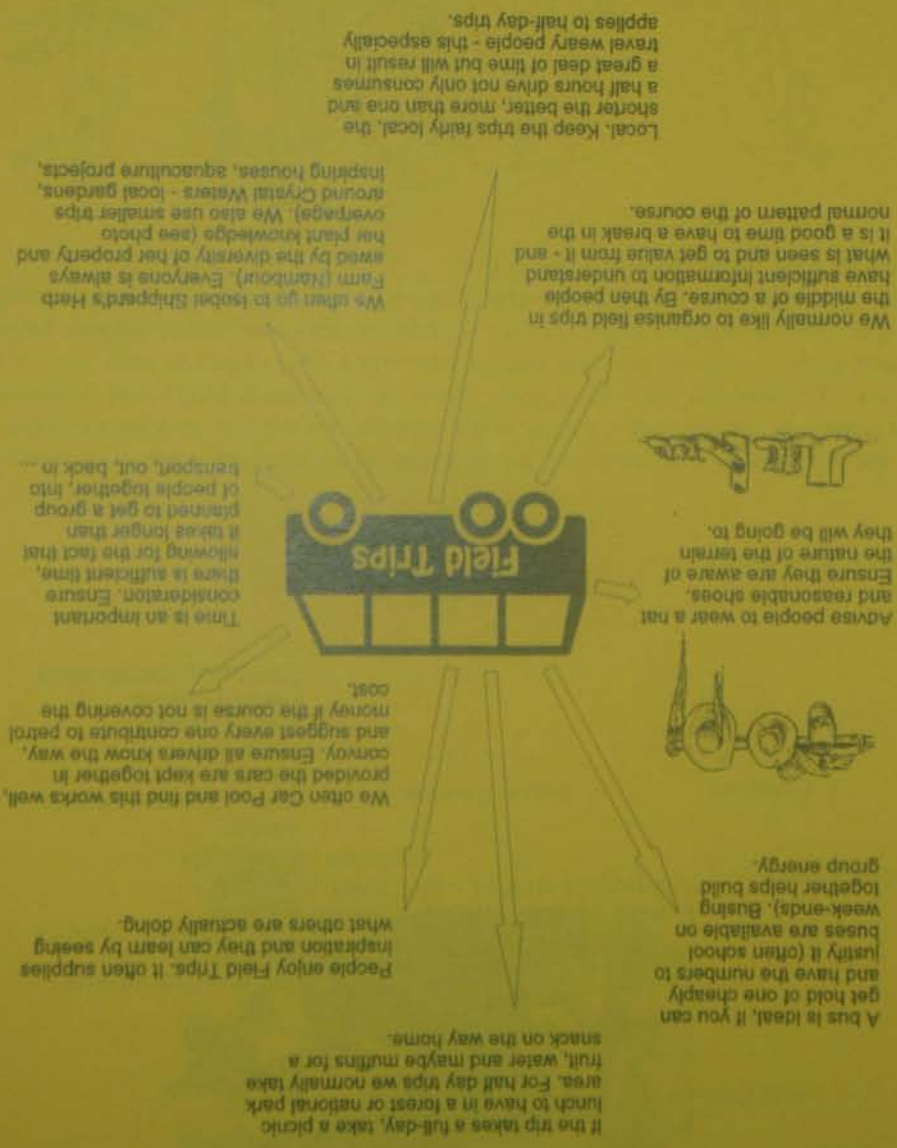


Table 1 Field Trips





Figure 1 A Field Trip - Isabelle Shippards' Herb Farm, Nambour

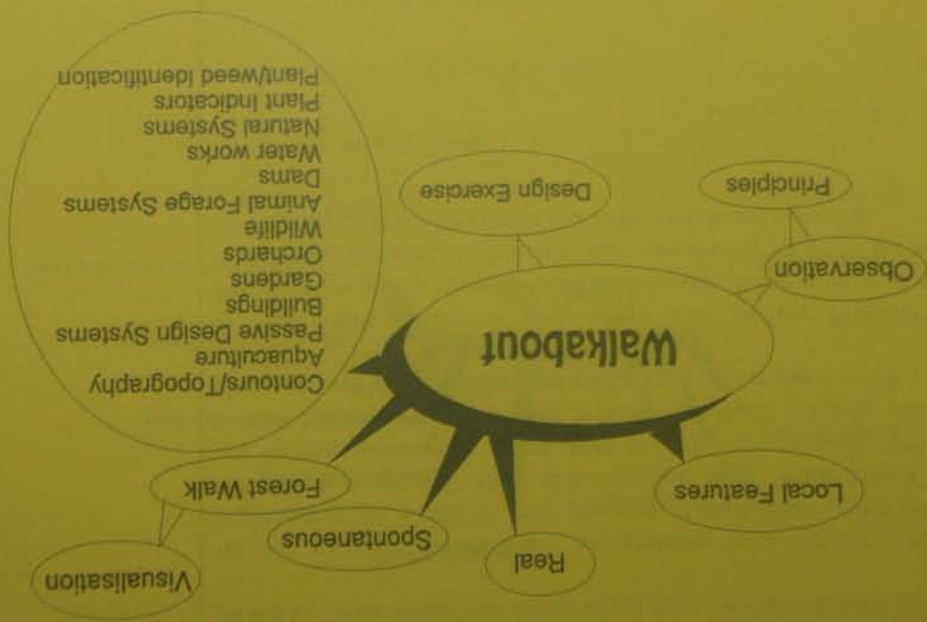


Table 1 Walk About

Permaculture relates to real issues and the landscape so we can focus on local features, as examples. At Crystal Waters we are fortunate that close to the classroom we not only have natural features such as interesting topography and native forest areas, but also have people and properties with interesting things to look at. Examples include aquaculture dams (thanks to Hans Erken), various types of appropriate buildings (some designed to be passive solar) and lots of different gardens and orchards. So, often when a topic or question comes up, rather than a long speech we simply say "Ok, lets go Walk About and have a look at that".



Figure 1 Walk About

Even when teaching elsewhere we find items in the landscape to be used as teaching tools.

Walk About is a good exercise in observation and enables the class to practise their new skills such as: understanding the process of the landscape; seeing plant guilds and assemblages; noting poor land practises.

## Notes

In the second week the Design Exercise provides an opportunity for people to "Walk About" the design site at their own initiative and pace.

As we are often spontaneous, we normally warn the class at the beginning of the course to come prepared, ie good shoes, a hat and, in wet season, a rain coat. (Note that sometimes these "Walk Abouts" can not be that spontaneous as we need to make arrangements with the owners before hand, eg we will arrange with Hans Erkin to visit his place, and see his aquaculture and garden on a certain day.)

A tour which covers an area where each of the Principles of Permaculture can be observed is a valuable asset. It can even be done as a quiz - ask them which Principles they can identify while on the walk. This promotes keen observation and further information sharing.





Table 1 Hands-on Activities

Hands-on Activities are important, especially for kinesthetic people. They allow everyone to experience the real issues and skills rather than simply being told about them.

Before we started using the 'creative education' approach we often received requests for more hands-on activities in the end of course feedback.

To be effective Hands-on activities need to be well organised. It is important that all the tools and materials are readily available before starting the activity. Tools especially need to be considered as they often become the limiting factor with large groups - do not try to build a compost heap with lots of different ingredients, forty people and one shovel - the result will be a bored class wandering in all directions.

Consider timing. To get a group of people from one point (the classroom) to another gathering place (say a garden) and then back again will always take twice as long as you expect (three times as long if it is a large group). Be realistic about the amount of time you allocate and do not try to do too much - our experience is that we (two of us) can sheet mulch an area faster than a course of fifteen participants (well, maybe five)!



Figure 1 Hands-On - Mulch Materials

## Sheet Mulch Garden

Have the manure, newspaper, straw, leaf-litter, compost, plants, shovels, clippers and hose ready. The site needs to be large enough for everyone to gather around and maybe even work!



Figure 2 Sheet Mulching

## Worm Farm

Have existing worm farms (different worm species) ready to harvest - complete with worm eggs, casting (so they can see, touch and smell it) etc. Have plastic to spread it out on and a new box, dry manure, veggie scraps, hessian covering, lime (?) and a watering can so a new worm farm can be built.



Figure 3 Worm Farm

## Make Liquid Manure

You will need a large tin or bucket, manure, plant material (egg country, equisetum, stinging nettle), hose and tap.



Figure 4 Liquid Manure

## Propagation

Prepare potting mix, pots or trays, cuttings available, seed, willow tea or rooting hormone (?) and water.



Figure 5 Propagation

## Inoculation

Prepare and cool sticky solution, legume seed, inoculant, dry clay or lime, small containers for sowing/planting the seed.

### Save Seeds

You will need seedling plants, paper bags, containers and labels. (And the seed Savers Manual).

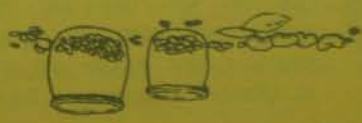


Figure 6 Seed Saving

### Tree Planting

Prepare a large area to work and have seedling or young trees, tools (shovels, mattocks, adzes), manure (?), water, compost, newspaper and mulch material ready.



Figure 7 Tree Planting

### Contouring Devices

Have an 'easy-sight' level and devices such as a dumpy level, a water level, an A-frame and visible marker pegs or lines for marking.



Figure 8 Tripod Level

### Wild Food Foraging

Take storage containers, digging and cutting tools and identification sheets.



Figure 9 Wild Food Foraging

Notes



### Soils

Bring soil samples (enough to run the various tests - ribbon test, touch, taste, smell, sound and pH test), pH test kit, newspaper or plastic sheeting, clean jars (to test particle size by the jar test).

Figure 10 Jar Test



### Tyre Pond

Collect a large tyre, shovels, picks etc, stanley knife, rocks (or other edging material), plow, plastic sheet, a frog ladder and a hose. Need same materials as Tyre Pond, plus sheet material (cardboard, underlay, tarpaper), path material (rawdust, wood chips) and centre piece - garden seat, sculpture, tyre pond.

Figure 11 Tyre Pond



### Mandala Garden

Have straw, leaves, vegie scraps, old compost, soil, weeds, etc, biodynamic preparations (?), container (?), forks and shovels and water available. And more shovels!

### Compost Heap

Figure 12 Compost



### First Aid from the Garden

At Crystal Waters we are lucky to have a friend/cook who knows a lot about herbs and medicinal plants. Generally for an evening session Yvonne comes in, bringing herbs, plants, bottles, mincers etc. She has everyone identifying, mashing, squashing, tasting, smelling, boiling - the result is home grown ready-to-use remedies (and some mess to clean up).

Notes

# Work Exchange

Often we offer low income people work exchange options as part of payment for the course. We feel these people get the most out of a course as they spend up to a week working with us in our garden (a good way for us to get things done!).



Figure 13 Work Exchange







Table 1 Expanding the Senses

For most people with normal vision, the sense of sight is very powerful and generally overrides the other senses. For example our first instinct when started is to turn to "see" the cause of the disturbance. We want to LOOK at things. Particularly the Western culture is strongly visually orientated - hence our development of writing, books, TV and video.

In Permaculture, observation (a visual word) is an important skill to develop (especially when combined with other knowledge such as plant identification, landform recognition). While we use exercises to develop the visual observation skills, we believe it is also important to encourage people to be more attuned to some of the information they are receiving, but ignoring which comes via the other senses.

This is why, in visualisations, we ask people to consider smell, sound, feeling, touch and intuition. Even though visualisation is about "seeing" (within the mind) the other senses are generally very active and involved, but ignored unless they are specifically called to our attention.



Figure 1 Expand the Senses

The following are a few fun, quick processes which help people to Expand the Senses.

## Sherpa Walk

(From Silver Bullets) This is also a good trust game. Everyone forms a line, holding one hand of the person in front and behind, eyes closed. The leader (the person at the front of the line), keeping eyes OPEN is asked to lead the group around the landscape. Talking by the whole group is not allowed. The sightless followers will often become aware of sensory input they had previously ignored and will often report (in later feedback) being aware of the birdsong in the distance or of smelling flowers and blossom.

For the leader this is a real test of observation, as he/she must be aware of the whole group and ensure that none of the followers walks into a tree or falls over a log etc. Note - for a long time it is good to have a sighted person at the end, it is safer.



Figure 2 Sherpa Walk

## Tribal Feast

A fun meal-time game that involves trust and increases group bonding. Have the cooks prepare bowls of food that can be easily eaten with the fingers (soups get very messy!). Everyone stands in a circle and passes around a bowl of warm water (add a little lemon juice) and a towel so everyone can wash and dry their fingers. Now explain the following rules will apply during the meal :-

- \* Total silence
- \* You are not allowed to feed yourself.
- \* You are not allowed to refuse anything offered by another person.
- (Don't supply meat meals if there are vegetarians in the group!)
- \* You should try to feed everyone else at least once, and feed them what you think they would like to eat.
- (Soft lights and background music helps).



Figure 3 Tribal Feast

## Notes

## Flower Cocktail

(Thanks to Jeff Todman, Western Australia for the basic concept for this one) In a garden area that has a variety of herbs and edible flowers (ensure there are no poisonous plants around!) give everyone a jar containing a little vegetable oil. Ask them to wander around, smelling the herbs and flowers, and if they really like a particular one to pick a small amount of it and put it into their jar - combinations are permitted.

After a few minutes gather them into a circle and ask them to give their special blend a name (Fred's Fancy, Basil Bouquet...), then ask them to pass their cocktail to the person to the right whispering its name, then pass on the one they just received with its name - keep passing until they receive their own cocktail back from the left. It is amazing how the names get changed (this is a variation on the old Chinese Whispers game).

Hand out lids that fit the jars and ask everyone to clearly mark their jar with their name or initial - proceed to next process planned.

While everyone is occupied, collect all the jars and have the cook add a little vinegar or lemon juice to each jar - shake well. At the next meal, everybody is served with their own personalized salad, ensuring (hope salad is on the menu!).



Figure 4 The Senses

## Through the Senses

(Another inspiration from Kim Dunlop) Get the group into pairs, ask them to think of a sound and relate it to their partner as descriptively as possible using only nouns and sound adjectives (ie the loud shrill squeal of screeching brakes...).

Then work through the other senses the same way...smell, taste, touch and sight. Now ask them to develop a sentence which involves input from all five senses. This process is at first difficult and shows how little terminology we use that relates to our other senses.



Notes

**Treasure Hunt**

Figure 5 Treasure Hunt

A simple process. Ask everyone to go into the landscape and find something interesting to bring back as a sort of "show and tell". Again themes such as texture, patterns, colour, function could be used to guide the selection criteria.

**Artist's Pallet**

Figure 6 Artist's Pallet

(Thanks to Jeff Todman)

Everyone is given a small piece of cardboard (cut into the shape of an artist's pallet if possible). Attached to this is a roll of masking tape frothed onto itself so it sticks to the pallet and things will stick to it. Ask everyone to wander about the nearby environment finding small things that interest them. These are collected by sticking them to the masking tape. A theme could be set, for example as many different colours as possible, or different textures or even scents.

When everyone has returned they display their artistic collection. These could be collected and used to make a decoration for the classroom, or a discussion could be started along the lines of plant identification, patterns observed, the complexity of Nature...

## Pizzas



Figure 7 Pizza

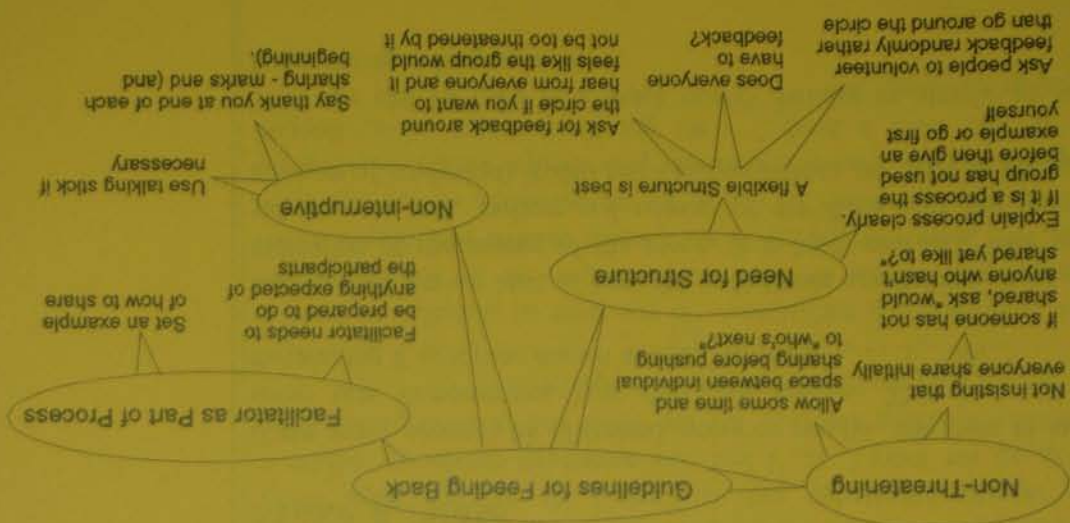
This one only vaguely fits into this grouping, but we could not think of where else to put it! It is actually a sort of design revision/modelling exercise.

The cook(s) prepares the normal ingredients for pizza (tomato paste, grated cheese, olives, sliced onion, cold meat, broccoli florets, cooked beans, sliced capsicum...) and places them in separate bowls around a large table.

Bring everyone to the table (hopefully it is reasonably close to the kitchen) and give them a flat bread - explaining that this is a model of a piece of land they have just been asked to design. Inform them that the soil is degraded and will probably need some organic fertiliser [point to the bowl of tomato paste], there is plenty of mulch available [point to plenty of grated cheese] and plenty of other elements [other food items] to use in modelling their design. Ask them to be especially aware of Zones, Sectors, Diversity... in their design.

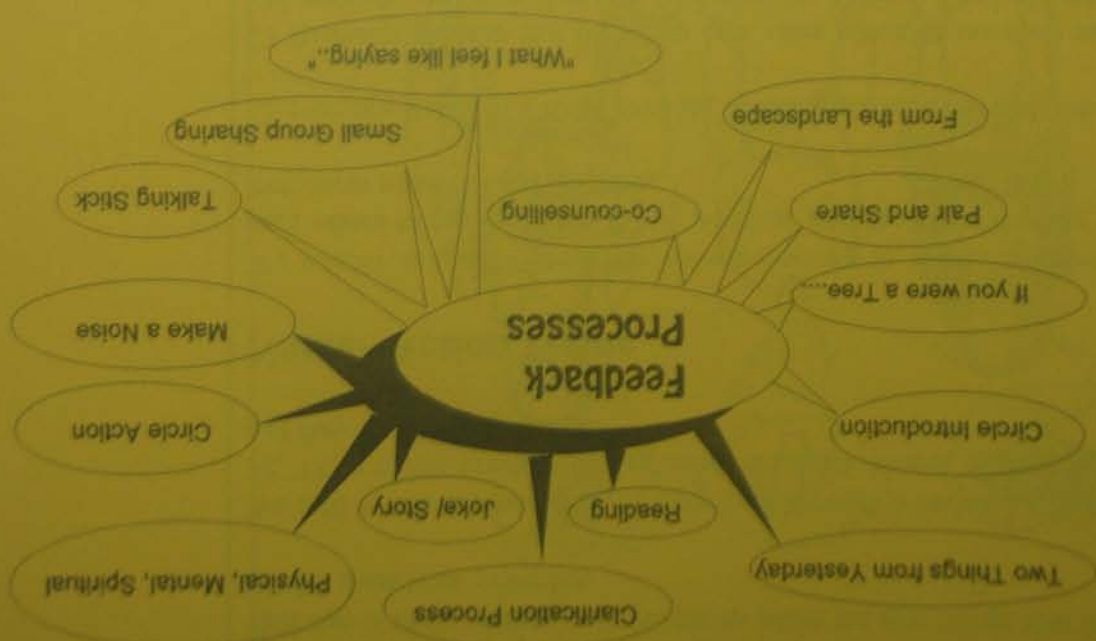
As people finish their model, place on a flat baking tray and place in a hot oven (note how quick the mulch decomposes in hot climates!). Now that is what we call EDIBLE LANDSCAPING!

Table 2 Guidelines for Feedback



We use Feedback Processes for a variety of different reasons and situations. Predominantly we use them to begin each day of a course, as a way of gauging how everyone is feeling and how the course is going. If anyone has a problem, be it personal or course related, sharing it with the group can help that person "let go" of it - otherwise the issue will remain with them all day, may prevent them relaxing and restrict their ability to learn. There is a certain harmony in people being clear with each other about their feelings. If the issue is a more logistical problem, bringing it up enables us to fix the problem so everyone can get on with the real issue, namely learning.

Table 1 Feedback Processes





## Two Things from Yesterday

This one is really simple - ask people to relate the two things that stood out for them from yesterday.

We tend to use this one after we have gone through a revision (see page 32, 175) of the previous day as issues are much clearer in their minds and they may have questions.

## Name/ Action Game

We usually use this one on the second morning to reinforce knowing each others names (see page 75). It is active, gets the blood flowing and introduces some fun and laughter.

everyone stands in a circle allowing a little space between each other

facilitator explains that the group each takes a turn to say their name and perform an action that says how they are feeling. Then the whole group repeats the name and the action. The individual can do this in the circle or walk, hop, jump etc into and out of the circle. For example - "I'm Robin and I'm ready to go" - jumping into circle waving arms around. The whole group responds with "She's Robin and she's ready to go" while they all jump into circle with much arm waving.

"I'm Skye and I'm sleepy" - yawn, stretch

"He's Skye and he's sleepy" - everyone yawning and stretching.

If there are older or disabled people in the group ask that this be considered, ie no handstands or double back flips.

## Make a Noise

If the group seems a bit distracted, noisy or playful, ask them to make a noise that demonstrates how they are feeling. This is much less threatening if everyone does it at once, so count 1, 2, 3.. Go!..

Rather than get an idea of how the individuals are feeling, it gives an indication of the energy of the group, is it loud, energetic with lots of yahoos - or soft, mellow and relaxed or are there sobs and desperate screams of confusion? It also helps people release any pent up energy.

This one can be used as a quick energy builder or simply an instant break during a long session.

Notes

If you were a tree.?

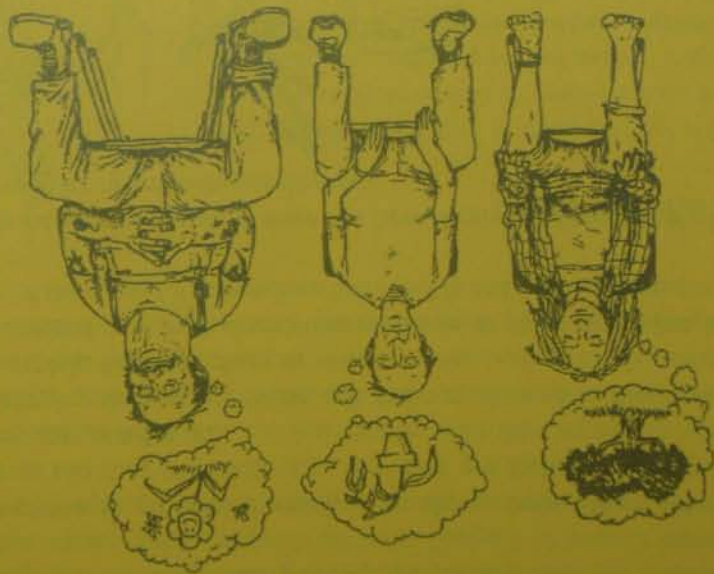


Figure 1 If you were a tree.?

This process can help people say how they are feeling in an indirect and non-threatening way. Occasionally people have a problem with this process if they are unable to relate to themselves as anything other than human, but generally everyone enjoys it.

- Ask the group "If you were a tree, what tree would you be today? Relate how you are feeling at the moment to a particular tree".

For example "I feel like a big fig tree, with my deep roots reaching down, tapping knowledge and drinking it all up, and huge limbs reaching up for more," or "I feel like something deciduous, maybe a persimmon, shedding some of my old ideas and preconceptions - but knowing I've got lots of new buds about to sprout".

□ This one has many variations... "If you were an animal," or herb or pest predator or climate or colour or landscape... or for lots of laughs - a smell. We keep it topical, so if we covered animals yesterday then we would ask the question "If you were an animal...". When we were helping the Crystal Waters Community plan its new kitchen building we used "If you were a meal..." - we got black forest cakes, flopped souffles, greek salads etc.

## Relate to Nature

This active process gets people outside and seeing what is around them. It also results in a beautiful centre piece for the classroom.

□ Ask everyone to go outside and find an object from nature which they relate to and they can relate it to how they are feeling. Set a time limit or they may wander off.

□ After bringing their object inside, ask them to show it to the whole group and explain why they chose it.

□ When finished with their description ask them to place the object in the middle of the room (or somewhere both visible and appropriate).

This is a good process to use if there has been a reluctance to share - it involves everyone in a non-threatening way.



Figure 2 Relate to Nature

## Small Group Sharing

This process can be used when a sensitive issue comes up or if there are some people in the group who feel threatened at sharing in a large group.

Everyone pairs off and has turns sharing how they are feeling - or shares their thoughts on the particular topic/issue at hand. Each pair then links up with another pair and consolidates their general feeling around that issue/topic. Groups of fours could then link to become eights to again come up with key words. Each group quickly feeds back to the whole class.



## Notes

## Co-counselling

We have not used this process yet, but have heard of it being used in a Design Course in England. For the duration of the course each person links up with someone who they give and receive support from during the course.

They can share with their partner and this is not fed back to the whole group unless they want to. The aim here is not to solve everyone's deep emotional issues, but rather to allow people to "let go" any issues which may distract them from the real issue at hand, ie learning about Permaculture.

## Talking Stick

This can be used in two ways. Simply pass the stick (it may be decorated or may be any object chosen for the purpose - we once used a banana, until someone ate it!) around and ask people to share by starting with "what I would like to say is.....". This can encourage quieter people to have a say, but often seems a bit formal and contrived.

In a group where there is an issue and everyone wants to talk at once, introduce the Talking Stick into the centre of the group and explain that you are only allowed to speak while you have the stick..and when you finish talking it is to be placed back in the circle for the next person. By picking up the stick, an individual is being acknowledged as having the right to speak and be heard.

## Clarification

Simply ask the group if there are any questions about what was covered yesterday, this morning, this session etc. "Is there anything that came up that needs clarification?"

We often combine a few of these processes together eg we might use "If you were a tree?" and then after the feedback ask "is there any other feedback or any additional clarification needed?"



## Physical, Mental, Emotional

This process works best after the group has been together for a while, as it can be a little threatening for some, or it simply will not work if there is not sufficient trust within the group.

Ask people to share how they are feeling, physically, mentally and emotionally. Especially here it is beneficial if a facilitator leads off eg "physically I'm a bit tired this morning, a few sore muscles. Mentally I'm alert and ready for the day...emotionally I feel excited because we are about to try a totally new process that we've put lots of energy into."

## Pairs Share

Everyone pairs off and has one minute to tell their partner how they are feeling. Or you can set the scene and ask what they feel they are getting out of the course, what they would like to get out of it, or feelings about a particular topic or issue. After a minute they swap around. At the beginning of the process they are informed that each person will feedback their partner's sharing, so this becomes a process of active listening as well (and is a social application of observation skills).

## Joke/Story

This can also be used if the group is in a silly mood. Ask if anyone wants to share a joke or story. This can break any tension in the room, especially if they are feeling overloaded - it helps them relax and not be so serious.

## Reading

If you want to set the tone for sharing or for the day, choose an appropriate reading, poem or story. It can either be read by a facilitator, or ask for a volunteer. Then ask for feedback and comments. If the reading is long, have it passed around after someone has read a paragraph or two.

## Notes

## Last Day Feedback/Evaluation

On the last morning of a course we sit in a circle and ask for feedback about the course as a whole and specifically about the course content, processes, the food, accommodation etc

We ask for constructive feedback so we can improve future courses. This could be verbal or a questionnaire.

We also do a second feedback circle where each person is asked to say where they think they will go from here with permaculture, given that they are all inspired and probably have lots of ideas about what they would like to do.

By saying this in public, with witnesses it "grounds" the idea and makes it more solid and real for the speaker.

As an extension of this process we have recently begun asking them to write this information down in a letter with their own name and address. We tell them that we will send this to them in one year's time. We make it clear that this information is not for us (we will not even read the letter) but it is for their inspiration only - it also acts as the "one year" revision prompt (see page 32, 175)

## Facilitator Feedback

The other type of feedback that occurs is from facilitator to participant. This often happens upon completion of a task or exercise. By acknowledging the group for their hard work, participation, creativity, standard of design etc the group energy is raised. Giving credit where it is due is an important activity, often rare in our competitive society.

When things are not going well, gentle positive suggestions are the best approach. Telling someone they are wrong is disempowering and possibly removes the opportunity to learn from the error. We would prefer to use approaches like:

"You might like to try it this way..."

"I would have liked to have seen more..."

"Has anyone else got any others suggestions about..."

"I probably would have done that by..."

In our feedback on the design presentations we encourage the whole group to ask questions and make comments and suggestions (generally the authors are the most critical). We also make sure we make positive comments on every design as well as any constructive suggestions, alternatives or cautions that are relevant.



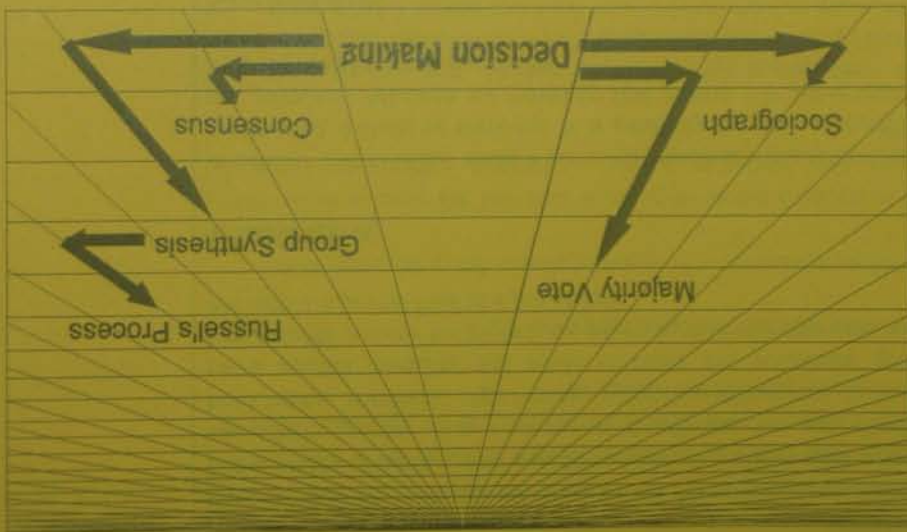


Table 1 Decision Making

"The best committee is a committee of one" - Bill Mollison.

Any one who has worked on committees will know how difficult and time consuming Decision Making can be. It is a vexing question, but one which needs to be addressed if we are ever to create a stable (permanent) culture.

In a course that uses creative education and encourages participation there will be times when a group decision needs to be made, unless the facilitator wishes to fall back into the role of "benevolent dictator". However, no-one wants to waste a lot of class time in the decision making process, so we need to use methods which allow a quick, satisfying result.



Figure 1 Decision Making

## Majority Vote

Here the majority overrules the minority (in the broader community this is the source of much unrest and discrimination against social minorities and ethnic groups) - in a course it is efficient but can develop a black/white, win/lose, right/wrong, polarising philosophy. It is based on a conflict mentality and while solicitors and politicians generate considerable income for themselves by promoting this approach we are not sure it will ever lead to a just society.

## Consensus

A process that is talked about a great deal, generally misunderstood and rarely used skilfully or correctly. It is generally too time consuming for our purposes. Although we generally find people will agree quickly if they are aware of time constraints.

## Sociograph

(Robert Thorley showed us this one) A quick, active way to make decisions which allows shades of grey as well as black and white. The major proponents of the various options (there can be more than two) are asked to stand in different parts of the room (after they have had the opportunity to present their case). Make sure everyone is clear who is representing what.

Ask everyone to physically place themselves in the room according to their own decision. If they strongly favour one option stand next to that person, if undecided stand in the middle, equi-distant from all options or slightly off centre if one option is favoured only slightly. The physical spread and distribution of people clearly indicates the preferences and priorities of the whole group.

It is interesting to watch the body language in this one. Often people will stand close to one option but will face themselves toward another option - probably meaning that they have indicated the choice they feel they should make but secretly would prefer to do something different.

## Be Informed

Often the difficulty in making decisions is the lack of information, with different viewpoints in the issue being supported by different data. To ensure an informed decision is made it is often worthwhile spending some time ensuring all the information is available to everyone. Brainstorming and the PNI (see page 147) process are effective ways to achieve this.

Notes

Synthesis

Sometimes what is needed is not so much a decision but a synthesis of the group's ideas. If used carefully consensus can be an effective tool to attain this group statement or vision.

One variation we use, that keeps things moving is:-

\* after initial discussion or brainstorm, clearly define the issue, then

\* give everyone 5 pieces of paper or card and ask them to write down their five most important answers, comments, options etc (allow 5 minutes)

\* form small groups (of 3-5 people) and ask them to look at all the individual options within the group - look for overlaps and similarities and then come up with the five most important options for that group.

\* now get the whole group together (if working with very large groups it may be necessary to include a second step of forming groups of groups first) and again look for similarities, overlaps and common threads. Give names to the major groupings - these are the main elements of the group's vision.

A variation on the above process is to have everyone write their five options and then have all cards placed centrally on the floor (or on a large table) face up. Ask everyone to walk around the table, reading all the cards and input and encourage them to start grouping similar or overlapping answers - this may sometimes require clarification and consultation with the original author. Keep everyone moving until it is clear that all the main groupings are finished. Have the whole group put a name or heading to the large stacks of cards - they are the groups main themes or vision.

We have used this approach when a group was interested in the idea of "Community". We used as many pieces of paper as were needed and asked the question "what would be important to you to have designed into a community?"

Sub-groups were formed and each given time to model, draw etc a community plan based on the dominant heading that came out of the selection process, with each group choosing a different major theme.



Notes

Russell's Process

The process described in the Chapter on Building Group Energy (page 92) is another variation on this theme.

While the idea here is to see where the group's main energy and emphasis is, it is important not to totally ignore the individual answers - minority opinions often have critical elements and their exclusion may be as important as the inclusion of the more common ones. Look for this and maybe call for discussion by the whole group on the isolated suggestions or ask if anyone has especially strong feelings about one particular card or concept - allow the whole group to consider that issue.

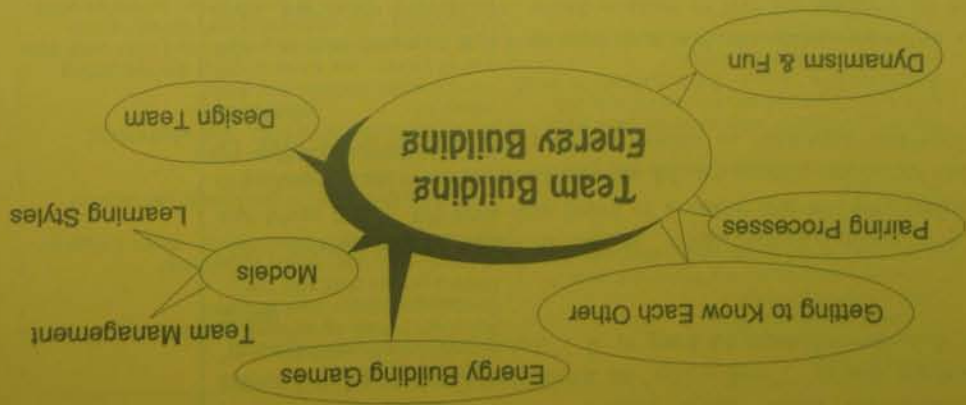


Table 1 Team Building & Energy Building

We can look at this topic in two ways, Building the Group Energy and Dynamics or helping people develop Teamwork Skills and experience working in groups.

We have covered Group Dynamics and Energy Building elsewhere (see page 83) in this manual. Getting to know each other quickly is also important to start the Energy Building (see 82). A dynamic teaching style helps, and we have found Fun to be essential.

Using pairing and grouping processes during the course (especially initially) mixes people up and gives them the opportunity to work with lots of different people (see page 69). They will then have some idea of who they feel they can work with, especially for the design exercise in the second week - although problems do still occur - encouraging active thinking and making it clear that this exercise is as much about working in groups as it is about designing.

Many of us form design or teaching teams, which provides everyone with support, means that no-one has to have all the skills and knowledge and generally promotes a more creative approach to problems and ideas.

The team members should complement each other and hopefully work co-operatively (competition within a team creates disharmony, mistrust and generally hinders the quality of the outcome). There are various models around which look at team skills and attributes and how each of us is different, has something special to offer and how we can group ourselves together to encourage success, in whatever endeavour.

Some models are very management oriented and assess people into categories of creator/innovator, explorer/promoter, assessor/developer, thruster/organiser, concluder/producer, controller/inspector, upholder/maintainer and reporter/adviser. By assessing the whole team or group it is possible to see where the strengths and weaknesses are. There is also a person called a linker, who links the others together and keeps communication flowing - hopefully everyone in a group will endeavour to cultivate some of this skill.

## Notes

Another model is the one of learning styles, where individuals are assessed to be predominantly either an "action-doer", "thinker-observer", "theorist" or "problem solver". It is good to have one of each in a group.

Other models we are aware of include "Kolbs Action Learning Cycle"<sup>2</sup> and Myer Biggs. We have also heard of a model that involves initiators, organisers, team workers and finishers. All are equally important and we all have some of each characteristic within us, although one tends to dominate.

We see this demonstrated over and over with the group we often work with, Earthcare Enterprises, which consists of five Permaculturists in the process of developing a 2 hectare system of bamboo, aquatic vegetables and root crops. Earthcare Enterprises also carries out projects like organising the 5th National Permaculture Convergence (Sept 1992). In this team we have three initiators (Hans and us two), one team worker (Barty O'Connell) and Nigel Parratt is our finisher. We all seem to be capable of the organiser role. Nigel often has the difficult task of holding back the group when it wants to jump into a new phase, idea or project before other projects are sufficiently finished or at least self-maintaining. There tend to be few finishers around so this is an important skill to have in any team, although often very undervalued.

This is not the place to go into details of any of these models, however we urge anyone interested in working with groups in whatever field to take the time to develop an understanding of the dynamics involved - the pay-off will most likely be a more effective team, less internal problems and certainly less "burn-out".



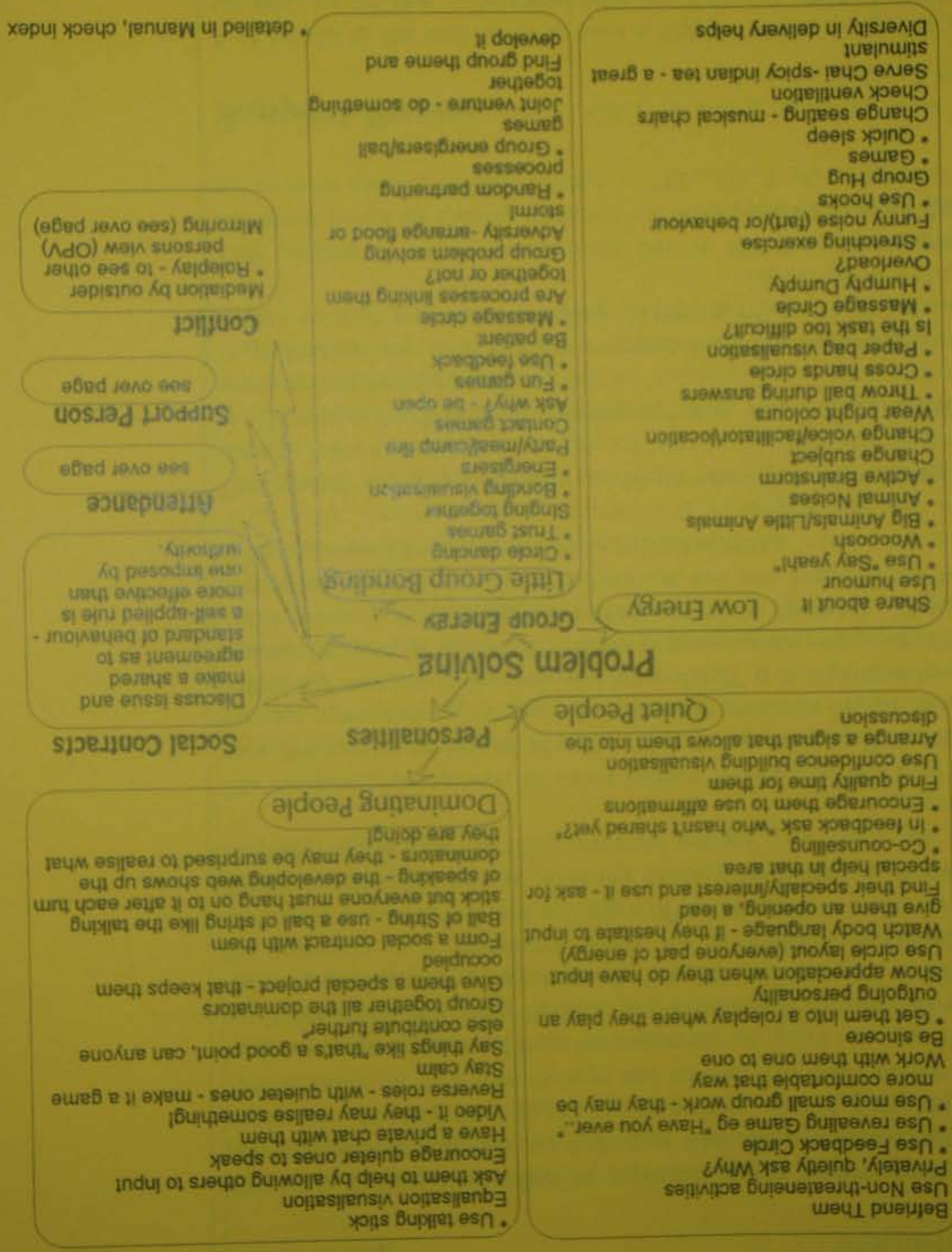


Table 2 Problem Solving

\* detailed in Manual, check index

## Mirroring

This is a process used often in personal growth circles, where one person expresses how they are feeling or what the problem is in an "I" statement - meaning they do not accuse anyone, do not blame but take responsibility for their own feelings and actions. The other person feeds back what they understood from the statement

eg "I feel upset and angry because you ate the last chocolate biscuit at morning tea time. You had three and I hadn't had one yet" - this puts accurately describes the time and place of the situation to make the issue clearer to the other person. Note that there is no blame or accusations such as "You're a pig" or "You made me angry.."

The recipient, having been an active listener for the first step now feeds back their understanding of what the other person said eg "I understand you are upset and angry that I took the last chocolate biscuit and you hadn't had any yet. Is that how you are feeling?" It is important to check that the feedback is correct, if it is not then repeat the statement until the initial person acknowledges the correctness of the feedback. The initial person has had their feelings acknowledged and may begin to feel better, at least someone heard (often rare in today's society)

The process could stop there or could continue with each making it in turns to share and mirror

eg "I missed breakfast this morning and was very hungry. I thought everyone had had their fill"

"I understand that you thought everyone had finished and you were hungry because you missed breakfast. Is that right?"

This process is rather cumbersome but is effective where strongly emotional issues are causing problems - it takes patience to work through but in some cases is the best solution.

## Support Person

It is helpful to the facilitators to have a support person (a goffer) to go for this, go for that.). Someone who can help out where needed, run around and tie up loose ends, run messages, fix and maintain equipment and generally be of assistance. It means the facilitators can concentrate on their role, that is facilitating.



## Notes

## Attendance

Attendance has been an issue in a few courses. We do not like people to miss anything so we often wait until everyone arrives. This can hold up the whole group, so here are a few suggestions:-

Social Contract - bring the issue out into the open, explain your position clearly and ask for discussion and a solution - a solution that everybody is prepared to work with is more effective and personally binding than an imposed rule.

Start exactly on time - we feel this is too regimented but could be worth trying, especially as it honours those who are on time rather than the latecomers.

Do not start until everyone is there - make it clear at the start that this is what will happen. It can be frustrating at first, but generally the sense of self-responsibility and a little peer pressure come into play - often the result is the more prompt people are the ones yelling out the window or hurrying the others up - one less task for the facilitator.

In a recent course two women (sleeping in the same campervan) were always late (no exaggeration) especially in the mornings. Even peer pressure did not seem to work and the whole group always felt "something was missing" and did not want to start until all were present. One morning, the whole group (less the notorious two) conspired to play a practical joke - we collected all the breakfast equipment from the kitchen, assembled in the camping area, formed a procession which surrounded their campervan while singing

"blessings on the muesli  
"blessings on the fruit  
blessing on the chat and tea  
and blessings on the T.O.A...ST"

They woke up giggling and were able to have a picnic breakfast much earlier than they planned.

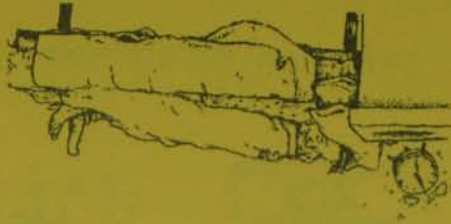


Figure 1 Attendance



## References

1. Marchon Systems Management Consultancy, PO Box 588, Spring Hill Qld, 4004 Aust.
2. D A Kolb, I M Rubin & J M McHayre *Organizational Psychology*, Prentice-Hall

# Tools and Resources

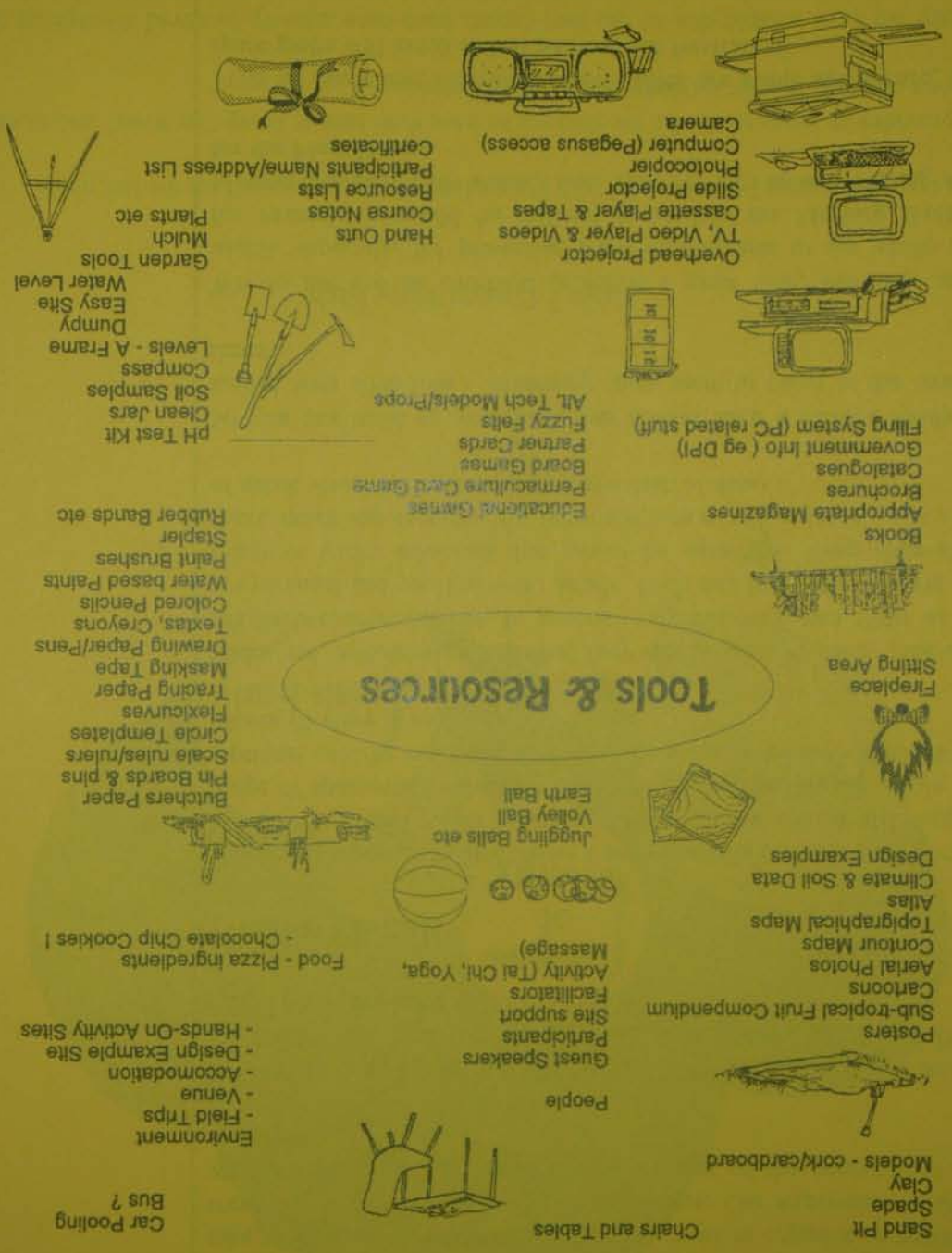


Table 1 Tools and Resources

### Check List

It is a very good idea to have a check list of all the things you need to take to a course as well as the things you need to organise, especially if travelling some distance to the course venue. Our experience is that if we are well organised initially, then the rest of the course runs very smoothly.

We are planning to design a Course Tool Kit, a large brief case that can accommodate the necessary paper, pens, cards, games, juggling balls etc etc. It may have to be on rollers though!

### Audio Visuals

These are important in any course (and especially for the visual people). We have a Video player available throughout the course and supply a range of appropriate videos. While some are watched by the whole class (optional evening sessions), others can be accessed by individuals at their leisure (if there is any!).

Slides are especially important as they can be used to easily pick-up or reinforce course material. In general, only use your own slides as they are personal and you know the details. Slide sets from other people often result in tricky questions that cannot be answered. Keep slide shows short, quick and snappy - this is not the time to take a large - it is a time of quick visual excitement (with just a treat at first).

So you can build up your slide sets always keep a camera handy and loaded with slide film - interesting shots seem to occur at the strangest times.

We do not use an overhead projector a great deal, but they can be useful, especially for presenting plans or diagrams to the whole class, for example it would be difficult to explain the Micharg Exclusion Method (see page 290) without one. They are also an easy scaling device for the Final Design.

Treat all equipment carefully, ensure tables are stable and secure, and a spare globe will avoid embarrassment and frustration.

### Generating Your Resource List

When conducting Courses away from home, we generally use a brainstorm approach to help participants generate their own lists of local resource people, associated groups, nurseries, seed banks, tools etc. We also brainstorm a "fruit all year round" list so that a local edible species list can be generated quickly.

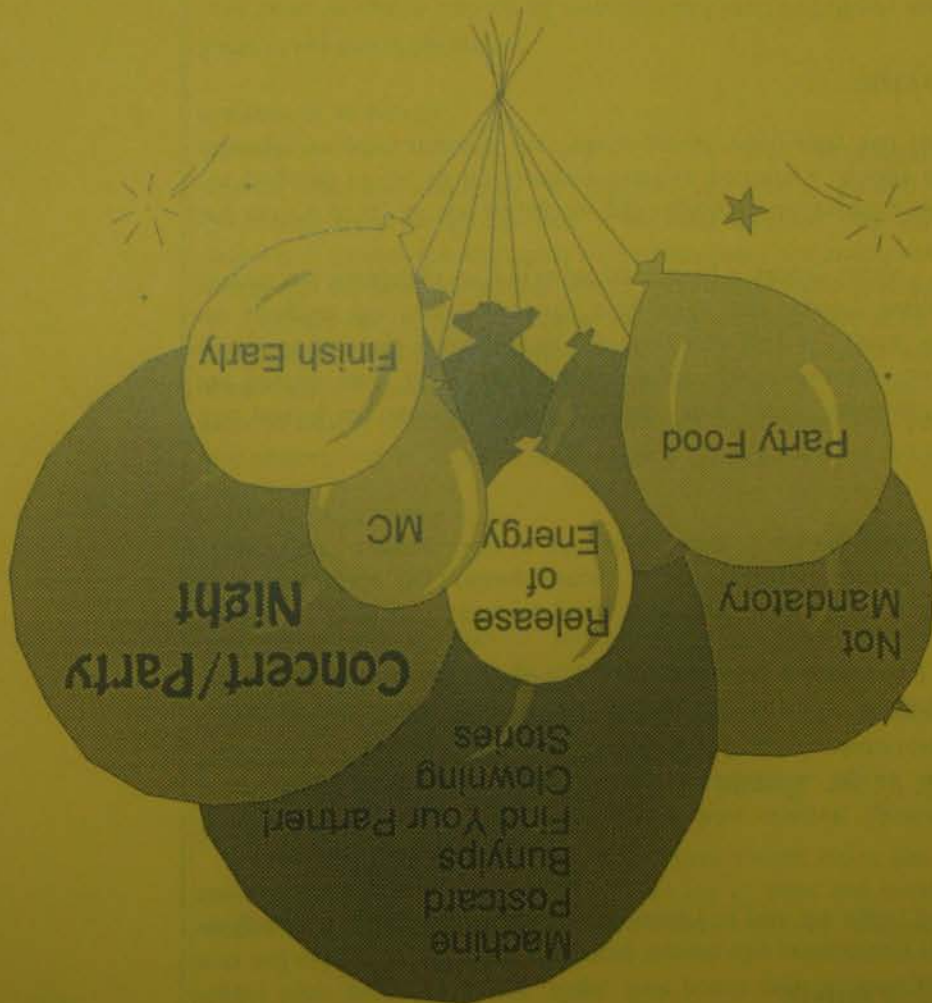


Every course we have been involved with has traditionally had a concert on the last night. This provides an opportunity for the students to have their turn at being "up front" and to entertain everyone else and is quite a release for the whole group.

Recently we have noticed that as our participants have been actively involved throughout the two weeks there is not the pent-up energy to be released, so the Concert/Party Night tends to become a very relaxed, more intimate social evening, often with some entertainment and a campfire.

To help people prepare for the big event we inform them of the concert tradition in the initial introductory welcome, and remind them again during the second week. We do not insist that everyone perform (as shy people have been known to simply not come) yet suggest it is appreciated. We emphasise that this is their night so they will have to organise the venue, M.C.

Table 1 Concert/Party Night



## Notes

(master/mistress of ceremony), props, liming, beer supplies etc. We supply basic party fair - dips, chips, fruit punch (non-alcoholic), fruit, nuts and cake. We finish that afternoon session (the presentation of final designs) early, so everyone has an opportunity to plan the night, practise songs, dress up etc.

Course concerts have created some of the most creative, spontaneous entertainment imaginable - from beer bottle orchestras, hot air balloon launchings, songs, dances, skits "sending up" the teachers/teaching, poems, belly dancing, permaculture ditties, theatre... The diversity and talent never ceases to amaze us.

Note : we have also taken the group to a local event, such as a local bushfire brigade fund-raising dance, a Gonwondaland concert or an "Arts Alive" evening. This is after the concert if anyone still has the energy to make a night of it!

The participants are encouraged to invite other people associated with the course, such as cooks, support people, guest speakers and new friends to the final night. During a course, especially at Crystal Waters we integrate the course with the community and actively encourage contact and friendship, to join in the community's Sunday Cafe).

We have a policy of not asking our participants to do anything we are not prepared to do, so we always present or perform a concert item - although we often maintain the "whole group" philosophy and involve everyone in an activity.

Some of our favourites are :-

## Machine

This is yet another design exercise!

We design a machine (function irrelevant) - the only requirement is that parts will be made up of people (what else), who need to perform actions which mesh in with the actions of existing parts of the machine and all parts should make some type of noise. Pete (our daughter) is an expert in this game and usually insists on starting off with some form of repetitive motion, including sound - we then stand/sit/bend near her and do a repetitive motion that coordinates with hers. Soon everyone is up adding to the machine, making silly rhythmic actions and making machine noises between fits of laughter!

Notes

Story Telling

We sometimes develop a fairytale-type of story based around the course participants and some of the events of the course. We ensure everyone gets a part in our stories, including the cooks, gotters and ourselves.

Find Your Partner

As mentioned in Trust Games (see page 104) this is another favourite which Lea Harrison plays with groups of up to fifty people. Party might be an especially good time for this one, as everyone now knows and trusts each other.

Post Card

(Thanks to Florence Tellez) A non-moving variation on the Machine is a postcard. We explain that we need a postcard of Crystal Waters to send to our family. We ask people to name a major feature of Crystal Waters and then roleplay it (they are very good at this by now). Again, Pete often starts by laying on the floor and saying she is 'the sandpit', or standing with arms above head 'being' the tips, or whatever she thinks of. Soon others are mentioning major landmarks and joining in the fun. We then have someone stand on a chair (to get an aerial photo) and either pretend to take the snapshot or, sometimes, we have actually photographed it!

Bunyips

Another inspiration from Lea Harrison. Divide into groups of about four people. Each group is given a plate with an assortment of items from the kitchen - apple, carrot, potato or two, dried dates, tooth picks, straws, maybe a few drawing pins... (not every group gets the same) Now they are given fifteen minutes to design and model a mythical animal - they have to describe the animal to the whole group including such details as name, habitat, function of all appendages, life cycle and mating call!

Again the results are weird, wonderful, skilfully constructed and hilariously reported - often in graphic detail.

Figure 1 Bunyips





## Clowning Skits

We have occasionally put together a skit based around the course, the people or a particular occurrence and performed for the group.

When our friend Jenny Allen co-facilitated a course with us she received a lot of mail with interesting adjectives on the address - during party night Skye frequently interrupted the proceedings to deliver pretend mail with labels like "Jenny Spunky Allen", "Dolly Allen", "Jen, I Love You, Allen"...

In that same course the notorious Margaret Lynch (actually a very special friend) did a self-portrait skit complete with wheelbarrow, gum-boots, bloomers, a tea-pot..... (all things she had bought with her!).

## Clayton Rhythm Method

The Clayton Rhythm Method as previously described (see page 92) is an effective way to get some good music happening during the concert or at a party.



Figure 2 Concert Night

An Earthcare Education Publication

First Published in Australia 1995

© Robin Clayfield and Skye

The contents of this manual are copyright. However reproduction of this manual is permitted by the authors provided the source of the material is acknowledged. We believe that the material in this manual should be made available as widely as possible, however we ask users of this manual to appreciate the effort the authors invested in this publication and ask that if anyone finds they are using or copying it extensively that they spare some thought for, and maybe send some extra dollars to the authors.

We have made every effort to acknowledge the copyright of others. Any inadvertent omissions will be corrected in future editions of this manual.

*Manuscript written by*

*Computer Graphics by*

*Illustrations and Drawings by*

*Cover Design by*

*Proof reading and Editing by*

*Type setting by*

*Final Draft Printing by Laser Printer*

*Printed by*

*Printed on*

Robin Clayfield and Skye

Skye

Andrew Clifford and Rebecca Hopkins

Robin Clayfield and Rebecca Hopkins

Jenny Allen, Lissa Evans, David Blewett, Phil Smith and Robin Clayfield

Skye (using Wordperfect 5.1 & DrawPerfect 1.1)

Suzanne Ingram (SPI Design, PO Box 549, Maleny, 4552)

Graphic Colour Copies (Caloundra, Q'land, Aust)

100% Australian Recycled Paper



Figure 2 Skye, Robin Clayfield, Rebecca Hopkins, Andrew Clifford  
(happy it's finally finished)



Earthcare Education  
Lot 58 Crystal Waters Community  
Maleny, 4552  
Australia  
Ph (074) 944707, email: peg@earthcare





## Table of Contents

Introduction	3	Permaculture Specific Topics	257
History/Herstory	5	Setting the Curriculum	257
Manual Overview	11	Covering the Curricula	261
Effective Learning Environments	13	Principles of Permaculture	273
Design Considerations	13	Patterns	283
Accelerated Learning	27	Design Process	287
The Classroom	35	Design Course Topics	297
Facilitation	43	Conclusion	305
Processes	49	References	307
Brainstorming	49	List of Graphic Drawings	309
Mindmaps	53	List of Mind Maps	312
Relaxation	55	Index	314
Positive Affirmations	65		
Grouping Processes	69		
Ice-breakers	75		
Building the Group Energy	83		
Trust Games	95		
Visualizations	111		
Roleplaying	139		
Sociodrama	135		
Educational Games	137		
Card Games	145		
Positive, Negative, Interesting (PNI)	147		
Modelling	149		
Sandpit	151		
TV Panel	153		
Chalk Drawing	155		
Individual Research	159		
Small Group Research	163		
Quizzes	165		
Story Telling	169		
Revision	175		
Guest Speakers	177		
Ritual	179		
Hand Outs	183		
Field Trips	187		
Walk About	189		
Hands-on Activities	191		
Expand the Senses	197		
Feedback	203		
Decision Making	211		
Teamwork Skills	215		
Tools and Resources	221		
Concert/Party Night	223		
Wind-Up	227		
Special Areas of Interest	231		
Participatory Design	231		
Children	233		
Permaculture Working for Young People by Jenny Allen	247		
Other Cultures	253		

## Introduction

Which came first, the chicken or the egg?

Or, a simpler question, which came first, learning or teaching?

Since learning does happen without teaching (it even happens despite teaching) we believe learning to be a priority over teaching.

In fact, this is our basic assumption towards education in general and our approach in this manual. Learning is what we are really interested in, teaching to us is the process of creating an environment in which people can learn. To us, the needs of the learner are more important than the needs of the teacher.

This manual is not about educational philosophy, nor is it an academic treatise on educational systems. Like Permaculture itself, this manual is practical - a workbook made up of numerous learning processes which work. We know they work because we have been using them for more than four years.

The manual also explains "why" they work, however that is not the way our approach developed. The processes we developed came out of our own, and others' imagination, intuition and design skills - we tried a new idea, if it worked we continued to use it and have included it in this manual. If it did not work then we scrapped the idea - the only criteria being whether or not our students enjoyed the process and whether or not they learnt from it. It was only later that we came across recent research in areas such as psychology that we began to understand why they worked. While the "whys" are interesting we are more interested in practical results - ie does learning happen?

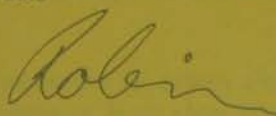
We encourage manual owners to use it in a practical, real-life way. As you read it, have a pencil or high-lighter at hand so you can add your own notes, comments, drawings, graphics or high-light relevant parts. Use the processes and see if they work for you, then change them - do not just follow what we have tried. Use our ideas as a springboard for your own creativity - capture the essence of our approach and make up your own ideas, change ours, mix and match them and then try them out in the only way that is real, in the classroom. Add extra blank sheets to the binder (that is why we chose this format) and write up your own processes. We hope you tailor this manual to your needs. Your manual should grow as you grow in creative facilitation - we have only supplied the seed, it is up to you to nurture it and help it grow.

If you develop and test new processes, we encourage you to share your information with others on the same path. An effective way to do that is to write to us with your ideas and experience, so we can include them in the next update (we plan to update the manual, on a subscription basis at least once a year). We would rather be the compilers/editors of a developing holistic approach to education rather than the authors of a text book on teaching.

While the manual is specifically aimed at Permaculture teachers, little Permaculture content is included. We assume everyone interested in this manual has a sound knowledge of Permaculture and some of the excellent texts now available (see Bibliography). The manual is not so much about Permaculture Education as about the "permaculturing of education". Nonetheless, the processes listed here can equally be used by teachers in any subject or discipline and we welcome input from them.

Finally this manual is very personal. It is the story of our growth and change. It is the story of our own personal learning process and it is written that way. We invite you to join with us, in two of our main passions, - "learning" and the "learning of Permaculture".

Yours



Robin Clayfield



Skye



Figure 1 Skye and Robin



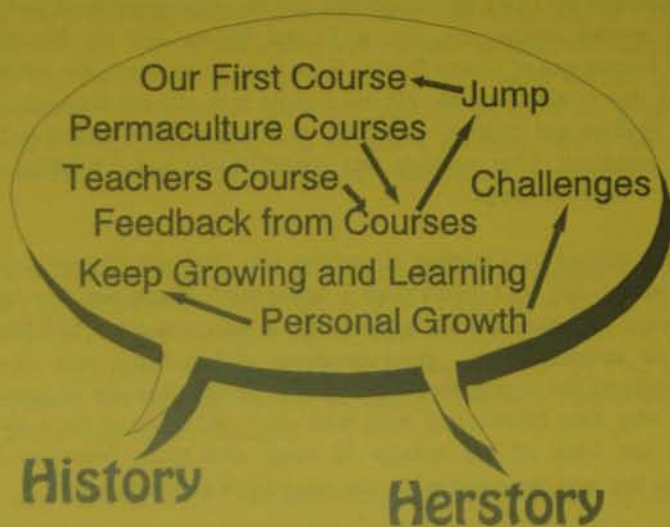


Table 1 History/Herstory

## History/Herstory

### HISTORY (Skyles' Version)

For many years Robin and I have been involved in practising Permaculture in various ways - gardening, designing, saving forests, setting up food co-ops, local Permaculture associations, city farms, public speaking and introductory workshops.

Not long after getting together as a couple (1988) Robin was asked by Lea Harrison to cook for the first Advanced Teachers' Course. Rather than being separated from my new love for so long I decided to do the course - although at the time "teaching" was certainly not a burning ambition of mine.

The course was taught by Lea Harrison and Max Lindegger. I enjoyed it, learnt a great deal and despite being extremely nervous at times actually found that this "teaching" stuff was not that frightening after all. The following year Robin participated in the second Teachers' Course, while I was the cook.

In that same year Lea invited me to work with her on a Design Course at Mt Warning Lodge, as a sort of apprentice. I was honoured by this opportunity. But despite considerable preparation I was disappointed with my own performance during that course... nevertheless Lea continued to encourage me to keep at it.

I was sufficiently inspired by Lea's encouragement and the experience itself that later that year I undertook to teach another course, this time at Crystal Waters with my friends and associates, Hans Erken, Nigel Parratt and of course Robin. Since none of us knew any other teaching format other than lecturing that is what we did. We did it quite well and the feedback at the end of the course was mainly positive and creative - especially as it was our first course as a team. However there were a few comments from students that started Robin and I thinking about what was happening and how to improve things.

One of the comments echoed by a number of students was "information overload", or "especially that first week, it was so full on I didn't think I would last". Robin and I remembered that this same general comment had been voiced in most of the ten courses we had been involved with previously (either as students, cooks, guest speakers, kitchen hands etc). We started to ask ourselves "if the students are saying they can't take it all in, then the chances are they aren't taking it all in, so why keep bombarding them with more and more of the same?" We saw two possibilities, either cut back on the amount of sheer data being presented OR present the information in a way that was more accessible and memorable to the students.

We realised the courses were starting to attract people who were very well informed and often highly trained. We sometimes found ourselves giving a lecture on Forest Ecology, knowing that a student or two actually had a degree in ecology, or talking on water systems to hydraulic engineers etc. It seemed to us that rather than playing the expert in every discipline, we could be acting more as Permaculturists ( whom Bill Mollison claims are generalists not specialists) and concentrate on creating a bridge between the information that could come from the expertise within the class itself. The idea was to use the Biological resources of the class, rather than promote a monoculture - anyone who has spent weeks listening to a boring lecturer really understands the problems that monocultures create!

While all this was happening, Robin and I were also involved in a process of self-discovery and soul searching, both individually and as a couple. We were especially influenced by the processes and skills developed in breath work taught by BreathConnection of Lismore (Aust.). Within our relationship we sought ways in which we could both retain our personal strength without the other having to become subservient. We wanted to come together (oops!), to work together as two independent and interdependent people, rather than the dependence that exists in many relationships. Having found ways that we could relate together that did not disempower either or both of us, we started working in the same manner within our relationships with close friends, many of whom were working along similar lines of self-discovery (Thank you for supporting and encouraging us - Phil Smith, Steve McLeish, Nigel Parratt, Philippa Church, Annie Wall and Yvonne Tolley). We also started applying these ideas of empowerment to our involvement within the community, within committees, working groups and then TEACHING (?). We came to realise that the lecture format is often one where "the expert" actively disempowers 'the student' in an attempt to feel superior and to convince them of her/his viewpoint.



While ALL of this was happening, another powerful force was influencing us - Brian Day. A dear friend of ours, a sociologist, linguist and a man who operates as much on feeling as intellect was expressing his deep concern over Permaculture's lack of both a social and ethical basis. Often he would make a comment or ask a question that would send shivers down our spines. This forced us to consider our beliefs or opinions deeply and sometimes painfully. While not a Permaculturist, Brian has had a powerful influence on helping us question and understand Permaculture on a deeper level.

A final impetus came from a student in a course given by Max Lindegger and Francis Lang. As second cook's helper (that's about as low as you can go!) I ended up in a long, late night rave with Steve - I'm sorry I cannot remember his surname ( if you ever read this please ring me ). The next day he gave me a copy of the book "On Becoming a Person" by Carl Rogers. While not specifically on education, the implication of Carl Rogers' concepts were obvious, especially in regard the people-centred approach to learning.

The final crunch came in 1990 when a second course had been scheduled by Hans, Nigel, Robin and I. A month before the commencement date the registration numbers were low - Hans and Nigel indicated they were not prepared to be involved if reasonable wages were not available. Robin and I decided to do what Max Lindegger has often advised students and other Permaculturists to do, JUMP. Not only did we decide to do the course, but we decided to do it differently.

We went into that course with little more than a commitment not to lecture, to be honest with ourselves, to be honest with our students and a firm belief that people are intrinsically

*the teaching methods reflected the philosophy  
of Permaculture itself"*  
*Harold McGee (Course Graduate)*

intelligent and capable. We had also devised a process for the first few sessions that would (hopefully) assist them in starting to "ask the right questions". We literally jumped into a black hole and spent two weeks totally on the edge (of something new and wonderful - but what was it?). We found we had to get together every evening and most meal breaks to figure out what we would do next, to decide how we could best present the information they were asking for in an empowering way. I learnt to listen to and trust Robin's intuition rather than my own rational thinking. The feedback from that course was amazing - positive, exciting and encouraging. We knew we had not only survived and done well but also that we had just started on a long journey of study, growth and development.

Since then we have facilitated fourteen Permaculture Design Courses and five Advanced Teaching Facilitation courses along these lines. Each has been different, challenging and fun. We have found it necessary to continually develop new processes. We have learnt a great deal from our students and other Permaculture people who have heard about, supported and encouraged us.

During these courses we have devised or modified processes and used them later because they work. We did not really understand why they worked, but they did. Thanks to a workshop by Jeffrey Hodges on "Accelerated Learning" we have now been exposed to the information that explains why they work. We have also become aware of the modern research by people like Georgi Lozanov, Colin Rose, Edward de Bono, Carl Rogers, Bernie Neville and Stephanie Burns - each of whom has influenced us further.



For us, pro-active creative education is an exciting, challenging and effective path toward a truly sustainable society, or should I say Perma(nent)Culture. In looking back we realise that what we have been doing is applying the principles of Permaculture to the landscape called the "classroom". We have "permacultured education".

Thanks also to friends Robert Thorley (who introduced us to sociodrama, roleplay and "Educating Psyche" by Bernie Neville), Jenny Allen ( a young dynamo who is into Peer Education), Kim Dunlop (who introduced us to the author Starhawk and the ideas of Participatory Design), Brian Day (who gave us "Chalice and the Blade" by Raine Eisler and asked all those questions), Rob Swain (educational kinesiology) and the infamous Margaret Lynch ( an amazing friend who talked a lot and lent us "The Crone").

### HERSTORY (Robin's Version)

Skye has nicely detailed most of our journey together into creative education and I would like to share about how I came into teaching/facilitation and the important influences.

Since college I have done some public speaking. A first year topic of "communication" drew me out of my high school shyness and propelled me into student politics, which excited me more than the actual curricula. Speaking to groups of up to 1000 students at various Melbourne Universities scared me senseless and I remember my knees shaking together violently the first time.

A couple of years later I discovered Permaculture and finally found some direction in my life. I did the first womens course in 1983 at Lea Harrison's farm at Tyalgum. Like most people it changed my life. I went home and started the Brunswick Valley Permaculture group, which involved some public speaking, though in the safety of a small group. Four years campaigning to save the local forest had me talking at public meetings, lobbying ministers, speaking to the media etc. Yet I still never saw myself as a confident speaker.

Because I lived only an hours drive from Lea's farm I offered my help with future courses. I ended up cooking for the second course there and every one since. This initiated my love for being involved in courses.

Six years ago I moved to Crystal Waters and began working for the Maleny LETSsystem. Lea still asked me to come and cook and to do a "Money and LETSsystem" section in her course. I know I did very badly the first time, though Lea still encouraged me and got me to do it at other times. Each time I got a little better and it was only when Skye, Hans and Nigel seemed serious about doing courses that I decided they needed some female energy to balance them out.

I ran Permaculture workshops at the Maleny Spring Workshop, run by Mt. Fare Womens Co-op and helped facilitate LETS start-up workshops. These went well and my confidence was growing when I attended the second Teachers' Course at Tyalgum taught by Lea.

My speaking ability was also influenced by many years of facilitating meetings (for the Student Representative Council meetings at college, Forest Action Group meetings and the Crystal Waters Co-op meetings) where I learnt over the years the value of blending together everyones' ideas rather than promoting polarities within a group.

Skye has mentioned some of the personal growth work we have done, which has influenced us greatly.

I am not exactly a workshop "junkie", but over the years I seem to have attended many workshops focussing on self-growth, Deep Ecology, creative processes, percussion and movement, crafts etc. I used to tell myself I could not sing, play music, draw, be spontaneous and creative (sound familiar ?). I am still working on the drawing, but have been known to sing and play music in public, perform street theatre and allow my creativity to bubble out in most things I now do.

When I am at other peoples' workshops I pay as much attention to the process as the content and often bring home a new way to do something in our course. Occasionally we will use a process directly from someone else, but usually they act as inspiration or a "spring board" for creating something appropriate to our needs. Most often though, we create a process because we are challenged by the situation or the topic, and being in creative mode, something creative always seems to emerge.

I seem to remember being very left-brained for most of my life - rational, logical, organised all the way. Something happened in the last five years or so (a combination of things probably) to totally switch this around, immersing me in the feminine, creative, passionate side of life. These days I do my best to balance the two. Over this time I have been able to tap back into my inner voice, my intuition that I had blocked somewhere along the journey of growing up. I feel this has helped me very much with our courses. We just seem to know what to do, what will work with a particular group, who needs support etc.

My life is a journey of growth, from "I'm shy" to "I'm strong and confident", from "I can't" to "I can".

I guess the moral of my story (of many Herstories) is "YOU CAN DO IT".

## Overview of this Manual

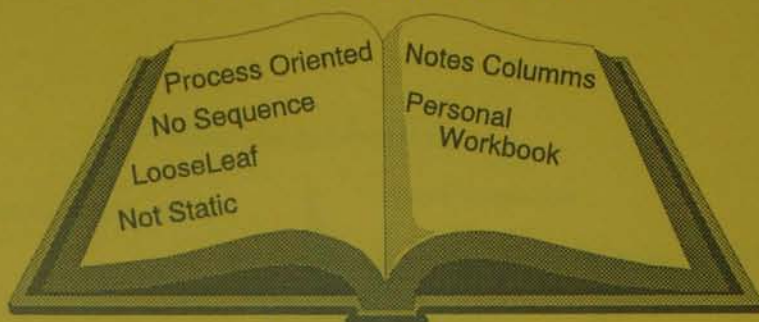


Table 1 Overview

### Manual Overview

As mentioned earlier we are especially interested in process, the process of learning. We feel our interest in process was greatly fuelled by Permaculture, which is itself a process, the process of designing. So this manual is about the design, using Permaculture concepts, of an education system, to teach Permaculture as its content.

We encourage people to use this manual as a personal workbook. We have deliberately chosen the looseleaf format so you can insert additional pages containing your own notes and descriptions of processes you have used, plan to use etc. We have also supplied a "notes" column on the outside of most pages - we encourage you to make use of this space for quick notes, ideas and inspirations.

Another reason for the looseleaf format is that we believe creative education should not become static - like a bound book tends to be. So in addition to adding your own ideas into your own copy of the manual we invite you to share new ideas and processes with other teachers by writing it up and sending it to us. The idea is to continually expand and upgrade this publication with a supplement that will be published at least once a year - depending on your input! Copy included by other people will be clearly acknowledged and we hope that future editions of the manual will carry a long list of contributors.

Where possible we have made use of graphics and mindmaps, in fact each chapter starts with a mindmap which summarises the information detailed within that chapter. We encourage anyone adding material to the manual to present their information similarly.

While the manual does have a front and back cover, it does not have to be read sequentially. Most chapters deal with a specific process type, a general overview and details of useful examples. The manual can be read quite randomly, in any sequence that interests you. The chapter "Design Course Topics" (see page 297) gives an overview of how various processes can be linked together to cover the topics of a Design Course - this is only one possibility - try your own combinations and sequences.



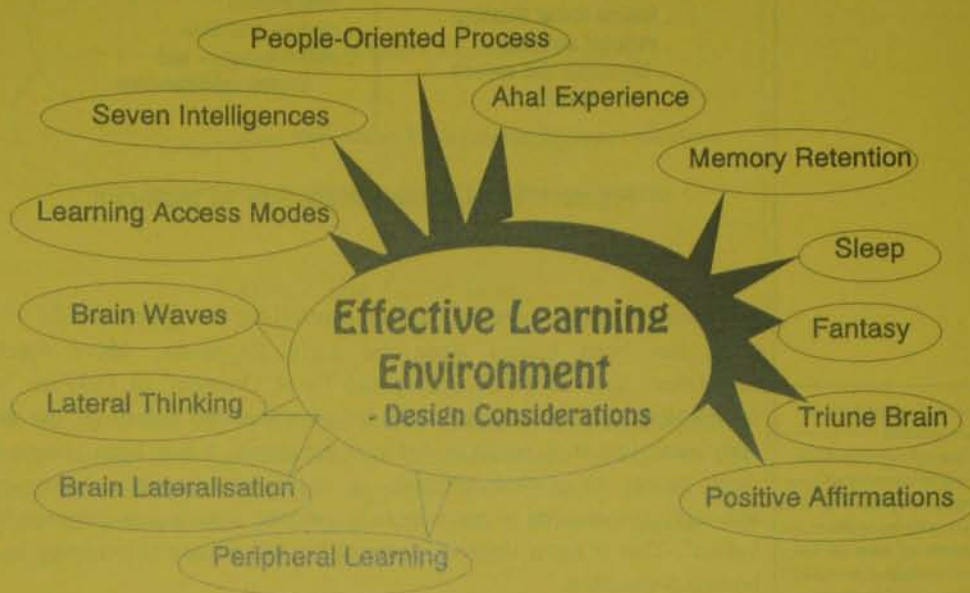


Table 1 Education System Design Considerations

In the famous "Parable of the Chicken" Bill Mollison<sup>1</sup> clearly makes the point that before we can design a system we need to gather information about the needs, wants and characteristics of the various components we are wanting to incorporate into the system. Then we can integrate them in a holistic, effective way.

If we are behaved to use this approach for the humble chicken, surely we can expect to take a similar effort when designing systems in which humans are involved.

So, if the system we want to design is an education system, we need to gather information about how people learn, how the human brain functions and under what conditions memory, recall and creative thinking are encouraged and activated.

This is essentially the concept behind our teaching approach and the concept that underlies this manual. It is about using the concepts of Permaculture to consciously design the landscape called the "classroom".

When creating Effective Learning Environments we need to first look at the Design Considerations, then consider how we put together our education system - through conscious, intelligent design and hopefully not by simply following the errors of the past.

Notes

## Brain Lateralisation

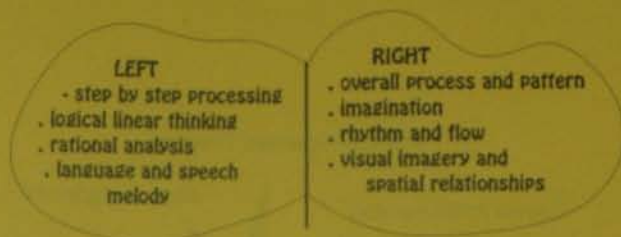


Figure 1 The Left and Right Side of the Brain

---

*"The current emphasis in education on the acquisition of verbal skills and the development of analytical thought processes, neglects the development of non-verbal abilities... starving one half of the brain and ignoring its contribution to the whole person"*

Joseph Bogen,  
UCLA Educator

---

That human brains have two halves controlling the opposite side of the body has been known since the early Egyptians. More recently researchers such as Dr R Sperry and Dr R Ornstein<sup>2</sup> of CalTech have investigated the area of operation between the two halves of the brain and found that they perform different functions. It has been shown that most people have characteristics as shown in the above diagram - although women tend to have more developed connections between both halves<sup>3</sup>. This is not a rigorous demarcation but a general tendency in the human population.

This information has implications about how we learn, and therefore how we should design the "teaching system". Research indicates that learning is more effective when "whole brain" learning is involved<sup>4</sup>. Conventional education approaches are very left-brain dominant with the result of an emphasis on "number and alphabet", and an avoidance of pattern, intuitive and holistic thinking. The result is that we are literally training people to be "half-wits".

Many of the processes detailed in this manual are designed to ensure the whole brain is activated, accessed and stimulated as much as possible (the concepts of Kinesiology and Neuro Linguistic Programming [NLP] (see page 106) are particularly useful here). Meditation<sup>5</sup> is effective in increasing synchronicity between the two hemispheres.

---

*"Having evolved number and alphabetical symbols, we have abandoned pattern learning and recording in our education. I believe this to be a gross error..."*  
Bill Mollison,  
Permaculture, A Designers Manual

---

## The Triune Brain

The brain is divided vertically into three areas resulting in the label "The Triune Brain" by Dr P Maclean (1973).

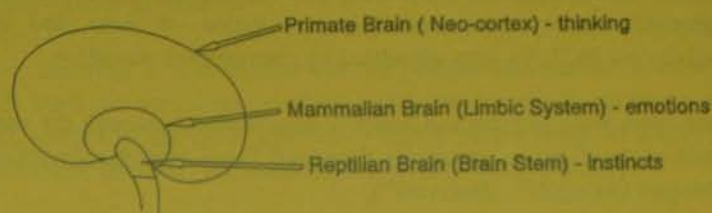


Figure 2 The Triune Brain

Recent research has shown that the limbic system (mammalian brain) is extremely active in the transference of information and may be the key to effective learning. Rappaport<sup>1</sup> suggested that "emotion is not only involved in memory but is actually the basis on which memory is organised".

This research indicates that all incoming information is first "filtered" through the reptilian brain (to see if an instinctual response is required to fight or flight) and then the mammalian brain (to check it complies with our self image and is consistent with our current emotional state) before "thinking" can start. In extreme emotional states (hungry, fearful, in love) very little information gets through. In any course we cannot endeavour to solve all students emotional problems, we do however need to be aware and accept the "emotional baggage" they bring with them - including our own!

The traditional educational approach worshipping logic and facts<sup>2</sup> actively discriminates against emotions or emotional involvement, apparently to the detriment of the pupils' learning opportunities.

Any attempt to design an education system needs to take into account the emotional aspects of people, and for this reason Feedback (see page 203), Relaxation (see page 55) and openness are especially important.

### Notes

---

*"Our cult of analytic thought is also in a sense a cult of violence. Knowing something analytically is to grab it, take possession of it, tear it to bits. No matter how alive, how subtle and complex that something may be, we manage to reduce it to an object."*

Bernie Neville,  
*Educating Psyche*

---



Notes

*"The brain may well be like a miracle computer. But it's also the only one that runs on glucose, operates 10 watts of electricity and is created by unskilled labour!"  
David Lewis*

*(and comes without an operating manual!! -ed.)*

## Brain Wave Activity

The human brain operates on minute electrical signals and researchers have shown that at certain times certain wave patterns are predominant. It is also clear that specific wave patterns are characterised by definable qualities. Interestingly the brain wave patterns that are characterised by heightened memory, alertness, fast assimilation of facts and high creativity are NOT the ones stimulated by conventional education.

These brain wave patterns can however be stimulated through the use of certain types of music (especially Baroque)<sup>8 9</sup> and relaxation/meditation techniques (Assogoli<sup>10</sup>, Budzyski<sup>11</sup>).

---

### *Brain Wave Patterns and Frequencies*

*Beta 13 - 25 cps - logical thought, analysis, action, awake, talking*

*Alpha 8 - 12 cps - relaxation, daydreaming, alertness, meditation, heightened memory, fast assimilation of facts*

*Theta 4 - 7cps - deep meditation, creativity, flashes of inspiration, high suggestability*

*Delta .5 - 3cps - deep dreamless sleep*

*cps = cycles per second*

---

- 
- "1. The mechanisms of the brain are such that indirect 'unconscious' learning is more permanent than learning through direct verbal instruction.*
  - 2. Indirect teaching methods involve emotion, intentionality, the handling of concrete objects, all of which reinforce learning.*
  - 3. Learning through indirect methods often involve conscious or unconscious processes which lead to insight. Insights immediately become part of one's knowing rather than something to be remembered.*
  - 4. Indirect methods, including genuine dialogue, are open-ended as far as content is concerned. If they are not closed down at the limits of the teachers' present knowledge they can generate entirely new understandings. Even the teacher can learn something.*
  - 5. Verbal instruction is productive if it comes after indirect learning: to clarify, to answer questions, to provide labels for the ideas which have arisen. In other words, it is effective in teaching what is already known but not adequately verbalised. Instruction directed at complete ignorance and disinterest raises no ripples at all. It is certainly not time-effective."*

*Bernie Neville, Educating Psyche*

---

## Learning Access Modes

There are three forms of communication between people and most people tend to use one style more than the other two (P Hollander<sup>12</sup>, R Bandler<sup>13</sup> and J Grinder<sup>14</sup>).

In our teaching it is important that we present information in ways in which each of the communication styles are involved, otherwise one whole section of the class will simply find it very difficult to access the information; they will not understand it or absorb it completely.

Conventional teaching is largely auditory, with some visual back-up, thus ensuring that any students whose prime access mode is kinesthetic (about 18% of the population) are not catered for and often end up being labelled "slow learners" or "trouble makers". The problem is not the student, it is the teaching style.

Acknowledgment of this information results in many changes to our education processes - we use mind maps, bright colours and physical activity (hence the use of processes like replay [see page 129], chalk drawing [see page 155] and hand-on activities [see page 191]).

---

### What Type of Person are You?

*Visual* - people use words like "see", "look", "clear", "picture", "perspective" - generally talk quickly with high hand gestures and shallow high breathing. eg "I see what you mean"

*Auditory* - people use words like "hear", "sound", "tune", "clicked" - generally talk in modulated even, easy to listen to style with hand movements around head and even middle chest breathing. eg "That sounds good to me"

*Kinaesthetic* - people use words like "feel", "touch", "handle", "weigh", "grasp" - generally slow talkers with long pauses with low hand movements and deep abdominal breathing. eg "I get a feeling for what you mean".

*Note that these are very general characteristics, very few people fit these descriptions totally as we all access all three modes to some extent.*

---

## Notes

---

*"It is in fact nothing short of a miracle that the modern methods of instruction have not yet totally strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wrack and ruin without fail"*  
Albert Einstein

---

Notes

## Seven Intelligences

There are seven main forms of intelligence (H Gardner<sup>12</sup>).

Once information is captured by the brain there are seven different modes by which synthesis and retention of that information can be encouraged. The mindmap below gives an overview of these modalities and how they can be activated.

As with the differing Learning Access Modes most people tend to favour a few of these modalities and ignore the others - the really efficient learner will strive to obtain a balance between all access modes and use all forms of intelligence.

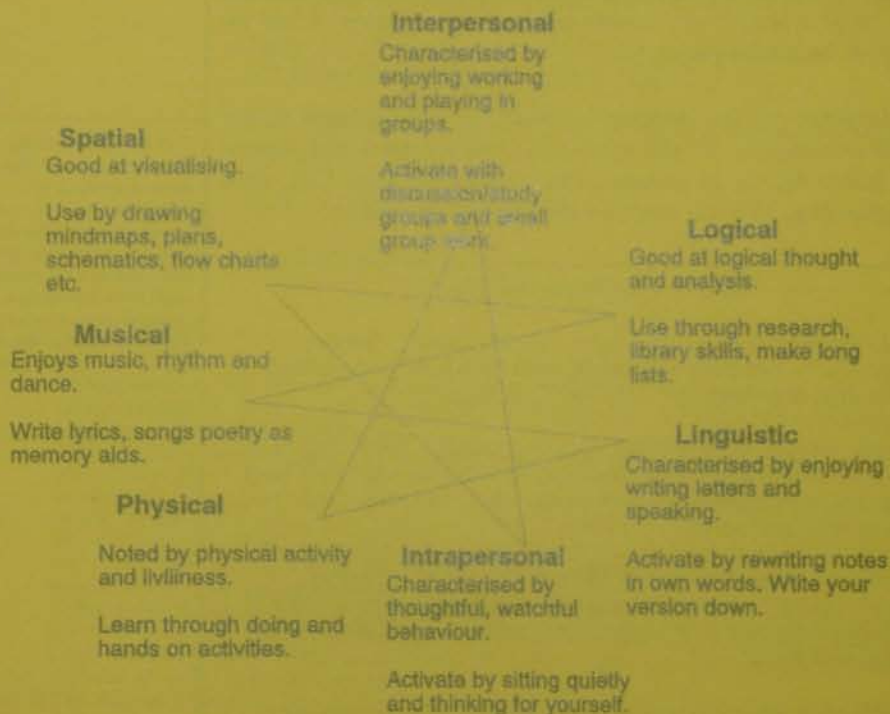


Table 2 The Seven Intelligences



## People-centred Learning

Many writers and educational psychologists (Rogers<sup>16</sup>, Gibb<sup>17</sup>, Aspy<sup>18</sup>, Emmerling<sup>19</sup>) have shown the importance of rapport between teachers and students. While Gibbs work comes from the corporate sector and Rogers, Aspy and Emmerling come from psychological research it is clear that learning effectiveness is vastly increased when there is a high level of trust, realness and involvement by the teacher.

The aloof, impersonal lecturer may have a harder time getting any of his/her students to learn anything. In fact it has been suggested that *"the process of lecturing is one where the information on the lecturers notepad is transmitted to the students notepad without the information entering the mind of either party."*

This research requires that we, as educators be prepared to open ourselves to our students - it means being real, being prepared to offer and accept emotional support, being genuinely interested in the students as whole people (not just empty vessels to be crammed with data), being available, being human and whole ourselves. For many this will be very scary - it involves taking risks, by dropping the mask and role of "the teacher".

This approach has radical implications both personally and politically. It discourages the "expert" mentality and especially the reliance (dependence) on experts which is a central pillar to our financial and political systems. Activating this information means encouraging everyone to be independent and interdependent - clearly a society of people who are independent (emotionally, socially, financially and physically) would be very different to our current one (eg hierarchies become untenable, co-operation rather than competition would be the norm). We see this as an essential ingredient to any concept of Perma(nent) culture and a critical element in our approach to the education process.

---

*"...the initiation of such learning rests not upon the teaching skills of the leader, not upon his scholarly knowledge of the field, not upon his curricular planning, not upon his use of audiovisual aids, not upon the programmed learning he utilises, not upon his lectures and presentations, not upon his abundance of books, though each of these might at one time or another be utilised as an important resource. No, the facilitation of significant learning rests upon certain attitudinal qualities which exist in the personal relationship between the facilitator and the learner."*  
 Carl R Rogers, *Freedom to Learn*

---

### Notes

---

*"...teachers who are interested in process, and facilitative in their actions, produce self-initiated and creative responses in their students. Teachers who are interested in evaluation of students produce passive, memorised, "eager to please" responses."*  
 C Rogers,  
*Freedom to Learn*

---

Notes

## Memory Retention

Research into memory retention (initially by H Ebbinghaus, Germany 1885) has shown that memory fades with time (not meaning old age!) yet this can be counteracted by periodic revision (see page 32, 175).

The Primacy and Recency Effects also show that information at the start and the end of a session are more likely to be remembered than the material in the middle. This effect can be capitalised on by using shorter learning sessions, interspaced with quick breaks.

The Von Restorff Effect shows that items within a session that are outstanding (controversial, different, humorous) are not only remembered better, but information on either side of that event is retained more - hence the advice about books (see page 171).

Craik & Tulving<sup>22</sup> have shown that memory retention is significantly improved if the material has meaning and context to the learner. This is clearly the case where the learner asks the questions, but not so when the information is essentially what the teacher wants to teach.

## Fantasy/ Visualisation

The power of imagination, visualisation and belief is well known and well documented - eg the placebo effect, hypnosis demonstrations, feats of strength and stamina and recent research (Coue<sup>21</sup>, Peale<sup>22</sup>, Silva<sup>23</sup>, Benson<sup>24</sup> and Schultz<sup>25</sup>). Many of the current developments in educational psychology came from researchers who were initially intrigued by hypnosis or autogenic training (Coue, Erickson<sup>26</sup>, Schultz and Lozanov<sup>27</sup>).

To put it crudely, it seems our unconscious can not tell fact from fantasy. We can use this fact to heal ourselves (or make ourselves ill!), to achieve amazing feats or simply to learn quickly and easily.

Visualisation also seems to be a shortcut to the unconscious mind and the amazing amount of information it contains. Through the use of visualisation we can each tap into our true potential. We devoted a whole chapter to detailing the ways we use these ideas within a course.

*"If 'training the imagination' sounds somewhat old-fashioned, it may be preferable to talk of imagining as a skill which, like language, significantly affects the child's ability to learn, to develop peer and adult relationships, to pursue goals and to experience pleasure."  
Bernie Neville,  
Educating Psyche*



## Sleep

It now appears<sup>28</sup> that sleep is not only important for physical rest and bodily recuperation, but that it is critical in allowing information received during the day to be processed, integrated and understood. It is largely for this reason that we use feedback( see page 203 ) and revision (see page 32, 175) processes at the start of each day - it is an ideal time to refresh and rejuvenate yesterday's data.

## Positive Expectations

Henry Ford said it beautifully. We either can or can't depending on whether we believe we can or can't. Stephanie Burns<sup>29</sup> has looked at the many negative beliefs we have picked up from our past education, and shows clearly that learning can be fun, easy, enjoyable and effective, if we simply change our attitudes and expectations. Positive affirmations are used effectively in healing<sup>30</sup> and sports performance. Skye and his 12 year old son, Dylan have recently completed a FireWalk - the basis of the process is clear visualisation and a positive belief it can and will be done - and it is!

In a course situation we encourage participants to develop a positive learning expectation. We use a visualization process to help them do this, by having them vividly recall a time when they did learn/achieve something and ask them to remember the sheer joy and exhilaration of that experience (they rarely report school in their examples). We help to anchor this expectation by having them write their positive affirmation on the front cover of their notepads in BIG LETTERS

---

*"We have learned that for every effect in our lives there is a thought pattern that precedes and maintains it. Our consistent thinking patterns create our experiences. Therefore, by changing our thinking patterns, we change our experiences"*  
 Louise Hay, Heal Your Body

---



---

*"To reprogram old unconscious beliefs about limitations, or to program in new ones such as 'I can do it', 'I can know the solution to this problem', 'I really believe in myself' is essentially a matter of visualising and verbalizing the new belief. When this is done persistently it displaces the old belief and take over its power to form our behaviour."*  
 Bernie Neville, Educating Psyche

---

## Notes

---

*"It is almost impossible to explain the behaviour of the brain during sleep unless some re-programming is taking place"*  
 Dr E Dewan,  
 Air Force Research Laboratories, Mass.

---



---

*"Whether you think you can - or whether you think you can't - you are probably right!"*  
 Henry Ford

---



---

*"The limits to learning are largely self-imposed"*  
 Colin Rose

---



---

*"In fact you are the type of person you are now precisely because of the things you say to yourself, and the way you picture yourself in your mind..... In fact, psychologists say it's impossible for a person to act in a way that is contrary to their image of themselves"*  
 Jeffrey Hodges, Learn Faster Now

---



Notes

*"Reason can answer questions, but imagination has to ask them"*  
Ralph Gerard

## Aha!

While popular science prides itself on its objective, rational, logical (ie left-brained) approach, a study of the history of science shows that many (possibly most) of the major break-throughs have actually been the result of intuitive flashes, day-dreams and flights of fantasy.

Once their reputation was sufficiently established ( and they were no longer at the mercy of small-minded thinking of science journal editors, university administrators, selection boards and grant review boards) many great scientists (Einstein, Poincarre, Pauli, Kekule..) have attributed their major works to these, almost mystical events.

Mathematicians have insight into mathematical problems, musicians have musical insights, chemists have insights into chemistry etc (G Wallas<sup>21</sup>, F Barron<sup>22</sup>, D Edwards<sup>23</sup>, M Zdenek<sup>24</sup> and R H Williams and J Stockmyer<sup>25</sup>). It is possible to recreate the necessary conditions for this form of creative inspiration to occur. In our teaching it is possible to create conditions conducive to creative, original thought, as distinct from the memorising process that is often paraded by lecturers as "thinking".

It seems that what is necessary is for the left-brain to gather all the information, then we need to sit back and not interfere while the right-brain processes it and finds the patterns and connections. When these surface (Aha!) we can then use the left-brain to verbalise, describe and verify the idea.

---

### *The Stages to Creativity*

*Preparation - gather the facts, understand them in the widest possible context, use all senses and intelligences*

*Incubation - sleep on it, forget it, relax, take a break*

*Illumination (Aha!) - "eureka"*

*Verification - write it down, check it out, test it (this is the area where science excels)*

---

## Lateral Thinking

Closely allied to the Aha! experience is the approach of Lateral Thinking.

Our society is largely constrained by an emphasis on logical, critical (ie reactive) thinking which rarely generates new innovative ideas. It can only assess the merit of existing ideas. On the other hand Lateral Thinking is more concerned with looking at the information (which is rarely complete) in different ways so that new solutions are generated.

Anyone interested in creating real alternatives (as distinct from minor variations to old ideas) could read Edward de Bono<sup>26</sup>.

## Peripheral Learning

George Lozanov's work shows how vital peripheral learning can be. The mind takes in a lot more information and detail than we realise, and the information that is not at the centre of our attention is especially remembered.

Lozanov used this fact successfully by having a part of his Language Learning process involve a session where students were invited to sit quietly and carefully listen to selected music (Baroque), while someone read quietly in the language being learnt - they were told not to concentrate on the reading but to listen to the music. The outstanding results have been verified repeatedly.

In our courses we often use Baroque music and find this peripheral learning happens when students are occupied in playing a game or a similar activity, where the information is not actually central to the activity.

---

*"...the teacher will also find ways to ensure that the students receive, retain, process and creatively utilise information below the level of awareness. He or she will not accept conventional estimates of the brain's capacities."*  
 Bernie Neville, *Educating Psyche*

---

## Notes

---

*"...if individuals really recognise how beautiful and worthwhile the world is, then they can learn to draw connections between the vision of the whole and our sense of responsibility to it"*  
 Suzi Gablik, *Resurgence*, #147

---

## References

1. Bill Mollison Journal of National Permaculture Assoc., Australia Vol 12, 1983
2. R Ornstein The Psychology of Consciousness Harcourt Brace, 1977
3. Dr C de Lacoste Diassing, Uni. of Texas - quoted in Colin Rose Accelerated Learning Accelerated Learning Systems Ltd, 1985
4. S Dimond, Prof of Psychology, Cardiff Uni, The Double Brain
5. Dr B Glueck, Institute for Learning, Hartford, Conn.
6. D A Rappaport Emotions and Memory International University Press, 1971
7. For a fuller treatment of this we recommend Bernie Neville Educating Psyche, Collins Dove, Melbourne, 1989
8. J Milton Of Education
9. L Sumner of the Institute for Consciousness and Music, "Tuning Up in the Classroom with Music and Relaxation", Journal of the Society for Alternative Learning and Teaching, 1983
10. R Assagioli Psychosynthesis Progress 1979
11. Dr T Budzyski "Consciousness and Self Regulation", Advances in Permacult Vol 1, Ed. G E Schwartz & D Shapiro, New York Plenum Press
12. Paul Hollander, Educational Specialist
13. R Bandler Using Your Brain for a Change Real Peoples Press, 1985  
R Bandler Master Teaching Techniques Connecting Lives Press, 1986
14. R Bandler and J Grinder Frogs Into Princes
15. H Gardner Art Mind and Brain NY Basic Books Inc 1982  
The Minds New Science NY Basic Books Inc 1985  
Frames of Mind The Theory of Multiple Intelligences, NY Basic Books Inc, 1985
16. Carl Rogers Freedom to Learn Charles E Merrill Publ. 1969  
A Way of Being Houghton Mifflin & Co. 1980
17. J R Gibb Trust: A New View of Personal and Organisational Development, Guild of Tutors, 1978
18. D N Aspy Unpublished Doctoral Dissertation, Uni. of Kentucky 1965 - quoted in C Rogers Freedom to Learn
19. F C Enmerling Unpublished Doctoral Dissertation, Ashurn Uni., 1961 - quoted in C Rogers Freedom to Learn
20. E Tulving Canadian Journal of Psychology No.16, 1962
21. E Coue How to Practice Suggestion and Auto-suggestion American Library Service 1923
22. N V Peale The Power of Positive Thinking Gibson, Norwalk 1970
23. J Silva The Silva Mind Control Method Grafton 1977
24. H Benson Beyond the Relaxation Response Berkley Books, 1985



25. J H Schultz and W Luthé Autogenic Training Greene and Straton, 1959
26. M Erickson, E Rossi & S Rossi Hypnotic Realities Irvington 1976
27. S Lozanov Suggestology and Outlines of Suggestopedya Gordon and Breach, 1978
28. C Evans & P Evans Landscapes of the Night
29. S Burns Great Lies We Live By Caminole Pty Ltd, 1993
30. Louise Hay Heal Your Body, Specialist Productions, 1976
31. G Wallas The Art of Thought, Harcourt and Brace, 1976
32. F Barron The Creative Person and Process (7), 1969
33. D Edwards How to be More Creative, Occasional Productions, 1980
34. M Zdenek The Right-Brain Experience, Cory Books, 1986
35. R H Williams and J Stockmayer Unleashing the Right Side of the Brain, Stephen Greene Press, 1987
36. Edward de Bono: The Mechanics of Mind Felice  
The Use of Lateral Thinking Penguin, 1967  
Teach Your Child to Think Penguin 1997  
Handbook for the Creative Revolution Viking 1991



Table 1 Accelerated Learning

Most of the factors previously mentioned have been incorporated into the learning strategy now known as Accelerated Learning.

Accelerated Learning is largely based on the initial work of Dr Georgi Lozanov<sup>1</sup> (Bulgaria). From an early interest in investigating extra-ordinary mental abilities ( photographic memory, complex mental mathematical calculations etc) Lozanov developed a system of learning in which amazing results have been fully documented. Initially (and even today) the system was applied mainly to the teaching of foreign languages, where it is easy to quantify the gain in knowledge (ie increase in vocabulary).

Lozanov's initial "suggestopedia" concepts were later developed and added to by people such as S Ostrander & L Schraeder<sup>2</sup>, Colin Rose<sup>3</sup>, D Schuster (Iowa State Uni.), P Kline<sup>4</sup>, D Schuster<sup>5</sup> and J Asher to become what is now known as Accelerated Learning.

We developed many of our processes before we heard of Accelerated Learning, but are clearly comparable and compatible with this approach. Indeed, it was not until 1993 when Robin attended a workshop on Accelerated Learning by Jeffrey Hodges<sup>6</sup> that we found out why our approach was so effective.

Since we now understand the "whys" as well as the "hows" we incorporate a session on Accelerated Learning in every Permaculture Course (generally on the first day) as a way of further encouraging participants to take responsibility for their own learning within the course.

Notes

We explain the main techniques used in Accelerated Learning, and present a six stage program to learning, adopted from C Rose & L Goll<sup>7</sup> modified to suit Permaculture context (see following pages). We also use questionnaires (available from Earthcare Education) to encourage participants to understand their own personal learning and memory patterns.

SUMMARY

The information presented in this manual is a strange blend of Accelerated Learning techniques, people-oriented psychology, the Principles and Ethics of Permaculture and our own humanity (with attached biases, failings, excesses and experience).

*You are a Genius*

*A Genius is  
Someone  
Open to Learning*



Figure 1 You are a Genius