

# **Ten Sing**

## **manual and resource bank**

### **version 1**

Ragnhild Maria Matre Løvik  
Young Advocates for Change 2019  
Ravensmead YMCA, South Africa YMCA

# Contents

- Acknowledgements** ..... 3
- Notes** ..... 3
- Sources** ..... 3
- The Ten Sing Idea** ..... 4
  - What is Ten Sing? ..... 4
  - Background ..... 4
- Ten Sing Ideology** ..... 4
  - The triangle ..... 4
  - PowerSpace ..... 5
  - Key sentences and their meanings ..... 6
- Aspects of Ten Sing** ..... 8
  - Show ..... 8
  - Performing arts ..... 8
    - Music ..... 8
    - Drama ..... 9
    - Dance ..... 9
  - Visual arts ..... 9
  - Stage technicians ..... 9
  - Civic and global engagement ..... 9
- Structuring the group** ..... 10
  - Basic structure in a Ten Sing group ..... 10
  - Adult leader ..... 10
  - Board ..... 10
    - Roles on the board ..... 10
    - Responsibilities ..... 10
  - Instructors ..... 11
  - Ten Sing rehearsal** ..... 11
    - Example roles in Ten Sing rehearsal ..... 11
- Resources** ..... 13
  - Purpose categories ..... 13

## Acknowledgements

This manual was written by Ragnhild Maria Matre Løvik, when stationed in Ravensmead branch of South Africa YMCA, through the exchange program Young Advocates for Change (Africa Alliance of YMCAs and Y-Global) in 2019.

I would like to thank Ravensmead YMCA for giving me the inspiration and platform to write this, as well as answering all my questions. It has been a pleasure! Also, thanks to my fellow participants from Ten Sing Norway 17/18 for helping me out when I'm out of words and knowledge.

If it hadn't been for Volda & Ørsta Ten Sing I wouldn't have had this passion, and without Y-Global and Africa Alliance of YMCAs I wouldn't have spent these five months in beautiful Cape Town, South Africa.

Thank you!

## Notes

This manual is far from being complete or meant as a rulebook. It was made for a project between Ravensmead YMCA and Florida High School. It can be used as a guideline on the Ten Sing idea in an African context.

The resources work well for the Ten Sing target group, but can very easily be adapted to many different age groups and settings. Playing games is important at any age!

I hope the document can be of help!

## Sources

Some phrasings and explanations are inspired by the following sources.

- Documents from Cape Flats YMCA, 2003
- "Da kirken snudde – En historie om Ten Sing" by Tomm Kristiansen, 2017 (<https://kfuk-kfum.no/om-oss/nyheter/da-kirken-snudde-en-historie-om-ten-sing>)
- "Ten Sing startpakke" by YMCA-YWCA Denmark, 2012 ([https://issuu.com/kfumogkfuk/docs/ten\\_sing\\_startpakke\\_issuu](https://issuu.com/kfumogkfuk/docs/ten_sing_startpakke_issuu))
- PowerSpace report 5: "Creating the PowerSpace" by Africa Alliance of YMCAs
- "Young Advocates for Change" by Africa Alliance of YMCAs, 2019

## The Ten Sing idea

### What is Ten Sing?

Ten Sing is an open youth program in YMCA and YWCA that works as a safe space for youth (primarily 13–19 years/high school). It evolves around creative arts, especially performing arts, as a method of training in various areas; leadership, democracy, creativity, social skills and civic engagement; all in a Christian context. Ten Sing differs from other programs because the value of it does not only come from the results in performances, but how they get there.

### Background

The start of Ten Sing goes back to the 1960s in Norway. At that time the youth culture was changing, and the Norwegian YWCA-YMCA and the Church of Norway (the two work closely together) were struggling to attract young people. In 1967, Kjell Grønner, a priest in the city Bergen, laid the foundation of the Ten Sing program. He formed a choir, thereby the name Ten Sing (“Teenagers Singing”).

Based on the American *Sing Out*-movement, *Up with People*, and what he saw at a youth show in Hamburg, Germany, he had a clear vision for the choir in Bergen. The rehearsals should be more than just practicing creative skills, and the concert shouldn’t just be about showing their talents. The way they managed to fulfill this vision was by putting the youth in charge, and producing “a show with a purpose”. Kjell Grønner was there the whole time, but only there to support the youth.

The method proved very successful already within the first year. The choir performed in various places in Norway, and revolutionized the organization at Tenårings Treff/TT, the national summer festival in the Norwegian YWCA-YMCA, by performing and spreading the Ten Sing idea. The following year, over 160 Ten Sing groups had been established throughout Norway.

After 20 years, the Ten Sing movement started spreading internationally as well, through Ten Sing Norway (later Ten Sing Norway). For 1 year, young adults with a background in Ten Sing spread the Ten Sing idea through seminars, shows and festivals. The Ten Sing program can now be found throughout Europe, Asia, America and Africa.

## Ten Sing ideology

### The triangle

The international symbol for YWCA and YMCA, is the triangle. Each side is equally long, and equally important. This is an essential symbol in Ten Sing as well, and has multiple meanings.

- 1. Body, mind, spirit:** Each of the sides represent one of the three parts of the whole human being (more details under *Key sentences*).
- 2. Culture, creativity, Christ:** Each of the sides represent one of the three C’s in Ten Sing (more details under *Key sentences*).



Figure 1: The triangle

**3. Leadership:** The structure for leadership in Ten Sing is opposite than of the hierarchic structure. The figure to the left shows the hierarchic leadership structure. The left one shows the structure in a Ten Sing context.

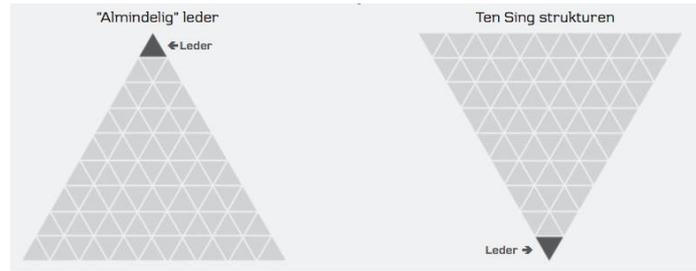


Figure 2: Leadership in Ten Sing

## PowerSpace

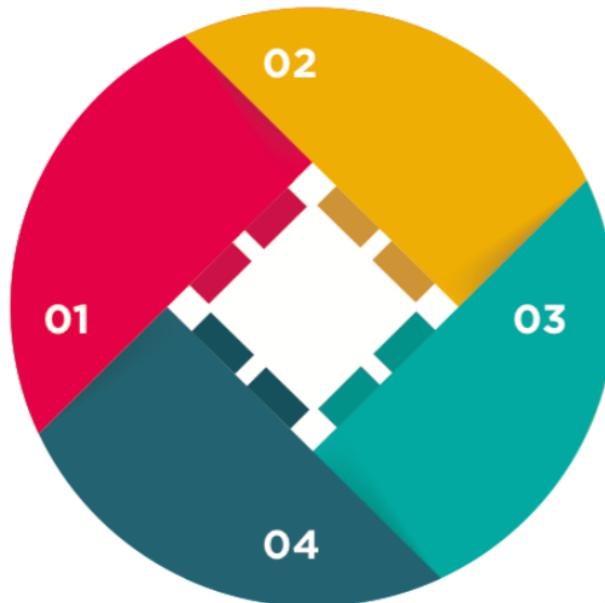
The Ten Sing ideology fits perfectly in to Africa Alliance of YMCA's PowerSpace model.

### Engaging youth through appealing activities

Activities which will engage the target youth to become aware of the YMCA and creating a space where youth want to attend. For example, art, public speaking, sports or music activities.

### Linking with opportunities

To fully realize this transformation, the PowerSpace will link youth with exciting and promising opportunities to fully realize their potential.



### Building self awareness in youth

Building self awareness of youth's dreams, aspirations and goals in life. Helping youth to gain critical life and personal development skills.

### Building skills

Once the youth has a clear picture of where they want to go in life and what they want to achieve, the PowerSpace builds the required skills to help them achieve this.

Figure 3: The PowerSpace model

1. Marketing Ten Sing as a performing arts group will appeal and engage the youth to join.
2. By giving the youth a platform to practice the performing arts, as well as giving them training in instructing their peers, and a place to practice their religion, their self-awareness will be strengthened.
3. In Ten Sing, this is largely connected with the second step. The youth develop their creative and social skills. In addition, they get good training in leadership and administrative tasks.
4. The YMCA has a good network on a local, national and international level, which the members will become part of.

## Key sentences and their meanings

Expressions	Explanation
<b>The whole human being; body, mind, spirit</b>	<p>From YMCAs vision of the whole human being consisting of body, mind and spirit.</p> <p><b>Body:</b> We use our bodies to do everything, in this context that will be performing arts and other activities in Ten Sing.</p> <p><b>Mind:</b> Our thoughts, memories, knowledge, experiences, etc.</p> <p><b>Spirit:</b> Our connection to God, values, part of something bigger.</p> <p>To understand this better, we can compare it with a phone: The body is the phone you can hold in your hand, the mind is everything stored in the phone, the spirit is the Wi-Fi-connection.</p>
<b>The three Cs</b>	<p><b>Creativity:</b> Developing young people’s creative skills by giving them responsibility for the creation of their own message through their own performance.</p> <p><b>Culture:</b> Using young people’s own cultural preferences (such as favorite songs, references in drama, popular dance moves, etc.) as elements in a product created by them.</p> <p><b>Christ:</b> Creating an arena for young people to practice their religion as whole human beings, and learning about Christian values.</p> <p>In the international model, there are two additional C’s: <b>Community:</b> Developing and empowering leadership for the community, and raising awareness on issues relevant to the community, through performances.</p> <p><b>Care:</b> Caring for the young people involved in Ten Sing, both <i>in</i> the group, and outside. Showing care for the community is also essential here.</p>
<b>Open program</b>	The Ten Sing program is an open program, meaning that young people don’t have to qualify in any way, neither in talent nor in faith.
<b>Safe space</b>	Ten Sing is a safe space for personal development where you can be yourself, regardless of gender, religion, sexual orientation, ethnicity, wealth, etc.
<b>Open membership, Christian leadership</b>	Young people are welcome to Ten Sing regardless of religious opinions, but it is based on Christian values and what YMCA stands for, and it is encouraged that adult leaders are Christian. Respecting Christian values is essential for all.

<p><b>Young responsibility, adult presence</b></p>	<p>The Ten Sing group is created by youth for youth. They are the ones who make up the board and make decisions, instruct the different arts and lead their peers.</p> <p>However, there should always be an adult present, and this presence is important for a sustainable Ten Sing group. This role is there to mentor the youth, and be of help in practical matters.</p> <p>Balancing this can be difficult, but communication is key.</p>
<p><b>A show with a purpose</b></p>	<p>Performing with a Ten Sing group is not just about showing your talents. Whenever a Ten Sing group is performing, there should be a clear message that will encourage a positive change. (More details under <i>Show</i>.)</p>
<p><b>Process and product</b></p>	<p>In Ten Sing, the process is, in many ways, more important than the product (a show with a purpose). This is where the Ten Singers must collaborate and use their creative skills in making the product together.</p> <p>The product, or the performance, is of course essential as well. For many this is the first time on stage, and can be a big step out of their comfort zone. This experience gives Ten Singers a great sense of achievement, and personal development.</p>
<p><b>Ten Sing-spirit</b></p>	<p>We can call the fellowship or community that is built within the Ten Sing group (and even the whole Ten Sing movement), <i>Ten Sing-spirit</i>. The fact that everyone is responsible for the process and the product gives the Ten Singers an ownership and teaches them to work together as a group. Ten Singers are often engaged, energetic and resourceful people.</p>

## Aspects of Ten Sing

Exactly what a Ten Sing group can offer, relies on what resources they have and what the youth want to do. Following you will find a description on common aspects of Ten Sing.

### Show

Deciding on a product to work towards is a good place to start for any Ten Sing group, whether it's an existing group, or a brand-new group. Having a specific goal will increase motivation for the Ten Singers and enlighten the Ten Sing-spirit.

One way to make the whole show process as efficient as possible, is to elect a group of people, a show group, to oversee the process. In this group, there should be representatives from all the art forms, an adult leader and a chosen leader for the show group. (The show group can very well be the board, but consider the work amount before giving this task exclusively to the board.) Each person in the show group should have an area to oversee (such as logistics, economy, Christian dimension, etc.). An important thing to note is that democracy is a key element in this process to give everyone a sense of ownership of the product. If the Ten Sing group is small enough for all voices to be heard, the show group might not be of necessity.

Choosing a theme for the show is a good way to find out what the message of the show will be (more details under *A show with a purpose*). The Ten Singers must now work with this theme through conversations and creative processes. Linking the theme of the show to the Bible is one way to incorporate the Christian dimension of Ten Sing. This process will enable Ten Singers to develop their faith and bring a whole new dimension to the message of the performance.

Make a clear vision of the performance, and be open for adapting the vision if necessarily as the process evolves. Each discipline should have a plan from the start of the process and up until the product should be finished. This way, everyone knows what to do at any given time, and you won't lose the sense of purpose. Considering the logistics for the performance is also important to plan from an early stage.

### Performing arts

In all the arts, it is important to remember that talent isn't a requirement, but it is welcomed. This may not necessarily lead to the best results on stage, but will be of great value to the participants.

#### Music

The music discipline is often split in singers and instrumentalists.

**Singers:** Often a choir, but can also be small group of vocalists, or even just a soloist.

**Instrumentalists:** Either one or a few instruments to accompany the singers, or a full band. This can also be a playback.

In both aspects, it is important to focus on what resources you have instead of the lack of resources. If you don't have a drum set, use a bucket or a chair. If using different voices in different voice groups is a challenge, focus on one voice.

Choosing relevant songs that interest the participants is crucial. Consider what songs they listen to when choosing what to work on. Picking relevant songs to the theme you are working with (more details under *Show*) is also important. Using democratic ways of picking songs is also an option, but remember to consider how the music can be worked with and that it is on a suitable level for the youth.

## **Drama**

In the drama aspect of Ten Sing, the focus is on creating visual pieces and having fun.

Spending time on games/activities to warm up the group is important to build the safe space that is needed for a good creative process. (ref. Activities) These activities often evolve around improvisation, brain storming, exaggeration and just having fun. In addition to making a safe space, this process will also help create an ensemble, or a defined group, as well as prepare the youth on what they will work on.

There are many ways to create products, but one should always keep the *purpose* (ref. A show with a purpose) as a base of what you do. To give everyone a sense of ownership, it is important to include everyone in the drama group in the process of developing the product. It is up to you how you want to do this process. A good way to get started is with improvisation and brainstorming activities. Don't put too much pressure on having a good product suitable for the audience from the start. The most important thing is that you have fun and get to develop your skills. Later in the process, writing a script can be a good thing, but in the Ten Sing model this is often not the best place to start.

## **Dance**

Dance gives another dimension to the show aspect of Ten Sing. It gives a unique way of communication without the use of words. Dancing is a great way of using creativity in a very physical way.

Creating a sense of safe space is essential in dance as well. Starting out with simple exercises and activities to form the ensemble will help with this.

Finding the correct balance between learning choreography to the dancers and give them a platform to create choreography themselves, is important to get a sustainable group. There are many methods one can use when making dances. Keep in mind that dance can be all kinds of movement.

Throughout a product, or a show, varying the components (such as dance styles, numbers of dancers, music, costumes, etc.) will give great dynamics that can underline the message of the performance.

## **Visual arts**

Many groups also have some form of visual arts in their group in addition to the performing arts. This can be photography, film production, drawing, stage design, costumes and props, etc. Again, it is all about using what resources you have. Visual arts can be used in both the process and the product by adapting it to the chosen theme (ref. Show). The arts can easily be used in promoting the Ten Sing group as well. Smaller projects between visual arts and performing arts is a good way to integrate the visual arts in Ten Sing.

## **Stage technicians**

Not everything related to performing arts happens on stage. Stage technicians are essential to get all the technical aspects to run smoothly, whether it is setting up microphones, pressing play on the next video or controlling the mixing console. However, having all this equipment isn't a necessity to get a good performance, but can help getting it to the next level.

## **Civic and global engagement**

Being part of Ten Sing, makes you part of a national YMCA movement, and thereby the global YMCA network. This is exciting in many ways, but it also gives us a responsibility regarding global justice. We see it as every person's right to develop themselves as whole human beings, with body, mind and

spirit. Although, for many youths, this isn't the reality. This is why we want members of the YMCA to be activists on making the world a better place for everyone.

Start with your own community. Is there something your Ten Sing group can do to empower people in the community and improve their lives? At the same time, be aware of how your actions affect people all over the world. This can be in terms ethical consumption, environmental awareness, etc. (Check out the UN's Sustainable Development Goals (SDGs) to get inspiration for a theme one can narrow it down to.

Taking these ideas into the work towards a show is a great way to spread awareness both in the group and to others. Find a relevant topic that will address the community, but at the same time linking it to the rest of the world, or maybe even just one other place. Base your drama on these ideas, and integrate the other arts as well.

## Structuring the group

### Basic structure in a Ten Sing group

Adult leader	Board	Ten Sing group
Mentor Adult presence, stability YMCA staff or volunteer	Represent the whole group Chosen members Leaders and instructors	Open for everyone YMCA members

### Adult leader

The most important tasks of the adult leader can be found under *Key sentences – Young responsibility, adult presence*. To summarize, the adult leader's presence can be crucial as to whether the rehearsals are productive or not. The adult should contribute with guidelines and mentoring to the youth.

Balancing the responsibilities of the youth and the responsibility of the adult is key to make the group functioning. If the adult leader is too much in the background, the youths might simply work too much, loose control over the group and struggle to maintain the sustainability in the group. If it's the other way around, the youths won't get the personal development in leadership, social and creative skills, as well as lose their sense of ownership of the group.

### Board

This is a great arena for democracy practice in the Ten Sing group. The board members should be elected democratically, the processes during meetings are based on democratic principles as well as the practical matters (agenda, meeting notes, voting, etc.).

The board should consist of representatives from each art group (either instructor, leader or other), as well as an adult leader. The latter should let the youth do the decision making, but intervene if necessary. Within the board, each person should have a role.

### Responsibilities

The board should meet regularly and make plans for the Ten Sing group, both for the upcoming rehearsals, as well as long term plans. Board

#### Roles on the board

- Adult leader
- Chair person
- Deputy chair person
- Secretary
- Treasurer
- Public relations (PR)
- Events
- Devotion

The roles should be adjusted to fit each Ten Sing groups' needs.

members are trusted representatives of all the members of the group, and must try to fulfill the Ten Singers' needs. This means that there should be one person from each art form in the board. Preparations such as meeting agendas will improve the efficiency of the meetings, as well as good ground rules for communication (both in and outside of meetings).

In the rehearsals, board members should set examples, and instructors can use them as "allies" (example: teach them some of the dance moves in advance of the rehearsal). Practical matters and logistics is also something board members should have an extra eye for (together with the adult leader). Building a good social arena and a safe space for the others is also an important responsibility of board members.

Each rehearsal should have a *Leader of the day*, meaning that this person is a sort of time keeper, as well as knowing exactly what is going to happen at any given time. This is one of the best ways to get practical leadership training. In this task, adult leaders and board members should give support if it is wanted and needed.

## Instructors

The youth should be instructors for the groups, but this is of course not always possible. If this is the case, the adult leader (and perhaps the board) should search for training for the youth. Seminars, workshops, observation of other performing arts groups, etc. are great ways to train the youths' skills in their respective creative arts.

Getting external instructors is also an option, but this should only be a temporary solution. Giving the youth the chance to instruct their peers is a great way to get leadership training in "the field". To make the group sustainable, they should also pass on their knowledge to their successors in the group.

## Ten Sing rehearsal

Ten Sing rehearsals should be filled with different aspects, either by having different arts during the same rehearsal, or focusing on one art per rehearsal. It is up to each Ten Sing group to work out how best to use their time. The following example can be used as inspiration when setting up your own rehearsals. Remember to mix things up every occasionally, to keep the Ten Singers interested and motivated. It is important to note that there should be a good flow in the rehearsals, and that the leader of the day knows the when, what and who's.

### Example roles in Ten Sing rehearsal

- **Maria:** Leader of the day
- **George:** Choir
- **Lisa:** Band
- **Pauline:** Dance
- **Luke:** Drama, devotion responsible
- **Thierry:** Film
- **Hannah:** Devotion

<b>When</b>	<b>What</b>	<b>Who and how</b>
<b>18.00</b>	Group dance Information about today Games	<b>Maria</b> starts the rehearsal by giving some information for the evening, and invites <b>Pauline</b> to lead the group dance. After this she initiates some games and engage the entire group by asking for game suggestions. She also has some games planned in case they can't make up their minds.
<b>18.30</b>	Music session	<b>George</b> is the conductor of the choir and leads their session, while <b>Lisa</b> takes charge of the band rehearsal. The two of them have in advance decided on what songs they will be working on today.
<b>19.10</b>	Information Break	<b>Maria</b> gives some information on an upcoming event, and keeps track of the time during the break.
<b>19.20</b>	Groups	<b>Pauline</b> , <b>Luke</b> and <b>Thierry</b> all take their respective groups to their locations and leads the session. <b>Pauline</b> has invited an <b>external instructor</b> for today, while the two others facilitate on their own.
<b>20.00</b>	Devotion	<b>Luke</b> is also responsible of finding people who will lead the devotion. Today he has asked <b>Hannah</b> , one of the Ten Sing members, to lead a short devotion.
<b>20.10</b>	Performances	The Ten Sing group has an upcoming performance shortly, and are now going to try out some of the contents. <b>Maria</b> keeps track of time, while <b>George</b> and <b>Lisa</b> take charge during the two songs they practiced earlier. <b>Luke</b> presents the drama group before they display their results for the day. <b>Thierry</b> helps one of the film group members to show their movie. <b>Pauline</b> presents the external instructor before they perform what they learned from him, as well as one of the dances for the upcoming performance.
<b>20.25</b>	Finish together	<b>Maria</b> thanks everyone for coming, and lead their finishing prayer and song.
<b>20.30</b>	Done	Those with specific roles for today have a quick debrief together with the adult leader, before they clean up and go home.

## Resources

This is a list of different activities and descriptions on how to do them. In the last column, *Purpose*, you will find 8 different categories. Some categories are broader than others.

### Purpose categories

- Active
- Concentration
- Drama related
- Energizer
- Fun
- Ice breaker
- Music related
- Reflection

Activity	How	Purpose
<b>Bananas of the world</b>	<p>Song: The Banana Song – Kevin MacCallum            YouTube-link:  <a href="https://www.youtube.com/watch?v=Xfyq4c_MH5Y&amp;iist=RDxfyq4c_MH5Y&amp;start_radio=1">https://www.youtube.com/watch?v=Xfyq4c_MH5Y&amp;iist=RDxfyq4c_MH5Y&amp;start_radio=1</a></p> <p>Follow dance instructions in song. Someone should know the moves in advance so that the rest can follow.</p> <p>If you're not able to play the song, it can be done as a call and response.</p>	Active Energizer Fun
<b>Big Booty</b>	<p>Stand in circle, there should not be more than 20 people participating. Choose one Booty, the rest get numbers (count from left of the Booty and go clock wise). Clap once on thighs and once in hands (repeat throughout entire game), chant "Big Booty, Big Booty, Big Booty. Oh, yeah, Big Booty!" together. The Booty always starts by saying "Booty to the (a number in the circle)", then this number answers "(number) to the (other number)". This continues until someone makes a mistake. A mistake can be forgetting your number, being off-rhythm, not saying anything, etc. When this happens, everyone says "Oooh, snap". The one who made the mistake must go the spot to the right of the Booty and thus gets the highest number. The goal is to become the Booty.</p> <p>Example:            "Booty to the four" "Four to the eight" "Eight to the Booty" "Booty to eleven" "Eleven to eleven" "Oooh, snap!"</p>	Concentration Energizer Fun Ice breaker Music related
<b>Body parts</b>	<p>Split the group in teams (ca. 4 – 7 per team). In each round, there's an amount of body parts allowed to touch the ground. The team to finish the instruction first, gets a point.</p> <p>Examples:            * 7 legs, 2 arms            * 5 legs, 1 but, 3 elbows</p>	Active Fun
<b>Bomb</b>	<p>Sit on the floor with legs folded in circle, with one blindfolded person in the middle. Use a pillow (or something similar) as the bomb.</p> <p>The people in the circle will continuously send the bomb around the circle clockwise. The person in the middle will set off the bomb whenever they want by shouting "Boom!". The</p>	Energizer Fun

	<p>person who holds the bomb when it explodes, dies. This is indicated by stretching out the legs. The game continues again, but whenever the bomb gets to the person sitting on the right of a dead person, they must get up, walk over the dead legs, give the bomb to the next living person, walk over the legs, and sit down again. The more dead people, the more legs to walk over, and a bigger chance of dying. The last person to survive, wins.</p>	
<b>Bomb and shield</b>	<p>One person leads the game. At the start of every round each participant chooses 1 person to be their own bomb, and 1 person to be their own shield. The leader starts the round by counting down from 5. The participants must now place themselves so that their shield is between the bomb and themselves. (Because of the time limit they should run.) When the leader is done counting, and shouted "Stop!", they must freeze. Whoever didn't manage to stand protected from the bomb, die and are out of the game.</p>	<p>Active Fun</p>
<b>Bus ride</b>	<p>Like <i>Freeze</i>, but focuses more on conversation.</p> <p>Place some chairs like a bus. Every scenario starts with someone entering the bus, saying their destination, and pays for the ticket.</p>	Drama related
<b>Concentration is the game</b>	<p>Stand in circle. While clapping twice on thighs and twice with hands, chant "Concentration is the game, keep the rhythm if you can" twice. Keep on clapping while saying names.</p> <p>Example: "Pauline, Pauline, Maria, Maria" "Maria, Maria, Thierry, Thierry" "Thierry, Thierry, Luisa, Luisa" etc.</p>	<p>Concentration Energizer Ice breaker</p>
<b>Counting</b>	<p>The goal is for the group to count to 10 or 15 together. Only one person can say each number, and it can only be said once. The key is to be quiet and focus on how others participate and adapt.</p> <p>Team building: Stand in circle, closed eyes and try until they reach the wanted number.</p> <p>Energizer: Perfect for longer seminars or camps. Spend some time the first times it is used. When they get the hang of it, the counting will go fast. Shouting "ONE!" and let them count is a good way to get attention.</p>	<p>Concentration Energizer</p>
<b>Deck of cards</b>	<p>Sit on chairs in circle, one person leads the game. This person hands out one card (standard 52-card deck) to each person in the circle, they memorize the suit (category/image), and the cards are collected again.</p> <p>The person leading will now pick one card at the time and saying what suit it is. If the suit matches the suit you were</p>	Fun

	<p>handed out, you move one seat to the left (sitting on the lap of the person next to you). Continue picking cards and move around the circle. If a person is sitting on your lap, you must stay put. The first person to get back to their original seat (doesn't matter if someone is sitting on the seat) wins.</p>	
<b>Do you like your neighbor?</b>	<p>Sit in circle, one person in the middle. The objective of this person is to find a seat. The person in the middle asks people the question "Do you like your neighbor?" to a person.</p> <p>If the answer is "No.": The people on each side switch places.</p> <p>If the answer is "Yes...": "... But I don't like those who..." and must then finish the sentence. If the statement applies to you, you must stand up and switch place with the others that stood up.</p> <p>When people are switching places, the person in the middle must try to take on of their seats.</p> <p>Examples: "Yes, but I don't like those who live in white houses." "Yes, but I don't like those who are wearing socks." "Yes, but I don't like those whose name starts with R."</p> <p>Additional rule: When there's a vacant seat to your left, move to that seat. This makes it more difficult for the people trying to sit down.</p>	<p>Ice breaker Fun</p>
<b>Donkey</b>	<p>Stand in circle, one person in the middle. The person in the middle points at someone in the circle and says an object. That person and the people next him/her must "be" a part of this object, but not the object itself. The more creative, the funnier. If one of the three fail, the person that was pointed at, goes to the middle.</p> <p>Additional rule: If you say "Super -", two people on each side join (making it a total of five) If you say "Super mega -", three people on each side join (total of seven)</p> <p>Examples: "Dog" - front left paw, fur, dust on fur "Super dog" - front left paw, fur, dust on fur, tail, tongue "Super mega dog" - front left paw, fur, dust on fur, tail, tongue, saliva on tongue, air the dog breaths</p>	<p>Drama related Energizer Fun</p>
<b>Entangled</b>	<p>Version 1: Choose one person to untangle the knot. This person should leave the room during the preparations. The rest of the group form a circle and hold hands. They must now get as entangled as possible by going under each other's arms, between legs, turning, etc. However, it is important that they don't</p>	<p>Energizer Fun</p>

	<p>let go of the hands. The volunteer must now try to untangle the knot.</p> <p>Version 2: Everyone in the group stands in a small circle and grab random hands. You must know together untangle the knot.</p>	
<b>Freeze</b>	<p>2 people on stage/floor, the rest is audience. The people on the floor act out a scenario by using a lot of body movements. Whenever the audience wants, they can shout "Freeze!". The actors must freeze, and the person who froze them takes one of their places and starts a different scenario.</p> <p>The scenarios shouldn't be much longer than 1 – 2 minutes. If no one says freeze, the group leader can freeze the floor, and choose someone from the audience.</p>	Drama related
<b>Fruit salad</b>	<p>Sit on chairs in a circle, one stands in the middle. Choose four fruits (i. g. banana, mango, apple, orange). Everyone is one of the fruits (including the person in the middle) and there should be the same amount of each fruit, and they should be seated randomly. The goal of the person in the middle is to get a chair. They say a fruit and the people who identify as that fruit switch places. This is the time where the person in the middle tries to get a seat. The person who's left without a seat says a fruit, and the game continues. One can also say "Fruit salad", which means that everyone switch places.</p> <p>Additional rule: When there's a vacant seat to your left, move to that seat. This makes it more difficult for the people trying to sit down.</p>	Active Energizer Fun Ice breaker
<b>Harambe</b>	<p>Raise one hand as far up in the air as possible. Say "Harambe!" and "take the energy" from the ceiling and down on "-mbe". On the sixth time, "send" the energy to someone in the room.</p>	Active Energizer
<b>Hi ha ho</b>	<p>Stand in circle with your hands together downward. The goal is to send the "energy" around the circle.</p> <ol style="list-style-type: none"> <li>1. HI: start with your arms raised (palms together) and shout <i>HI</i> while pointing to someone else.</li> <li>2. HA: the person who receives the <i>HI</i>, answers by raising their arms and shout <i>HA</i>.</li> <li>3. HO: the person on each side of the receiver of <i>HA</i>, move their hands towards the stomach of the <i>HA</i> (without touching), shouting <i>HO</i>.</li> </ol> <p>Then the one who got the "energy" sends it to the next person, and the cycle is repeated. Important: keep the rhythm!</p>	Active Concentration Energizer Fun Icebreaker Music related
<b>Hotel of evil</b>	<p>Stand in circle, choose one person to lead the game/count. Start with heads bowed down. On the count of three you lift your heads and stare at one person. If that person is looking at</p>	Drama related Fun

	<p>you too, you both die dramatically, preferably with sound effects. The dead people are out of the game, while the others proceed to the next round. Last person(s) alive, wins.</p>	
<b>If this applies to you</b>	<p>Draw a start line and a finish line and stand next to each other. The leader reads different statements. If this applies to you, take a step forward.</p> <p>This is a good exercise to see the differences between genders, ages, ethnicities etc.</p> <p>If the group lacks diversity, people can get a role description and answer as if they were that role.</p>	Reflection
<b>Mafia: French version</b>	<p>This game takes some time, normally a 2 – 4 days. It is always being played in the background, while doing other things. Ideal for camps, etc.</p> <p>One person must lead the game. This person does all the preparations and must have control over all the participants.</p> <p>Write the names of all the participants on a big piece of paper, with the title “People you can’t trust”. Hang this list in a place where everyone can see it, and leave a pen/marker with it. Whenever someone is killed, their name can be crossed out.</p> <p>Make smaller pieces of paper and write one name on each of the papers. Under the name, write a way to kill this person.</p> <p>Examples:          Maria – get her to give you a hug          George – get him to draw a car          Luke – get him to explain the rules of a game three times          Hannah – get her to sing the national anthem</p> <p>All participants must get a small piece of paper each. This is the person they are going to kill. When someone succeeds in doing so, they will now get the victim of their victim and proceed.</p> <p>Example:          Maria makes George draw a car, and thereby kills him. Maria will now get George’s note, which is Luke. Maria’s next victim is Luke.</p> <p>The game leader must make sure that the names go in a circle and that nobody gets their own name. Make your own overview of the game, and keep track on who’s killing who, at all times. You can interfere and switch the victims of people, but everything must be done discreetly.</p> <p>Example:          Luke must kill Maria; Maria must kill Luke. George must kill Hannah; Hannah must kill George. This won’t work, because two people will end up dead, and two people will end up with their own names. The leader must prevent this in advance.</p>	Fun Reflection

	In this case, Maria and George can switch victims. Luke must kill Maria, Maria must kill George, George must kill Hannah, and Hannah must kill Luke.	
<b>Mafia: Norwegian version</b>	<p>In the start of the game, the roles will be distributed. One person must volunteer to be the story teller, while the others will get their roles randomly. Sitting in a ring is preferable (either on floor, on chairs, or by a table).</p> <p>There are two faces in the game; night and day. During the night, the mafias will kill the villagers, during the day the villagers discuss and execute the accused.</p> <p>Roles:</p> <ul style="list-style-type: none"> <li>* Storyteller – coordinates the game, knows all the roles (always awake)</li> <li>* Mafia – two people, kills one person every night</li> <li>* Police – one person, if killed, they can kill off a person of their choice</li> <li>* Villagers – rest of the group, discusses who they think are mafias, decide democratically who to execute</li> </ul> <p>Character distribution:</p> <ol style="list-style-type: none"> <li>1. Cards –two red kings (mafias), one red spade (police) and enough black cards for the rest of the group (villagers), hand out randomly</li> <li>2. Matches – two burnt matches (mafias), one snapped match (police), enough normal matches for the rest of the group (villagers), hand out randomly</li> </ol> <p>The game:</p> <p>Story – The story teller should come up with a story (name of village, descriptions, background information, etc.), creativity is key. This person also gives the instructions throughout the night and days, and leads the discussions.</p> <p>Night – Everyone in the village goes to sleep (close eyes, bow head down). At the signal of the story teller, the mafias wake up and find their partner in crime (just by looking, be sure to make as little sound and movement as possible). The mafias must then agree on a victim for the night, point out to the story teller and go back to sleep.</p> <p>Day – Everyone in the village wakes up, except the victim who was murdered. The victim must show their role. If they were a police officer, they must choose a person to die with them. When this is done, the victim must keep quiet for the rest of the game. The villagers will now decide on who they think are the mafias. When accusations have been made and people have agreed on those they think is a mafia, the accused people can take turns in defending themselves. When this is done, the villagers must vote on who they want to execute. The accused person shows their role, and is now out of the game like the victim from the night.</p> <p>The end: The game will now continue going from night to day until either the villagers expose the mafias, or the mafia is the last to stay alive.</p>	<p>Drama related</p> <p>Fun</p> <p>Reflection</p>
<b>Mosquito</b>	<p>Stand in circle, one person in the middle leading the game. The leader will say different phrases and the circle will respond. Everything is in a rhythm.</p> <p>Phrases and responses:</p> <ol style="list-style-type: none"> <li>1. “Mosquito, mosquito” (lines indicate clapping) – “Catch it” (and clap to catch mosquito)</li> <li>2. “Arata” – “Ta”, turn to the right</li> </ol>	<p>Concentration</p> <p>Energizer</p> <p>Fun</p>

	<p>3. "Aratata" – "Ta", turn to the left</p> <p>Always start with 1, and mix up after.</p> <p>If you make a mistake (fall out of rhythm, turn the wrong way, etc.) you're out of the game.</p>	
<b>Name trail</b>	<p>Stand in circle. One person starts by saying their name. The person to the left repeats that name, and adds their own name. The next person must now say the names of the first two people (in order) before saying his/her own name. This continues all the way around the circle.</p> <p>When you are done, start again (with another person).</p>	Ice breaker
<b>Ninja</b>	<p>Stand in circle. You are all ninjas, and the goal is to eliminate the others. Start off the game by placing your own palms together, bowing, saying "Ninjaaaa, HA!" and jumping into a "ninja position".</p> <p>Take turns in being the attacker. You attack by hitting someone between the fingertips and the elbow, but you can only make <i>one</i> movement (you can't take a step and <i>then</i> hit, but you can hit <i>while</i> taking a step). If someone attacks you, you also get one movement. The turn goes clockwise but you can attack anyone in the circle. If you get hit, you're out of the game.</p>	Active Energizer Fun
<b>Psychologist</b>	<p>Choose 1 psychologist, the rest sit on chairs in a circle. The psychologist leave the room while the others choose a diagnosis for the group (everyone has the same diagnosis). When the psychologist gets back, he/she will try to find out the diagnosis by asking questions to people in the circle (one at a time). The diagnosis will affect how people answer the question.</p> <p>Examples of diagnoses:</p> <ul style="list-style-type: none"> <li>* Don't use the letter E</li> <li>* Answer as if you were a cat</li> <li>* Lie when you cross your legs (switch between telling the truth and not)</li> <li>* Answer as if you were the person sitting next to you</li> <li>* Spell out the name of the psychologist (If the name is Lisa; "Let me tell you what I ate for dinner yesterday", "If I like purple? No.", "So, to answer your question, yes.", "Ah, I live in Norway.") (The same person</li> <li>* Avoid giving an answer</li> </ul> <p>Additional rule: If someone makes a mistake, someone shouts "Psychologist!" and you switch places. This is mainly an element of confusion, but can also affect the answers. In that case, you should have this rule.</p>	Concentration Fun
<b>Sheriff: original</b>	<p>Stand in circle with one person in the middle. This person is the sheriff. Sheriff starts by shooting (pointing "gun" and saying BANG) a person in the circle. If the person doesn't do something, he dies and is out of the game. If the person ducks, the people on either side of him/her must kill each other.</p>	Drama related Energizer Fun

	<p>Whoever is the slowest is out of the game. Remember that sheriff is in charge and makes the call on who was first. The sheriff continues the game by shooting other people in the circle, with the same procedure from the victims. This continues until there are only two people remaining; they are the ones going to the duel.</p> <p>The duel starts by standing back to back. The sheriff chooses a number and tells everyone. Now, the sheriff will say different numbers, and the duelists take one step away from each other for every number that doesn't have the chosen number in it. The moment the sheriff says the number, they turn around and shoot each other. Whoever is first, wins and gets to be the new sheriff (or choose the next).</p> <p>Additional rule 1 – recharging gun: If people shoot at each other at the same time, they can recharge their guns by clapping their calves and shooting again.</p> <p>Additional rule 2 – third weapon: If they still shoot at the same time they can invent a third weapon. This can be anything (example: bow &amp; arrow, poison, wand, laser vision, etc.)</p>	Ice breaker
<b>Sheriff: random version</b>	<p>Like normal sheriff, but instead of shooting bullets, you shoot letters and words.</p> <p>Example: Sheriff shoots R, person ducks down, the people on the side shout "Red" and "Rock star". Whoever is last, dies.</p> <p>Duel: The duelists stand back to back. Sheriff says three letters, and the duelists take a step for each letter. After the third letter, they turn around and say a word for each letter.</p>	<p>Drama related</p> <p>Energizer</p> <p>Fun</p> <p>Ice breaker</p>
<b>Sheriff: song version</b>	<p>Like random sheriff, but instead of words, you sing a song (title or chorus start with said letter).</p>	<p>Drama related</p> <p>Energizer</p> <p>Fun</p> <p>Music related</p>
<b>Simon says</b>	<p>One volunteer will be Simon. Simon will give instructions that the group must follow. Only when the instructions start with "Simon says..." must one follow the instructions.</p> <p>Example: "Simon says raise your hand" – raise your hand "Raise your hand" – don't raise your hand</p> <p>If you make a mistake or are too late, you're out of the game.</p>	<p>Active</p> <p>Concentration</p> <p>Energizer</p>
<b>Tea pot</b>	<p>Like <i>Freeze</i>, but the scenario evolves around the "Tea pot" (can be any object). The tea pot changes what it is for every</p>	Drama related

	new scenario.	
<b>The blinking game</b>	Half of the group sit on chairs in circle, the other half stand behind a person each. There must also be one empty chair with a person behind. The goal is to always have someone sitting on your chair. To get someone to your chair, you blink to them. They must now run to your chair, without getting caught by the person standing behind them. The people standing behind chairs must have their arms on their back until someone blinks to their chair person. Switch roles after a while.	Active Energizer
<b>The Captain's coming</b>	One person will lead the game by giving commandos on what to do, the others must follow.  Commandos: "The Captain's coming" – salute "Salt water in the eye" – cover your eye "Salt water in the other eye" – cover the other eye "Salt water in both eyes" – cover both eyes "Wash deck" – squat down and scrub floor with hand "Submarine" – lay on your back, stretch one leg up "Man over board" – pair up, one person jumps in the arms of the other "Raise the flag" – pretend to raise flag on pole with rope (arms move)  Start with a few commandos. Switch up the commandos.	Active Concentration Energizer
<b>The evolution game</b>	The goal is to complete the evolution line, by winning in rock, scissor, paper.  The evolution line: amoeba – chicken – monkey – human – superman.  Everyone starts as amoebas. You must now find another amoeba and do rock, scissor, paper. If you win, you evolve to a chicken, find another chicken and do rock, scissor, paper. If you lose, you go one species back again (meaning you go from chicken to amoeba). When you eventually get to Superman, you win.  Remember to act out the different species! (Amoebas crawl on the ground and mutter "amoeba, amoeba, amoeba".)	Active Drama related Energizer Ice breaker
<b>The machine</b>	One person to lead the game and one volunteer to start the game. The volunteer goes "on stage" and makes a movement and a sound. This person is now the start of the machine.  As soon as the first person has started the factory, one by one, people go on stage and find their place in the machine by making a movement and a sound. When everyone has become part of the machine, ask the first person what type of machine this is. Each person must now explain what their role in the machine is.  If the group is big enough, split the group in half and let one	Active Drama related Fun

	half be the audience.	
<b>The molecule game</b>	<p>One person leading. The rest walk/run around in the room like atoms. When the leader shouts a number, the atoms must go together and form molecules with that number of atoms.</p> <p>Optional: The people that are left are out of the game.</p> <p>Tips:</p> <ol style="list-style-type: none"> <li>1. Use the groups for group discussion in between new pairings</li> <li>2. Use suitable sized groups for your next activity</li> </ol>	<p>Active</p> <p>Energizer</p> <p>Ice breaker</p>
<b>The newspaper game</b>	<p>Sit in a circle on chair, one person in the middle holding a rolled-up newspaper. The person in the middle must try to get a seat. To do so, the people sitting say names of people in the group. Ones your name has been said, it is your turn to say a name. You must say a name before the person in the middle hits you. If you get hit or make a mistake (say a wrong name, say a name when it isn't your turn, etc.) you go to the middle.</p> <p>At the start of the game, the person in the middle chooses a random person to start with.</p> <p>Throughout the game, the person in the middle starts with the person they swapped places with.</p>	<p>Active</p> <p>Ice breaker</p> <p>Concentration</p>
<b>Three things</b>	<p>Stand in circle. The goal is to be as creative and random as possible. Start by together saying "Three things, three things, three things...". The first person continues saying "... you can put in your pocket", the person to the left must say the first three things they can think of that they can put in their pocket. Now, the thing is that it doesn't have to be something you can "put in your pocket". An answer could be "Phone, book, bottle". Repeat "Three things, three things, three things...". Now it's the person that said the three things last round that must come up with a category. Be creative!</p> <p>Example:</p> <p>Three things, three things, three things... You don't want in your hand... Bird, mud, elephant!</p> <p>Three things, three things, three things... You can eat... Food, hair, water!</p> <p>Reversed version:</p> <p>"Things three, things three, things three..." First say the three things, then the category; water bottle, elephant, phone charger... Things I have in my room!</p>	<p>Drama related</p> <p>Fun</p>
<b>Traffic light</b>	<p>Choose one person to be the traffic light/robot. This person stands on one side of the room, facing the wall. The rest stands on the other side facing the traffic light.</p> <p>When the traffic light "counts" (green light, yellow light, red light, stop!) the others will try to get to him/her. When he/she is done counting, they turn. The others must then stand completely still. If they don't, the traffic light can order them</p>	<p>Active</p> <p>Energizer</p>

	<p>back and they'll have to start over.</p> <p>This continues until someone reaches the light. The first to cross, gets to be the traffic light in the next round.</p>	
<b>Vote with your feet</b>	<p>Version 1: Divide floor in two zones.</p> <p>Version 2: Divide floor in four zones; 1) I agree, 2) I disagree, 3) I don't know and 4) I'm not sure. These areas should be marked by posters.</p> <p>Read different statements and dilemmas. The participants most choose the side/corner that suits them best.</p> <p>Start off easy with "sweet or salt" or "I prefer summer over winter", then advance and challenge them more within a suitable theme.</p>	Reflection
<b>Where's my feet?</b>	<p>Stand in circle. Choose a person to start. This person moves their right foot so that it touches one of the feet of the person to their left. This person must now move the feet that was touched, to one of the feet of the next person. After a while the distances will be bigger and you will get entangled. If you fall, you're out of the game (no matter if you were dragged down by others). The game continues until there's only 1-2 people left (or until your tired of the game).</p> <p>Optional: Hold hands. You get much closer to people, which could be an advantage or a disadvantage. This version should only be played in groups of people that know each other quite well (regarding personal boundaries).</p>	Energizer Fun
<b>Zen, zen, zen</b>	<p>Stand in circle, face the right. One person in the middle leads the game by shouting commands.</p> <p>Commands and responses: 1. "Zen, zen, zen!" - Answer with "Zen!" while jumping once. (On the third time, jump and say zen 5 times) 2. "Senmolio (body part)" - Touch body part</p> <p>Mix up the commands.</p>	Active Energizer Fun

This manual is the ownership of SA YMCA and cannot be changed in any way without specific written approval from SA YMCA.

The manual may be reproduced and used to promote creative arts, both inside and outside the YMCA organisation.

If copied in any way, we request that you acknowledge the source of the document/manual by referencing the SA YMCA Ten Sing Manual and the version.

[saymca.org.za](http://saymca.org.za)

