

# YOUTH TRAINERS' SKILLS

TOOLS FOR TRAINERS & FACILITATORS



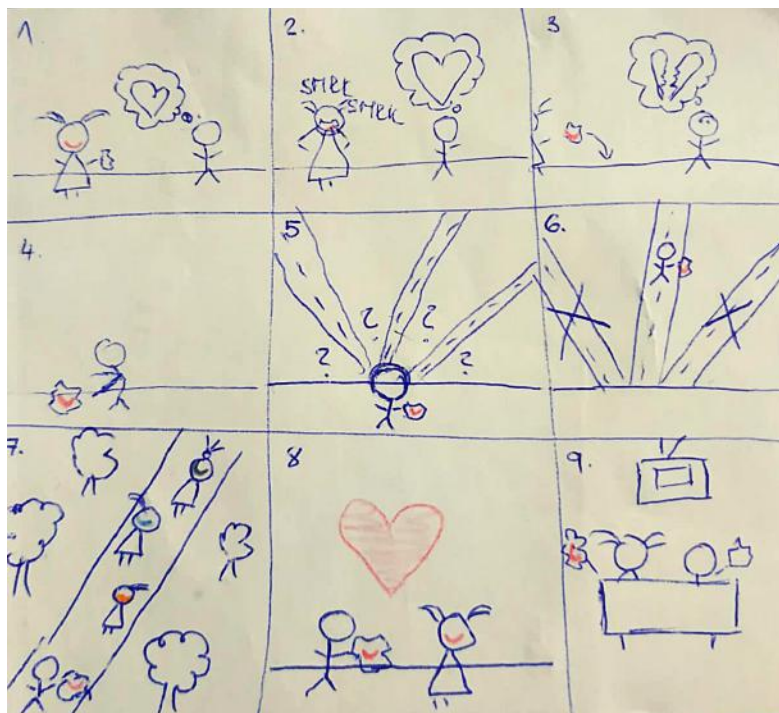
**TRAINING 4 TRAINERS**



Co-funded by the  
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**Title of the project:** Training 4 Trainers

**Key subject:** methods and tools to facilitate activities for fewer opportunities and marginalised youth, as well as from the rural areas.

**Key words:** youth work, fewer opportunities, education, inclusion, multiculturalism.

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## ABOUT THE PROJECT

“T4T” involved a number of 29 youth workers in the TC in Bacau, Romania, as a follow up activity to the successful TC “Art of Changing” which taught youth workers Coaching and NLP techniques at the end of 2018.

The aim was to develop the youth workers’ methods and tools to easily facilitate educational activities for fewer opportunities and marginalised youth in the communities of the partners organisations, as well as from the rural areas by equipping them with NFE training and facilitation skills.

Our consortium partners are pro-actively involved in working with disadvantaged, unemployed, fewer opportunities youth and refugees using NFE tools for organising local and international activities to support inclusion of those target groups.



## OBJECTIVES

1. Practising training and presentation competencies for facilitating transfer of EU common values through NFE activities to fewer opportunities youth. (at least 2 activities implemented by the participants in their local communities)
2. Developing public speaking skills for presenting to groups and audiences, engaging and managing group dynamics. (Gaining better rapport with the target groups)
3. Planning and designing NFE activities for inclusion groups: matching of target group, needs, objectives, methodology, how to ensure impact & relevance.
4. Improving personal, professional and organizational development through self-assessment and creating action plans.
5. Increasing the ability to manage and handle groups in training activities and related contexts by developing platform skills and state management in front of the participants.

# ACTIVITIES OF THE PROJECT

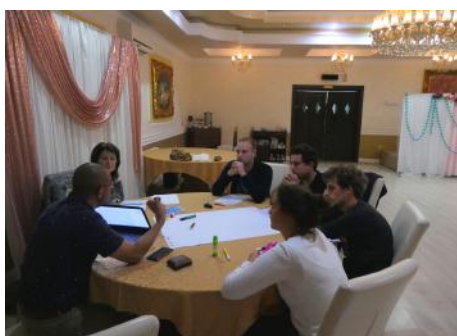
During the activities that we implemented, participants explored new methods and tools for developing their own skills as trainers, speakers, presenters, mediators within the marginalised groups of youth that they are working with.

Throughout the next different activity phases, as a secondary gain besides the main abilities they developed, participants exchanged their experience, their vision, ideas and purpose for serving their youth target groups. This process was facilitated by the nature of the activities that linked to topics of inclusion, intercultural dialogue, transfer of EU values, employability or active citizenship (i.e. using the stage, voice projection). These served as a way of meeting the main aim of our project - growing personal skill as a trainer/facilitator for engaging fewer opportunities and marginalised youth groups in facilitating accelerated and interactive learning processes.

**Local Community:** Participants visited Dimitrie Ghika Technical High School in Comanesti where they acted as speakers in an organised "Ted Talk" for the students. The topics were chosen by the participants, and showed a high engagement of the teenagers.

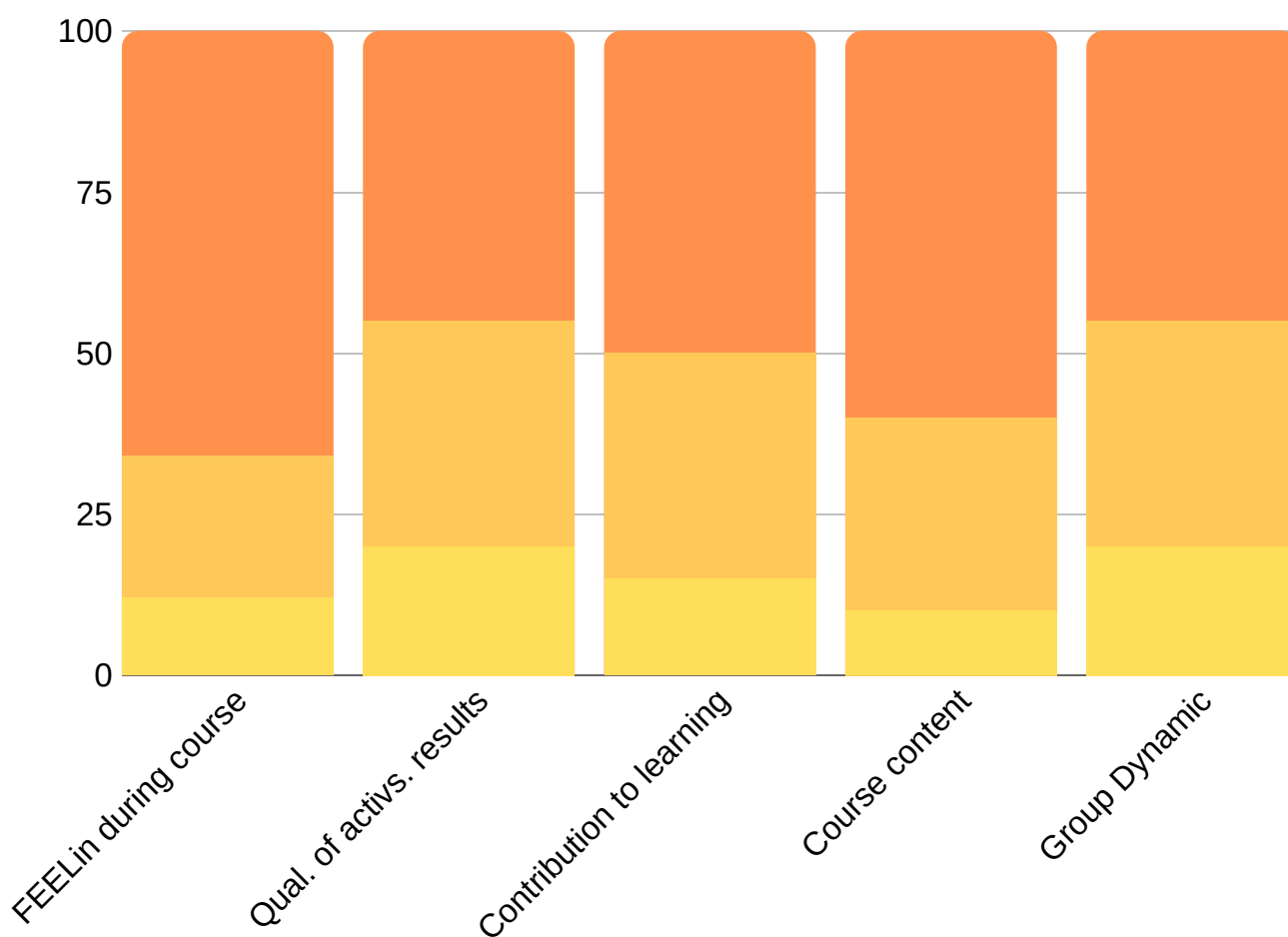
In addition, as another local organisation (Asociatia Generatia Schimbarii Comanesti) hosted a youth exchange where 56 participants from 8 countries were present. This gave the opportunity to the trainers/facilitators in the group of T4T project to organise mini-sessions they facilitated in small groups for the youth participants.

This blend of activities gave the participants the possibility to try out their newly acquired skills and test those with groups of youngsters belonging also to their target groups



## RESULTS

After the training participants reported that the activities had a beneficial impact on themselves, and we analysed the responses of the 27 youth workers, as you can see in the chart below. We analysed the responses on 3 levels: bottom (satisfactory), middle (very good), top (excellent).



# 85%

Overall satisfaction of the youth workers who participated!

# TOOLS & TECHNIQUES

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*All tools are copyright material from Mr Stephen Molnar - trainer and facilitator - leading the NLP Institute Germany.*

*Some of the tools as you will see were created by the youth workers who participated in the project.*

## Trainer Competence Model (TCM)

The Trainer Competence Model (TCM) describes the three portions we deliver to make you a trainer par excellence.

Mostly when it comes to training others, our consignor gives the request to someone, who is competent in the matter to be trained. That's it.

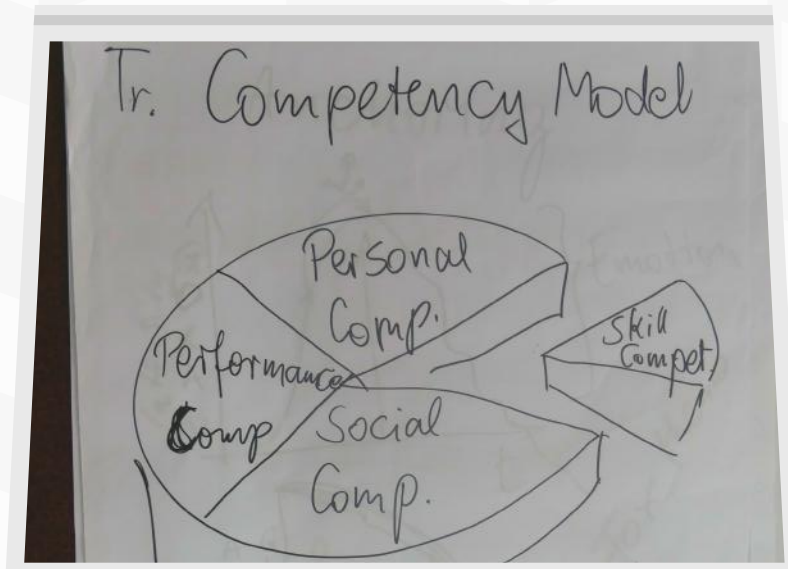
We may be competent on the content, we might have expertise on the subject, we are presumably the shooting star of our discipline, but how should we get the info over to our audience???

Have we ever cleared our stage anxiety, do we peek perform on stage, can we hit the right groove going – well, by chance we might, accidentally we could be one out of 10,000 of born entertrainers, but what if not???

What is with our heritage of being a good audience, did we have a broad solid raising in a vast numbered group of peers, where we grew up and were trained in social skills by nature???

Here is where the Trainer Competence Model (TCM) kicks in:

If we divide the professional work of a trainer into four quarters, only one of these deals with the content our above mentioned consignor wants to have trained. The others are:



### Presentational skills

Personal skills

Social skills

What we show in the seminar is how to give presentations, how to get rid of the stage anxiety, how to get the groove of a group going, how to get laughs and well-being in a group you are responsible for.

We shared tools needed to coach oneself, how to re-align oneself and their perceptions and to crank up the personal well-being, so youth workers can share it with fellow youth workers and youth they work with.

In the course of the course we learnt how deal with the group, how to manage such a social event to give comfort and excitement to the young people you are surrounded with, so they can't help, but learn the matter you are competent in!



## Behavioural Aspects of Being a Trainer

Behavioural ability to do all the content you talk about, and especially to do the content while you are describing it.

**Presentation analogues** -clean, well-sorted, economical. Ability to elicit states of learning, well-being, enthusiasm, humour, and excitement nonverbally.

**Audience contact** - engaging the audience in ways that motivate and create a useful accelerated learning experience of mutual respect and exploration.

**Group pacing and leading** - adapting your outcomes and behaviours to the behaviour and outcomes of the group you are teaching. Ability to contextualize to a specific professional group, i.e. sales, nursing, etc.

**Utilization** (and sorting or deferral) of responses and questions to intensify your teaching outcome.

**Cybernetic principles** - Verbal and nonverbal demonstration of modelling these in your own behaviour - responding to and learning from feedback, asking for feedback and being respectful of it, including the ability to say "I don't know," when you don't.

**Ability to provide generalizations** (chunking up) specific examples (chunking down) and metaphoric examples (chunking laterally), in regard to a particular topic.

Demonstrate **enthusiasm** about learning and teaching.

Demonstrate **respect** for the audience (using audience feedback).

Demonstrate **personal integrity and congruence**. Ability to motivate people to learn to use their new skills.

Dovetailing **outcomes** - "Nesting" your objectives within the overt conscious objectives of the group you are teaching. (Also their covert outcomes].

Tasking for **self-discovery** of participants (especially for your covert outcomes).

In the following you find the exercises listed and in detail, they may be carried out, some might not, depending on the needs of the seminar group.

They are listed in detail, so you can replay them at home, in study groups or where ever you like to exercise your skills!

## Meta-Programs (sorted like R. Dilts would have)

### 1. Orientation to goals and problems

- |  |   |
|--|---|
| a. toward                              | away from   |
| b. match<br>(sorting for similarities) | mismatch<br>(sorting for differences)                                       |
| c. thinking style                      | vision<br>action<br>logic<br>emotion  |
| d. hierarchies of criteria and values  | power and control<br>relationships and where to belong<br>goals and results |

### 2. Orientation regarding relationship

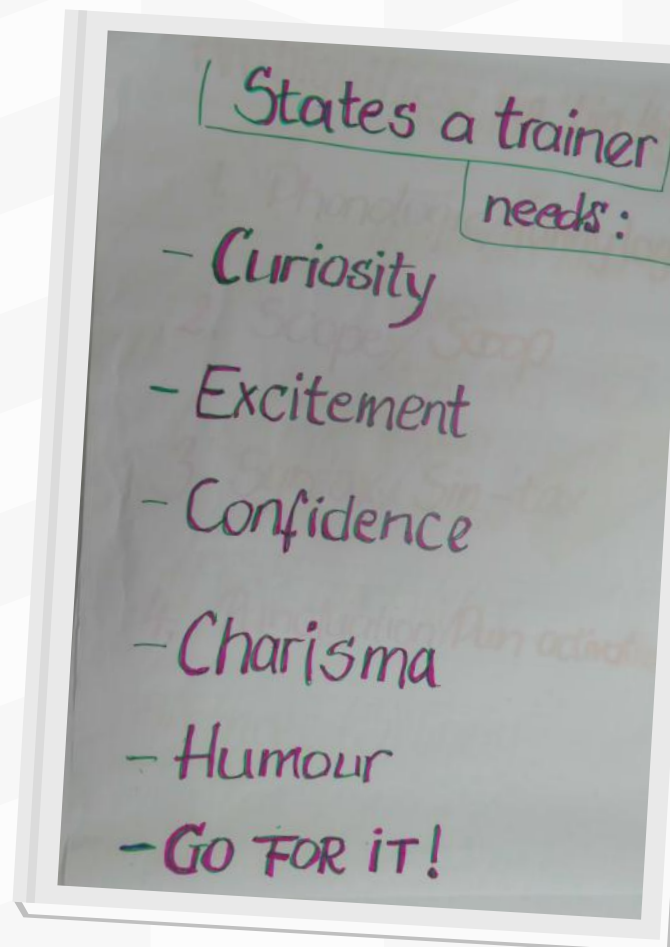
- a. self (1. position) others (2. position) context (3. position)
- b. external behavior internal experience

### 3. Orientation regarding time

- a. past (remembered)  
present (external)  
future (constructed)
- b. time sorting:  
through time (dissociated)      in time (associated)

### 4. Orientation regarding dealing with information

- a. Person *who*?  
Information      What?  
Time      When?  
Place      How?  
Activity      Where?
- b. chunk-size:  
Large      small



## Motivation Strategy

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** Finding the motivation strategy of a person

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencil

### Instructions:

Groups of 3.

1. Elicit your beliefs and/or experiences about public speaking.

"What would be a dramatic experience for you. What is your interest, attention, objective? How is it dramatic?"

Find the submodalities and beliefs of that representation.

2. Improve that internal representation by adding the necessary V.(visual) A.(auditive) K.(kinaesthetic) so that you are eliciting the most dramatic state of presenting that you can.

3. Now amplify that state. Install music, the sounds, see the large ferocious beast, squeeze the emphasis out of words and your tones, turn it on as much as you can. Make a thrill of a lifetime for yourself and them so that everyone sparkles.

4. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Stopping Time & Finding Humour

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** finding the possibility for triggering humour

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Person A, the speaker

Person B. the audience

Person C. the experience facilitator

1. Think of a moment on stage that would be challenging to you. Imagine one of those worst-possible-scenarios: Your fly comes open or a strap falls off your shoulder, you stutter, or you forget where you are and what you're going to and so you freeze up or a question throws you off, an interruption occurs, someone barges in late etc. Think about some time that seemed like a disaster, that "awful" moment.

2. Now just before you become a klutzoid to this moment. Just before things go wrong, stop time. Expand your sense of time with snapshots and during that time find out how to make that mistake funny. Find something humorous or hilarious in it.

3. Now generate a response to that moment; some good comeback or statement or response that gets you beyond it.

4. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*Ambiguities: um...big Huhhies*

*1. Phonologic/Funny logic*

*2. Scope/Scoop*

*3. Syntax/Sin-tax*

*4. Punctuation/Pun activation*

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made [NLP Handbook here](#). You can find more details on how to apply other core techniques that can support.

## Getting The Moment

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** identifying the right moment to intervene in a discussion.

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Design: The design of this exercise is to practice training you about how and when to begin.

Groups of 10 or whole group

1. Take turns making mini talks of 1 or 2 minutes to each other.
2. Between talks, interact and be a group. Each person is to experience and learn, when it is "the right moment" to begin.  
When they sense that it is time to start, let them begin.
3. Review afterwards if it did or didn't seem to be the right time.
4. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Turning Mistakes Into Humour

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** finding the possibility for triggering humour

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### **Instructions:**

Whole group

1. Elicit a memory of a mistake. "Have you ever done anything that was really stupid?"
2. Alter this memory by exaggerating it into ludicrous humour. Expand the frame and see how silly, ridiculous that self was.
3. Blow up the submodalities of your representation until it pops; that is, becomes cartoonish, silly, so exaggerated that it goes over threshold.
4. When you see yourself trying to get serious about it again or feeling bad about it, see a cream pie coming and smacking you in the face.
5. Rotate

### **Debriefing:**

How did the activity go for you?

What did you understand about your findings?

How is your present state?

### **Tips for Facilitators:**

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Group Calibration

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** synchronising the group, connecting, showing how to create a team

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 5

Design: The purpose of this exercise is to pace the group. Each person is to talk for 4 minutes, concentrate on staying articulate.

1. Gather up the group by the use of your own breathing, or hands, or pausing, etc.
2. Now elicit a mildly humorous state in the group.
3. When the whole group is in rapport with you and enjoying the humour, anchor it.
4. Finally, test to see if humour has been anchored in the group.
5. Rotate

### Debriefing:

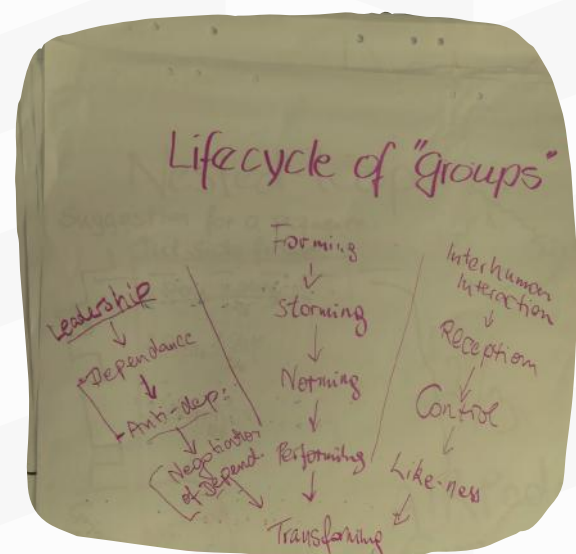
How did the activity go for you?

What did you understand about your findings?

How is your present state?

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made [NLP Handbook here](#). You can find more details on how to apply other core techniques that can support.



## Becoming Incandescent

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** triggering high-performance/ glowing states

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 2 to 5

Person A, the speaker

Person B, C, etc. the audience

Person D, E. the facilitator of the experience

1. Have each person at a time become incandescent. Person A will be the subject; the one to glow. Person B through E will be facilitators to help the person glow.
2. Begin by asking, "What causes you to burn, sparkle, bubble, glow?" have them be exact about that something, to get their submodalities of their memories and representations.
3. Facilitators are to help them to get to that glow state and then amplify it.  
"If you need to be someone else who does glow, then do it!"  
"What else would help you get the fire within you to explode?"  
"Remember, leave your garbage behind you and focus on the part of yourself that can glow."  
"Go ahead and be outrageous"  
"Be more of what you are."  
"Light up."
4. Test your work. Can the Person turn on a glow state? Does it look like a good glow state?
5. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.



## State Control (part 1)

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** managing personal state

**Materials:** flipchart, A4 papers/ notebooks/ cards, pens/ pencils

### Instructions:

Group divided into 3 teams

Person A, the speaker

Person B, C and D the audience

Person E. the Meta person

1. Person A is to identify 3 or 4 different states he or she would like to elicit from a group he or she is leading. It could be anything (like humour, curiosity, insight to sth., focused attention, desire, delight, pleasure, confusion, etc. Write these on cards for the meta person to hold it up behind the audience.
2. Person A gives audience a question or kind of question to ask him that will challenge him/her.
3. Person A begins speaking on the topic, giving answer.
4. Audience interrupts with more questions.
5. Meta person holds up one of the state cards. Speaker is to pace the tonality of the questioner and lead the questioner over to the state given on the card by adopting intonation and all other patterns for these states. Speaker has full permission to exaggerate things.
6. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## State Control (part 2)

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** managing personal state

**Materials:** flipchart, A4 papers/ notebooks/ cards, pens/ pencils

### Instructions:

Groups of 5

Person A: presenter

Person B: Meta person

Persons C - E: audience

1. Do the same as exercise 7, establish rapport.
2. Person A presents a piece of content from what you teach.
3. Each person in the audience is to generate a question or a statement that might get you stuck or gives you some difficulty. Speak for about 5 minutes each.
4. Person A is to pace the questioners' intonation pattern.
5. Meta person is to flash the cards of the state to go into.
6. Person A is then to induce that state in the questioner. Begin with confusion, move to humour, curiosity and then insight.
7. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

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## Tone Discernment and Play

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** creativity, synchronisation, self-confidence

**Materials:** flipchart, A4 papers/ notebooks/ cards, pens/ pencils

### Instructions:

Groups of 5 or 6

1. Each Person is to pick out 4 tones, and demonstrate them to the others. Let the others in the group identify them.
2. Each person is then to take turns being a presenter. Present some content altering your tones as you do. Then randomly present the content with different tones and let the group give you immediate feedback.
3. Do this for 15 minutes for each person.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

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## Volume Control

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** voice control, voice work

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 5

1. Form a configuration of a line with one person facing the line and the others facing the speaker.
2. As the speaker faces the other persons he is to speak to the first person just loud enough so that he can hear out without letting the others hear him.
3. He is then to increase his volume so that the first two can hear but not three. Then the first three, but not four.
4. Design: In this way the speaker is to gradually increase his volume with subtle increases. This is designed to help develop control of volume. Pay attention to the responses you get so that you can tell when a person is hearing you or not.
5. Rotate
6. Do this exercise in about 25 minutes per person.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Primitive Nesting

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** voice control, voice tone work

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 5

1. Talk about something that is a state or topic. (This is not a state elicitation, but talking about a state).
2. Go through this state or topic in the four different tones beginning with tone 1, then tone 2, tone 3, and get to tone 4.
3. Then reverse the order of the tones with the state/topic so that will come out as you went in (tone 3, tone 4, tone 3, and then tone 4).
4. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

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## On Stage with Beat

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** public speaking in front of the group, voice/tone quality

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 4

These will be your support group - your team who will help you get into your state of wanton desire to present.

1. When your group is called on, and you are up — come to the stage, get the mic, turn around from the audience, and put on the mic.
2. Go into the state that the fanfare music puts you in so that you can be ready to turn and speak with the back ground music.
3. On the beat turn and greet the audience and then begin talking with the subject matter. (Forget about trying to be right or correct: just DO it!)
4. Get breathing rapport with the audience and then anchor it. Elicit three intense responses from the audience: anticipation, humour, and relief. Anchor those responses when you get them. Be sure to watch your own tonality.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

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## Serious Flirting

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** creativity, improvisation

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Whole group

1. For the next 25 minutes go and be deliberately ambiguous.
2. See what you can discover.
3. You can be subtle and outrageous.

### Debriefing:

How did the activity go for you?

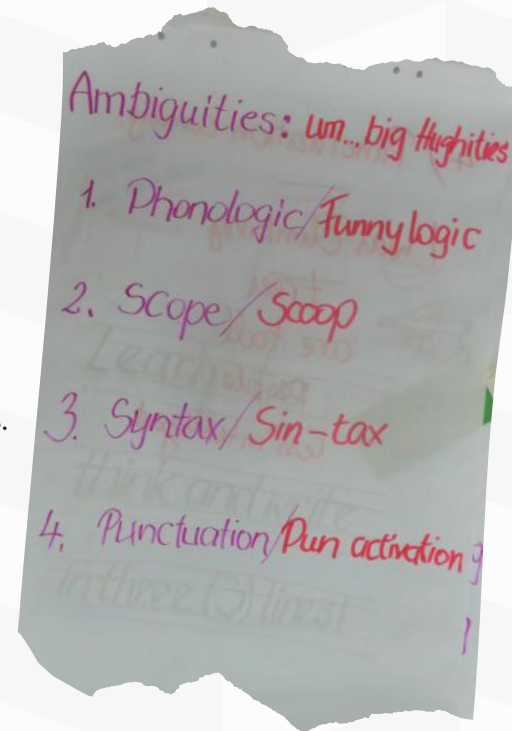
What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

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## Kinaesthetic Anchoring of a Speaking State

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** speaking states, anchoring states

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 3

The design of this exercise is to develop your kinaesthetic flexibility. That is to replicate an exact kinaesthetic movement that anchors dependably so that you are more precise and systematic.

1. Part: A) Do a double kinaesthetic induction with a person whereby the two partners move and the person's arm up and down, cupping the hands and pointing the index finger alternatively.

B) Access the person's dynamic presenting state and then anchor it.

The exercise is designed to add uptime to the dynamic presenting state.

2. Part: A) Elicit a strong uptime state from the person.

B) Give feedback to him/her about the description of the state.

C) Amplify that state and anchor it.

D) Take 15 minutes to do this part of the exercise.

3. Part: A) Get in front of your small group of 3 and anchor the two states together using your kinaesthetic anchors for each person.

B) Use the analogue behaviours of the persons you're with as well as words and intonations.

C) Take 5 minutes to do this part of the exercise.

4. Part: Rotate.

### Debriefing:

How did the activity go for you?

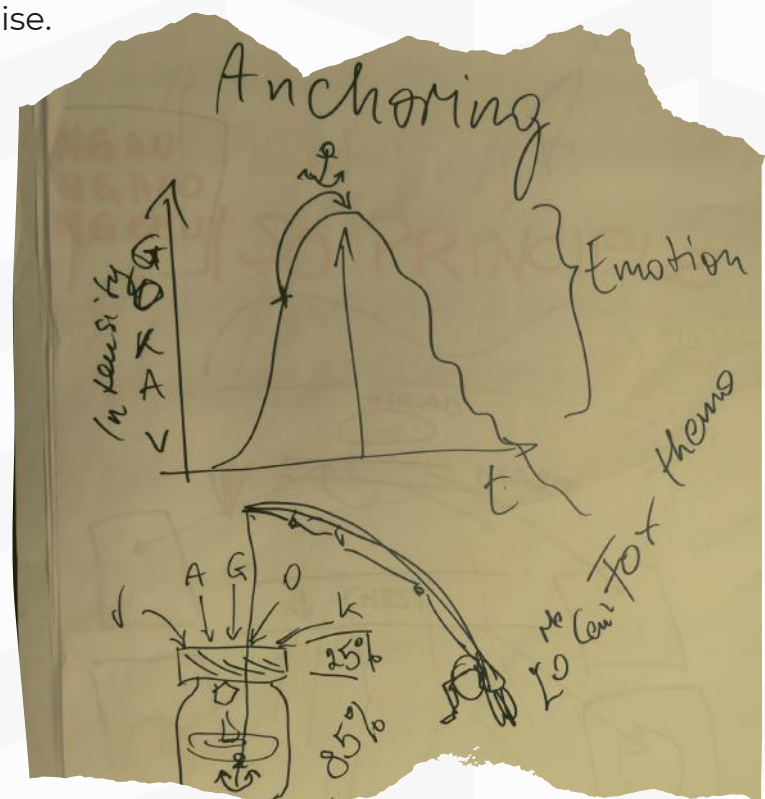
What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end\**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.





## Choreography Of Language

**Group size:** up to 40

**Time:** 25-40 minutes

**Aim of the activity:** awareness of speech - gestures, intonation, pitch, speed, volume.

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils

### Instructions:

Groups of 7 or 8

1. Use the following line as a model of reading: "I am wondering if you fully realize yet how soon you're going to feel curious, with an ever increasing sense of want on anticipation - to discover your fine ability to move with elegance, gracefully, and purposefully, won't you now: because you can aren't you?"
2. Each person takes turns presenting this statement, using the intonation patterns and gestures that choreographs the statement.
3. Others in the group are to mirror back to the presenter their responses so as to help shape and mould that presenter.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Getting The Beat into Your Head

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** coordination, self-awareness, integration of movement & sound

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, large room/ space.

### Instructions:

Whole group

1. Listen to the music that's to be played to feel the beat.
2. Bend one knee and let the pelvis/hip shoot out the other side. Then switch weight to the other foot, and send out the other knee.
3. Feel the rhythm and store it in terms of internal kinaesthetic rhythm.
4. Now begin learning to feel the music inside while reducing the kinaesthetic output.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Presenting Skills Fine Tuning

**Group size:** up to 40

**Time:** 45 minutes

**Aim of the activity:** connecting with the group as a facilitator/trainer

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, large room/ space.

### Instructions:

Groups of 9 or 10

1. Each person takes turns speaking for 2 minutes.

The design: To get rapport with the group quickly by pulling the people into you by your gestures, tones, words, breathing, etc.

2. The group is to give immediate feedback on what the speaker could do better.

3. Put feedback into immediate action.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Designing A Presentation

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** designing presentations, structuring information.

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, large room/ space.

### Instructions:

Groups of 4

1. After picking a subject, plan a 3 hour segment of a presentation according to one or the suggested formats.
2. As you plan your presentation, explore with each other the reasons and explanations for what you are doing and why.
3. Rotate.

### Debriefing:

How did the activity go for you?

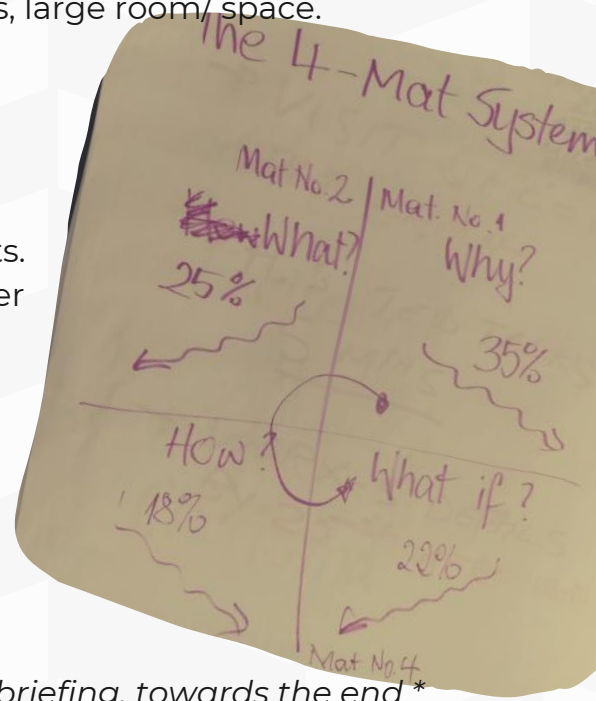
What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end\**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.



## School Of Performing Arts

**Group size:** up to 40

**Time:** 80 minutes

**Aim of the activity:** understanding sound resonance in the body

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, large room/ space.

### Instructions:

Groups of 4

1. One person speaks in order to allow all to notice resonance in the speaker's body: in forehead, chest, cheeks, and shoulders.
2. The three Meta persons should touch these parts while the speaker is starting and stopping his/her talk while noting the resonance patterns and how different places create more or less resonance.
3. Rotate

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Presentation Tuning Up Practice

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** presentation, group interaction.

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, large room/ space.

### Instructions:

Groups of max 10

1 person is speaker

7 persons arrange themselves as a small audience.

2 persons are to take the role of Meta person to watch both the presenter and the audience and to give feedback.

1. The speaker is to get in rapport, anchor it, gives his rap for 2 minutes: get feedback and then incorporate that feedback as he/she speaks for another 2 minutes.

2. Meta persons only are to give feedback and to make sure the feedback is stated in the positive, if necessary in behavioural terms and to communicate it by demonstrating.

### Debriefing:

How did the activity go for you?

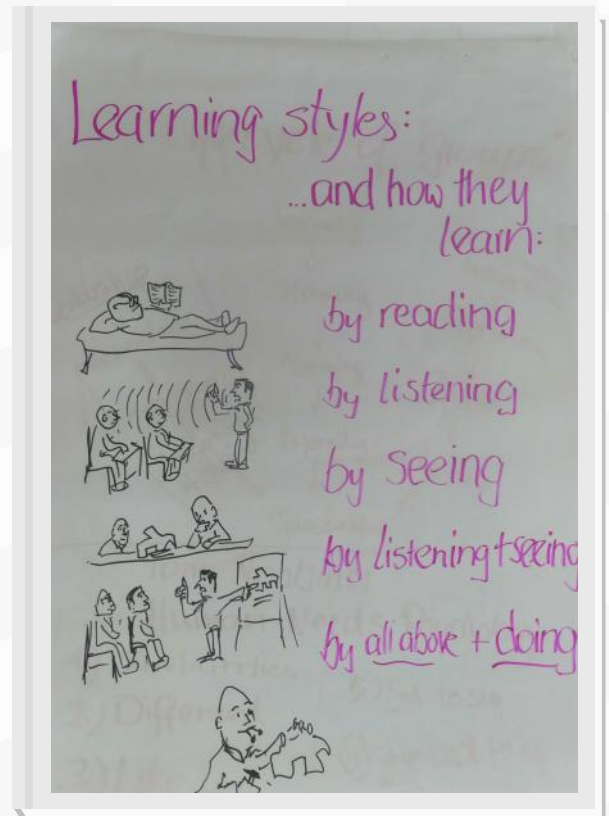
What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made [NLP Handbook here](#). You can find more details on how to apply other core techniques that can support.



## Presenting Practice With The Roving Microphone

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** using a microphone

**Materials:** flipchart, A4 papers/ notebooks, pens/ pencils, microphone and audio system,

**Instructions:**

Whole group

1. Each person is to speak to the beat of the music. Utilize everything you have done about group rapport, voice projection, design, presentation, etc.
2. There will be pass-overs. First take the subject given to you and change it so that you then pass on a new subject to the next person.
3. Second each person is to speak on the topic the previous speaker ended on with and introduce a new one.

**Debriefing:**

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

**Tips for Facilitators:**

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Comedy Routines

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** practising humour, connection with the group

**Materials:** microphone and audio system

### Instructions:

Whole group

1. Each person is to come up on stage and present their comedy routine.
2. This is applications time (testing).
3. Go for 2 to 5 minutes.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.



## Speaking To Tempo While Linking

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** connection with the group, controlling physiology of the body

**Materials:** A4 paper/notebook, pen/ pencils, large room, phone/camera for recording in groups

### **Instructions:**

Groups of 6

1. Stand up and say 3 or 4 sentences to the group.
2. Set up a rhythm of breathing and tempo and end with a linkage word as you point to the next person.
3. The person following will start with a linkage word, pace the existing rhythm but somewhere in the 3 or 4 sentences change the rhythm.
4. This is designed to teach you the effect of different tempos in controlling a group as you get the group to respond to you.

### **Debriefing:**

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### **Tips for Facilitators:**

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Your First Two Minutes

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** connection with the group, controlling physiology of the body.

**Materials:** A4 paper/notebook, pen/ pencils, large room, phone/camera for recording in groups

### Instructions:

Group of 5

1. Create a visual construct of yourself on stage.

2. Now step into that image.

Listen for the music (that's to get you in the state of readiness), listen for the fanfare music (choose an online fanfare like 20th Century Fox theme) for moving toward your audience.

3. Begin with an uptime state and tonality; then go to a downtime trancey state and tonality (when trance music begins).

4. Before you stop, fire off the two visual anchors to test work.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## The Three Minute Commercial

**Group size:** up to 40

**Time:** 90 minutes

**Aim of the activity:** speaking in front of a group

**Materials:** microphone and audio system

### Instructions:

Whole group

1. Put yourself into your best speaking state.
2. When you come up on stage give a three minute commercial of yourself. Keep tempo, squeeze the juice out of your words. Quickly access two different states and exaggerate them.

### Debriefing:

How did the activity go for you?

What did you understand about your findings?

How is your present state?

*\*You will find a section with useful questions for the debriefing, towards the end \**

### Tips for Facilitators:

Make sure you do the required research and check out a previous manual that we have made **NLP Handbook** [here](#). You can find more details on how to apply other core techniques that can support.

## Life Hacks - Power Posing

**Group size:** 12

**Time:** Approx. 20 min

**Aim of the activity:** Changing emotional state of participant's to a more resourceful one by simply changing their body posture

**Materials:** Not necessary

### Instructions:

1. Form pairs of 2.
2. A starts to tell a story to B (B is just listening to the story). A needs to pay attention to his/her own body and feelings. A needs to talk like this for a minute.
3. After 1 minute A needs to change his/her posture into a power pose (it is a posture where you try to extend your body, make yourself seem bigger, stronger, straightening your spine, opening your chest, etc.), while still sharing the story.
4. A stays in this pose for at least 2 min. while continuing with the story and noticing how his/her feelings changed.
5. Switch roles and go through the process again.

### Debriefing:

Sharing experiences in pairs and then in the whole group with the help of the facilitator.

### Tips for Facilitators:

For better understanding what are power poses I recommend to watch Amy Cuddy's Ted talk: [https://www.youtube.com/watch?v=phcDQ0H\\_LnY](https://www.youtube.com/watch?v=phcDQ0H_LnY)

## Vocal Warm Up Before a Public Speech

**Group size:** 30

**Time:** 45 minutes

**Aim of the activity:** Warm up your voice before a public speech

**Materials:** A chair per person, flip chart, flip chart paper sheets, a red marker and a black marker

### Instructions:

To warm up your voice before a public speech, you have to do the following exercises:

1. Diaphragm warm up. Sit on the tip of the chair, embrace your left knee paying attention to keep your arms straight. Inhale and lean back, exhale and lean forward. Repeat 10 times with the left knee and then change to the right knee and do 10 repetitions.
2. The chest A: sing your lowest most comfortable note, paying attention to breathe with your belly. Put a hand on your chest to feel the A sound resonate. Do it for 2 minutes.
3. The lip bubble or lip thrill: do a R sound, projecting your voice in front of you. Remember to breathe with your belly. Repeat for 2 minutes.

### Debriefing:

These 3 exercises will warm up your voice and, by breathing with your belly, they will also calm a possible stage fright.

### Tips for Facilitators:

Pay attention to the posture of the participants.

## KEY QUESTIONS TO USE FOR DEBRIEFING

What's next?

What's the first thing you can do to change that?

When will you do that?

What are you going to do?

If x were here, what would they do?

If you imagine you have already achieved this, looking back, what would you have done to get here?

What would be ten different ways to change this situation? What could you do?

What are the possibilities that you can think of? What could happen if you did x?

So what is important to you?

And what is important to you about that?

What do you want?

So what is going on? What do you want? Why do you want it?

What would that do for you?

What will you be seeing, hearing, feeling when you get it? How do you know that?

What is the first step? What prevents you?

What would happen if you could?

Do you know of anyone that has done this before? I noticed...what does that mean?

Is there another way of doing this?

On a scale of 1 – 10... where does this belong?

If you were a fly on the wall, how would this look to you?

If you put yourself in their shoes, how do you think they would feel?

## REFLECTIVE LEARNING

Promoting reflective learning encourages continuous personal and professional development, so these skills are useful across life, not just in training courses.

We recommend you keep a personal reflective journal, whether you need to submit one for marking or whether they are entirely for your own use.

### What is Reflective Learning?

Personal development is based on the theory of reflective learning, which emphasises that learning derives from our experiences and can be constantly updated through the process of recording and thinking about the experiences we have. A very important aspect of reflective learning is that it is a process in which we can learn about ourselves. Gibb's reflective cycle identifies 6 stages of reflection, which help students to make sense of their learning experiences.

In the world of coaching, high value is placed on the skill of being a reflective learner. This means that students can:

- Critically evaluate their learning
- Identify areas of their learning that require further development
- Make themselves more independent learners

This section offers prompts and questionnaires to introduce you into the daily practice of reflection.

### FOUR WAYS OF LEARNING

Thinking  
Imitation  
Being told  
Trial and Error

### WHICH WAY?

- Look at a map, work out where you are, which direction is north, south etc, and from all that, work out the route to take – thinking.
- Wait for a bus to come along with the same location on its destination board and then follow it – imitation.
- Ask a passer-by for directions – being told.
- Follow any way and see if it takes you there; if not go back to the junction and then follow another way and so on until you reach your destination – trial and error.

# REFLECTIVE LEARNING

## Reflection models

**Lawrence Wilkes** – ‘REFLECT’ model of Reflective Practice

- R – Remember: Look back, review, ensure intense experiences are reviewed ‘cold’
- E – Experience: What happened? What was important?
- F – Focus: Who, what, where, etc. Roles, responsibilities, etc.
- L – Learn: Question: Why, reasons, perspectives, feelings?
- E – Evaluate: Causes, outcomes, strengths, weaknesses, feelings
- C – Consider: What if?, need/possibility for change, development needs,
- T – Trial: Integrate new ideas, experiment, take action, make change

**Rolfe et al (2001)**

- What? – What happened?
- So what? – What does it mean?
- Now what? – What needs to happen next?
- Gibb’s Reflective Cycle Model (1988)
- Description – What happened?
- Feelings – What were you thinking and feeling?
- Evaluation – What was good and bad about the experience?
- Analysis – What sense can you make of the situation?
- Conscious – What else could you have done?
- Action plan – If it arose again, what would you do?

### My reflective learning diary

My Reflective learning diary

What happened?	What was I thinking and feeling?	What worked well and not so well?	What else can I discover from the situation?	What else could I have done?

*Special thanks to Sally Vanson at The Performance Solution for the information contained in this document*



Photos of Activities & Dissemination

