NEW EUROPEAN TRENDS IN SENIOR DEVELOPMENT

METHODOLOGICAL MANUAL

KATHOLISCHES **BILDUNGS**werk KÄRNTEN

KEB München und Freising

kife

caritas Gyulafehérvár | Alba Iulia

Erasmus+

New European Trends in Senior Development
Methodological Manual

The manual for the New European Trends in Senior Development (2019-1HU01-KA204-061246) Erasmus+ project is based on the methodological descriptions of the training modules implemented in the framework of the strategic partnership. It was produced in collaboration with staff and senior education experts from the project partners:

Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala (CAR)

Katholisches Bildungswerk Kärnten (KBW)

Katholische Erwachsenenbildung München und Freising (KEMF)

Katolikus Ifjúsági és Felnőttképzési Egyesület (KIFE)

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INTRODUCTION

"Lord, give me the strength to bear the burdens of old age peacefully, to accept with humor the signs of my forgetfulness, my weakness, the dulling of my senses, the decline of my physical and mental strength. Lord, give me a wise heart, that I may not forget the end here and the beginning there. Please give me the will to do the work I have yet to do. Make me useful so that I don't feel like a burden, and give me the humility to see that I am increasingly dependent on others. Give me the desire to pray, to talk to You. Give me the light to see myself well and to see others well. Give me good humor and openness so that I can still be receptive, and give me love so that I may not only complain about the coldness of others, but radiate the warmth of Your love."

(Pope Paul II)

One important consequence of the lengthening of the human life span is the increasing number of older people in modern societies. At the same time, ageing is not only a process that concerns the individual, but it also has impacts on the wider and more immediate environment, making the aging of society an increasing challenge in our country and in Europe. The societal changes associated with ageing encourage us, the adult education institutions, to implement methods and create development opportunities to support aging people in coping with the physical, mental and spiritual challenges of aging, delaying natural decline and living life to the full.

Successful ageing is essentially achieved through physical and mental activity and a healthy lifestyle, which, in addition to maintaining physical functions, promote social activities that benefit the individual and society in general. This means finding a balance between abilities, goals and the possibilities of the environment. This includes not only a healthy diet, avoidance of addictive substances, and physical activity depending on ability and potential, but also different forms of learning and the existence of social relationships and communities[1].

For many people, it is still a surprise when we talk about "development opportunities", "skills development" or development activities[2] for the older generation. The reason for this may be that ageing is very often seen as a period of decline, associated with loss and deterioration of the preventive state. However, there are many examples to show that development can happen at any stage of life, including old age, in this case referring to the dynamics of adapting to new situations as a consequence of losses. Older people have considerable life experience, "developmental reserve capacity", on which they can build to develop more effective

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[1] Boga B. (2015): Aktív öregedés – Sikeres öregedés [Active ageing – Successful ageing], Magyar Gerontológia 7:26

[2] Somorjai I., Török E. (2006): A játék lendületbe hoz - Közösségi játékok időseknek [Playing to get you in motion – Community games for older people], Ifjúsági, Családügyi, Szociális és Esélyegyenlőségi Minisztérium és a Jász-Nagykun-Szolnok megye Esély Szociális Közalapítványa Regionális Szellemi Forrásközpont

aging strategies to maintain their physical and mental freshness for as long as possible[3]. Activities, learning formats or activities developed for senior groups can help them to do this effectively.

This manual contains methodological material for the physical, mental and cognitive development and social inclusion of seniors. The methodologies were shared by the members of the Erasmus+ Strategic Partnership project "New European Trends in Senior Development" (2019-1HU01-KA204-061246): Asociata Caritas Alba Iulia - Asistenta Medicala si Sociala from Transylvania, Katholisches Bildungswerk Kärnten from Austria, Katholische Erwachsenenbildung München und Freising from Germany and the project coordinator organization, the Catholic Youth and Adult Education Association (KIFE) from Hungary. The aim of the project was not only to share best practices through learning activities, but also to develop innovative training material on the basis of the partner organizations' experiences. The result is this collection of methods.

Together with our partners, we have prepared this material because we believe in the usefulness and success of the methods described, and our experience over the years has shown that it is worthwhile to take care of our mental and spiritual well-being, to train the brain constantly and to maintain our physical condition in old age. The programme is in accordance with the mission of our partnership organizations, as we all share the idea of lifelong learning, that learning is necessary at any age, in any geographical location or in any life situation.

It is designed for people who already work or would like to work with older people, who are open to new methodologies and who believe that keeping their bodies and minds active, moving, being creative and meeting people from different generations can contribute to mental, spiritual and physical health.

The collection of methods consists of chapters that follow the same structure. Each chapter contains a general introduction to the methodology and its theoretical and methodological background. The introduction is followed by the training programme, which describes the main training criteria (training objectives, units, hours, conditions, etc.). The subsequent lesson plan gives a clear overview of the organization and didactic structure of the respective training modules. This is followed by detailed descriptions of the contents, methods and learning activities for each unit, a list of the required working materials and, if necessary, additional versions, resources and references.

Together with our partners, we hope that this manual will be a useful tool for professionals and carers working with older people to enrich their work and their activities, to help them with their methods, to broaden their range of possibilities and to increase or renew their motivation. In this way, we also want to contribute to sensitizing the older generation for the importance of maintaining their spiritual, mental and physical health.

Márta Zita Szücs, PhD

Project coordinator

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[3] Baltes P.B., Smith J., Staudinger U.M. (1992): Bölcsesség és a sikeres öregedés [Wisdom and successful aging], In: Czigler I. (szerk.): Túl a fiatalságon: megismerési folyamatok időskorban [Beyond youth: cognitive processes in old age]. Akadémiai Kiadó, 2000

CONTENTS

1. BASICS OF SENIOR DEVELOPMENT

Foto: https://pixabay.com/hu/photos/csapatmunka-csapat-t%c3%a1bla-kr%c3%a9ta-2499638/

KIFE:

Márta Zita Szücs, PhD

1.1. Introduction

"Older people are not all the same; they may be even less equal than people of any other age group. They have personal differences that are the fruit of a long life. One of our current problems is that society refuses to understand this and treats all seniors the same."

(Lily Pincus)

Active ageing is about ageing in a way that is not just about maintaining one's physical activity or staying in the labor market, but also about active participation in social, cultural and civic life. Active ageing aims at maintaining health, providing social participation and security, and preserving older people's autonomy and independence (WHO, 2002). There are different active ageing programmes in different countries to support learning in old age in the community, as a stimulating environment, regular and meaningful activity contributes to maintaining the health of older people.

However, when implementing mental, physical or intellectual activities and programmes for senior groups, it is important to be aware of the characteristics and specificities of ageing and to have knowledge of how groups, especially senior groups, work.

The aim of this chapter is to introduce the basic knowledge of senior development and the development of senior team leadership skills in the form of training. It is recommended for all those who work or would like to work with older people, who are open to learning about the specificities of older people and who feel a responsibility to improve the social acceptance of older people.

The module consists of two major units. In the first part, concepts related to ageing, the physical, psychological and mental characteristics of older people, and ways of achieving quality ageing are discussed. The second unit deals with the basics of group leadership and the specificities of older people's groups. It provides an overview of group roles, group dynamics, characteristics of older groups and ways of managing them.

Effective learning is facilitated through a variety of methods that favor group work. The training programme builds on the interactive presence of the group, drawing on prior knowledge and experience. It is designed for trainers working in groups. Only partially suitable for individual processing.

1.2. Training description

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1. The main elements of the training programme

1.1.	Title	**Basics of senior development**
1.2.	Target group	Persons over the age of 18 who are open to learn about the characteristics of the elderly and with this knowledge turn to and deal with them with empathy contributing to their social acceptance.
1.3.	Aim of the training	By completing the training, the participant will get to know the characteristics and peculiarities of the elderly and will be able to care openly, understandably with this age group and contribute to the fulfillment of the elderly person's life. By completing the training, the participants will be familiar with the topic of active ageing and the related international and national solutions and terminology.

2. Learning outcomes

2.1.	Knowledge: The participant becomes acquainted with international and national standards, basic concepts and theories. The participant learns about the characteristics of old age.
2.2.	Ability and skill: The participant will be able to use the acquired concepts clearly and unambiguously, he/she will be able to motivate him-/herself to acquire further knowledge. The participant will be able to systematize the acquired knowledge. The participant becomes able to form and lead a group of the elderly, taking into account their physical, cognitive and mental condition. The participant communicates with the elderly effectively in an appropriate and creative way and is able to make direct contact quickly.

2.3.	Attitudes and behavior:
	The empathic skills of the participant increase, he/she becomes able to affect the attitude of society to support active ageing.
	The participant will demonstrate socially responsible and active behaviour by supporting active ageing and by implementing prevention and integration.
	The understanding, tolerant attitude of the participant helps to develop positive community thinking, he/she is open-minded, accepting and helpful with the elderly.
	The participant seeks to communicate in a socially sensitive way.
2.4.	Responsibility and autonomy:
	The participant works with seniors independently and responsibly, takes into account the characteristics and special needs, communication styles and channels of the target group, and respects their individual rights and the internal processes of their communities.
	He/she always behaves responsibly in his/her communication with seniors and seeks to solve problems through assertive communication.
	He/she is open to continuous learning and self-reflection, recognizes the limits of his/her competence.

3. Conditions for joining the program

3.1.	Education	EQF qualification level 3
3.2.	Prerequisite knowledge and experience	-

4. Training duration

4.1.	Number of theoretical units	6
4.2.	Number of practical units	10
4.3.	Total number of units	16

5. Number of participants

5.1.	Maximum number of participants	20

6. Training form

6.1.	Form of the training	Group training

7. The curriculum modules

	Titles of the modules
7.1.	Concepts, standards and characteristics of ageing
7.2.	Basics of group leadership, characteristics of senior groups

7.1. Module

7.1.1.	Title	**Concepts, standards and characteristics of ageing**
7.1.2.	Aim of the module	By successfully completing the module, the participant becomes acquainted with international and national standards, basic concepts and theories related to the elderly. The participant learns, comprehends and uses the related concepts in a competent way.
7.1.3.	Content	- Strategies on ageing of the WHO, the European Union and Hungary - Related concepts of ageing - Opportunities for quality ageing

		- Physical, psychological and mental characteristics of ageing
		- The most common psychiatric diseases in old age
		- Mental health aspects of ageing
7.1.4.	Number of theoretical units	3
7.1.5.	Number of practical units	5
7.1.6.	Total number of units	8

7.2. Modul

7.2.1.	Title	**Basics of group leadership, characteristics of senior groups**
7.2.2.	Aim of the module	On successful completion of this unit, the participant will be familiar with the
		- the concept of a group,
		- group roles,
		- leadership and group dynamics,
		- types of groups,
		- characteristics of senior groups,
		- ways of leading senior groups.
		With this knowledge he/she will be able to organize and lead groups for older people.

7.2.3.	Content	The group, with focus on the senior group, group roles, group leadership and internal dynamics of the group. Exploring specific situations in senior groups.
7.2.4.	Number of theoretical units	3
7.2.5.	Number of practical units	5
7.2.6.	Total number of units	8

8. Description of the evaluation system used for participants' accomplishment

Prerequisite for completion of the training: participation in at least 80% of the classes and completion of a knowledge assessment test of at least 60%.

Participants will receive a certificate of attendance on completion of the training.

1.3. Lesson plan

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 1: Concepts, standards and characteristics of ageing (8 units)				
15 min	Ball game 1.4.1.	Get-to-know game	Getting to know each other better, acceptance, developing communication skills.	3-10 tennis balls or soft balls of similar size
30 min	Cocktail party 1.4.2.	Get-to-know game	Getting to know each other. Creating a positive atmosphere. Cooperation and teamwork.	Sheets (with the statements)
30 min	Motivations, expectations and fears 1.4.3.	Individual work, discussion	Understanding participants' motivations, expectations and fears about the training, reflection and alignment, getting to know each other better.	Flipchart with markers, 3 different colour post-it
15 min	Introduction 1.4.4.	Presentation	Getting to know the material, structure of the training, structure of the first day.	Laptop, projector, ppt (or flipchart)
15 min	Break			
30 min	Ageing society, EU strategy on ageing, WHO Active Ageing 1.4.5	Presentation	Developing a conceptual basis in the field of ageing. Getting to know the characteristics of ageing.	Laptop, projector, ppt, internet (interactive age tree)
20 min	Active ageing 1.4.6.	Individual work, discussion	Recalling, collecting and raising awareness of factors that promote activity in old age. New knowledge and existing knowledge of factors that promote activity in old age become systematic.	8 pictures, flipchart, post-it, pens, markers

40 min	My attitude towards ageing 1.4.7.	Individual work, group work, discussion	Raising awareness of personal attitudes towards ageing. Formulating and communicating positive values.	Flipchart, pens, sheets, markers, blu tack
60 min	Lunch break			
40 min	Physiological and psychological characteristics of ageing 1.4.8.	Presentation	Getting to know the physiological and psychological characteristics of ageing.	Laptop, projector, ppt, markers, pens, flipchart
25 min	Selection of featured images 1.4.9.	Group work	Exploring the emotional and mental aspects of relationships with older people.	Minimum 30 color pictures
25 min	Search for keywords 1.4.10.	Individual work, group work, discussion	Reviving the concepts of mental hygiene.	Post-it, markers, pens, pinboard
15 min	Break			
50 min	Mental hygiene and active ageing 1.4.11	Group work, presentation, discussion	New knowledge and existing knowledge become systematic, personal attitudes and mental health approaches to ageing are formed.	Laptop, projector, ppt, notepads, markers, pens
40 min	Evaluation exercise 1.4.12.	Final discussion	Global evaluation of the lessons learned and experiences gained.	-

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 2: Basics of group leadership, characteristics of senior groups (8 units)				
30 min	So here I am... and group experiences 1.4.13.	Warming up game, group work	Getting to know each other better, developing communication skills, reviving individual experiences of working in a group.	Table, nice cloth, small "inviting" objects
30 min	The group 1.4.14.	Discussion, presentation	The conceptual system of the group is built up, individual experiences become systematic.	Laptop, projector, ppt
30 min	Group experiences 1.4.15	Group work, individual work	Integrating personal group experiences into the new knowledge system.	Paper, pens
15 min	Break			
20 min	Group dynamics 1.4.16.	Presentation	Getting to know the notions and concepts of group dynamics.	Laptop, projector, ppt
70 min	Group roles 1.4.17.	Role play	Recognizing and learning how to deal with different group roles. Awareness and mastery of group communication and conversation techniques.	Animal illustration for each participant, role cards and cards with different observation aspects for those who do not take a role, pen and paper for observers, video camera if possible
15 min	Break			
30 min	Group types, group norms, self-awareness wheel, Johari window 1.4.18	Presentation	Knowledge about the group becomes more precise and deeper, the toolbox for self-awareness development is expanded, self-awareness skills are developed.	Laptop, projector, ppt

30 min	My Johari window 1.4.19.	Individual work	Learning a self-development method.	Johari window for all participants
30 min	Characteristics of senior groups 1.4.20	Presentation, discussion.	Knowledge about older groups is deepened and systematized.	Laptop, projector, ppt
15 min	Break			
30 min	Recruitment plan 1.4.21.	Group work	Awareness of the characteristics of senior groups, the needs of seniors and the application of relevant knowledge.	Flipchart, markers, pens, recruitment plan for each group
25 min	Leading groups of older people 1.4.22.	Presentation, discussion	Getting to know functioning conditions of elderly groups, qualities and methods of a good group leader.	Laptop, projector, ppt
20 min	Measuring the activity of participants 1.4.23.	Individual work	Understanding group members' behavior and body language in relation to activity levels.	Lists for all participants
15 min	Traffic light 1.4.24.	Feedback	Global evaluation of lessons learned and experiences gained.	Yellow, red and green cards, questions

1.4. Tool templates

1.4.1. Ball game

Module: Concepts, standards and characteristics of ageing

Type of method: Get-to-know game

Level of difficulty: easy, medium difficult

Aim: Getting to know each other better, acceptance, developing communication skills.

Ideal number of participants: 20

Duration: 15 min

Description:

The group forms a circle. The trainer throws a ball to someone who passes it to another participant and so on until everyone has had the ball. In the first round, the person who throws the ball says his/her name, in the second round the thrower says his/her name and the name of the person he/she is going to throw the ball to. In the third round, everyone says the name of the person who gave them the ball, their own name, and the name of the person they are throwing it to.

Everyone should pay attention to the sequence of throws, especially who gave them the ball and who they threw it to. The ball is thrown only after eye contact has been made with the "receiving" player.

Make sure that all participants take their turn (e.g. if someone already has had the ball, he/she lowers his/her head). Once the game is going smoothly and well, you can speed up the pace of the game.

Variation:

1. Use a differently coloured ball to reverse the direction of play.

2. The person with the ball names their favorite food, animal, etc.

Material: 3-10 tennis ball (or similar size)

Source: https://kathaz.hu/wp-content/uploads/2018/09/Treningkonyv.pdf (Date of downloading: 2021.05.31.)

1.4.2. Cocktail party

Module: Concepts, standards and characteristics of ageing

Type of method: Get-to-know game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other. Creating a positive atmosphere. Cooperation and teamwork.

Ideal number of participants: 20

Duration: 30 min

Description:

First the group leader tells a story: Imagine we are on the beach in Hawaii one evening and we are invited to a cocktail party. Everyone is walking around with a cocktail glass in hand, talking. We should try to talk to everyone.

Everyone has a piece of paper with some statements. The task is to find two or three people for whom the statements on the sheet are true (e.g. plays an instrument, hates spinach, has a pet, etc.). (20 minutes)

Participants then walk around, talk to everyone for a while and try to find three people for whom the statements are true. It is important to interview as many people as possible.

After talking and finding the right people, the participants share their experiences with each other. (10 minutes)

Additional information: specific questions can be added to the sentences (e.g. How many years have you been working with older people, are you currently a member of a group, etc.).

Material: Sheets with specific statements, pens

Source: https://www.icebreakers.ws/large-group/did-you-know-bingo.html, KIFE own training material

1.4.3. Motivation, expectations and fears

Module: Concepts, standards and characteristics of ageing

Type of method: Individual work, discussion

Level of difficulty: easy, medium, difficult

Aim: Understanding participants' motivations, expectations and fears about the training, reflection and alignment, getting to know each other better.

Ideal number of participants: 20

Duration: 30 min

Description:

First, the group leader draws a parcel, a car and a garbage can on flipchart paper. First question about the parcel: What do you bring with you? Why did you come? Second question about the car: What do you want to take with you from the course? What do you want to learn? Last question about the garbage can: What do you not want to happen? What are your fears?

Individual work: Everyone is given three differently coloured post-its on which they write their own answers to each question. (10 minutes)

Sharing: Everyone puts their post-its in the appropriate place and tells about their previous experiences, their expectations and their fears. (10 minutes)

Summary: After sharing the results, the trainer summarizes the shared preliminary experiences, the level of enthusiasm, expectations and fears of the group members. He/she compares the prepared training topics with the participants' expectations and gives feedback on fears. After this training session, everyone feels safe and cared for, as everyone knows that the training programme is oriented towards their expectations, their fears are known and dispelled. (10 minutes)

The trainer must be aware of the guidelines and requests and respond to them at the end of the module to conclude the training and determine whether the goals set have been met. In this way a participant-centered training environment is created.

Material: Flipchart with markers, three differently coloured post-its

Source: Jim Vidakovich: Training in motion – Map of learning expectations

1.4.4. Introduction

Module: Concepts, standards and characteristics of ageing

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Getting to know the material, structure of the training, structure of the first day.

Ideal number of participants: 20

Duration: 15 min

Description:

The group leader will present the structure of the module according to the lesson plan, summarizing the main objectives and the content of each unit in a few sentences.

He then presents the structure of Day 1:

Morning: Ageing society; EU strategy on ageing; WHO Active Ageing; My attitude towards ageing

Afternoon: Physiological and psychological aspects of ageing; Psychiatric diseases most frequently encountered in old age; Mental health and active ageing

Material: Laptop, projector, ppt (or flipchart)

Source: KIFE

1.4.5. Ageing society, The EU Ageing Strategy, WHO Active Ageing

Module: Concepts, standards and characteristics of ageing

Type of method: Presentation

Level of difficulty: easy, **medium,** difficult

Aim: Developing a conceptual basis in the field of ageing. Getting to know the characteristics of ageing.

Ideal number of participants: 20

Duration: 30 min

Description:

Ageing society

The method used for the forward calculation is the cohort component or also known as the component method. It takes into account the basic components of population change: births, deaths and international migration. The population structure is based on the structure of the population at the time of the population projection, i.e. the number and age of men and women. The initial population is increased by live births and reduced by deaths; similarly, immigrants increase the population and emigrants reduce it.

The steady decline of the Hungarian population is taking place in parallel with the ageing of the population: In Hungary, the number of people aged 65+ was 1.4 million in the early 1990s, rising to over 1.5 million in 2001 and reaching 1.7 million in 2013. By 2060, the combined effects of the aforementioned age bulge, low birth rates and rising mortality are expected to bring the total to 2.4 million, with the population share reaching 30 per cent. The low variant projects 2.1 million people in this age group by 2060 (with a population share of 30 per cent), while the high variant projects 2.6 million and a population share of 31 per cent. This implies a significant increase in the proportion of older people in society, which will increasingly challenge the working-age population. It is therefore certain that there will be an increasing need for effective social actors involved in care, alongside public care systems.

An interactive age tree makes it possible to monitor the ageing process: https://www.ksh.hu/interaktiv/korfak/orszag.html

This process affects several important areas at the same time: the sustainability of the economic system, the social care system and the capacity of the health care system.

The EU strategy on ageing

WHO: The number of people aged 60 and over in the world will increase from 900 million to 2 billion between 2015 and 2050.

1998 OECD: Active ageing concept and definition: "enabling older people to remain as active as possible in society and the economy. This means that they should have the freedom to choose how to spend their leisure time: studying, working, resting or receiving care and assistance."

2002 WHO: Active ageing is a process that provides older people with opportunities for health, community and security, ensuring a lifelong quality of life. This process enables all persons to remain in the best possible state of psychological, physical and mental ability throughout their lives; individuals can participate in society to the best of their ability in old age, while ensuring that they are safe, protected and cared for.

Material: Laptop, projector, ppt, internet (interactive age tree)

Source: KIFE Senior research, KSH data, Idősügyi referens képzés tananyag (Családbarát Magyarország)

http://egyutt-a-tudasert.kife.hu/sites/default/files/idosen_is_aktivan_-_kutatasi_zarojelentes_honlapra.pdf

1.4.6. Active ageing

Module: Concepts, standards and characteristics of ageing

Type of method: Individual work, discussion

Level of difficulty: easy, medium, difficult

Aim: Recalling, collecting and raising awareness of factors that promote activity in old age. New knowledge and existing knowledge of factors that promote activity in old age become systematic.

Ideal number of participants: 20

Duration: 20 min

Description:

The group leader places pictures on the pinboard to illustrate the types of activities that promote activity in old age:

- active social life, community relations
- lifelong learning
- healthy diet, good nutrition
- play, development of cognitive skills
- regular physical activity
- disease prevention, health monitoring
- stress management, relaxation
- quality sleep

The participants are then asked to think about and write down the things and activities that promote activity in old age.

They then discuss what each person has written, formulate the most useful headings and write them next to the pictures.

They then write types of activity on post-its and place them under the heading and picture.

Material: 8 pictures, flipchart, post-its, pens, markers

Source: Idősügyi referens képzés tananyag (Családbarát Magyarország)

1.4.7. My attitude towards ageing

Module: Concepts, standards and characteristics of ageing

Type of method: Individual work, group work, discussion

Level of difficulty: easy, medium, difficult

Aim: Raising awareness of personal attitudes towards ageing. Formulating and communicating positive values.

Ideal number of participants: 20

Duration: 40 min

Description:

Individual work: The group leader asks the group members to reflect about:

- What was your attitude towards ageing and older people when you were a child, a young person and now?

- Has this relationship changed, and if so, in which way?

- Draw (even if only with stick figures) how you see or feel your relationship with the elderly.

Group work: Observe which factors have had the most influence on the development of your relationship with the elderly.

Discussion with the whole group: What are the elements that determine our personal relationship with older people and ageing? The group draws a mind map based on the individual experiences of the group members and draws up a map of ideas using the following main concepts:

- Our own family experiences: e.g. how we saw the elderly in our family, how they experienced/are experiencing their ageing process.

- Our world view: our individual, inner approach to human existence and life.

- Positive and negative examples of 'old age': examples of older people we have met outside the family.

- Social attitudes towards older people: social perceptions of older people, stereotypes about older people.

- Elements of the surrounding culture: social and cultural values and norms.

Integration of individual attitudes into the curriculum: Everyone should place their own picture on the flipchart in the most appropriate place. Briefly explain why.

Conclusion: Our image of older people changes, it can be influenced and shaped; our own readiness for old age is a determining factor in how we ourselves will grow older.

Material: Flipchart, pens, sheets, markers, blu tack

Source: Idősügyi referens képzés tananyag (Családbarát Magyarország)

1.4.8. Physiological and psychological characteristics of ageing, psychiatric diseases in old age

Module: Concepts, standards and characteristics of ageing

Type of method: Presentation

Level of difficulty: easy, **medium,** difficult

Aim: Getting to know the physiological and psychological characteristics of ageing.

Ideal number of participants: 20

Duration: 40 min

Description:

Definition of old age (according to WHO):

Middle age: 45-59, ageing people: 60-74, old people: 75-90, very old people: over 90

Age types:

Chronological age: number of years of life

Biological age: age according to physical condition

Sociological age: functioning in a social environment

Psychological age: subjective experience of ageing

Physiological characteristics of old age:

As age increases, it becomes increasingly difficult to formulate general laws.

a) Influencing factors:

- physical abilities

- environmental impacts

- social situation

- events experienced in the individual's life

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- ways of coping

- habits that are harmful to health

b) The ageing body becomes more fragile:

- more difficult to adapt to environmental changes

- reduced performance

- fragile balance between organ systems

- reduced capacity of organ systems

c) Key physiological changes and their consequences:

changes in body composition □ osteoporosis, muscle atrophy, obesity, general weakness

reduced insulin sensitivity □ diabetes

atherosclerosis □ vascular diseases, heart attacks, brain events

musculoskeletal stenosis □ musculoskeletal diseases

persistent environmental pollution (smoke) □ lung disease

loss of brain mass, nervous system breakdown □ neurological and mental disorders

d) Psychological characteristics of old age:

Stages of identity development: Mature adulthood (stage VIII) (based on Erikson)

As we get older, our productivity decreases and we start to discover life from the perspective of a retired person. It is during this period that we take stock of our achievements, so the final developmental task is to look back. In retrospect, if we see our life as successful, we develop a sense of integrity of self, whereas if we do not see what we have done as productive and that we have not achieved our life goals, we become dissatisfied and despairing, which can often lead to depression. (This stage can occur regardless of age if the individual feels that their life is coming to an end, e.g. if they are diagnosed with a terminal illness).

Difficulties	Successful ageing
Health deterioration	Health promotion
Inadequate diet	Conscious diet
Sedentary lifestyle	Regular physical exercise
Loneliness, shrinking living space	Cultivating relationships
Poor environment	Conscious preparation for less work and retirement
Lack of activity	Search for activity
Reduction of autonomy	Social activities
Role confusion	Developing empathy
Decline in performance	Lifelong learning

e) The most common psychiatric disorders in old age:

Dementia: an above-normal decline in mental abilities, some degree of mental decline (mild, moderate, severe).

How to delay it: not doing everything for the sick elderly, helping them to feel important, positive reinforcement, community involvement, pulling them out of isolation, organizing group activities

Alzheimer's disease: one of the most common types of dementia, which develops as a result of an irreversible process of brain cell death

How to delay it: with medication to slow down the process

Depression in old age: mood disorders, lack of motivation, bitterness, sleep disturbance, anxiety

Way out: movement therapy, music therapy, revitalizing social and peer relationships

Discussion: Group members who have personal experiences of a psychiatric illness in old age tell about their most negative and most positive experiences.

Material: Laptop, projector, ppt, markers, pens, flipchart

Source: Rettegi Zsolt: Senior képzés tananyag (KIFE saját képzési anyaga), Idősügyi referens képzés tananyag (Családbarát Magyarország)

1.4.9. Selection of featured images

Module: Concepts, standards and characteristics of ageing

Type of method: Group work

Level of difficulty: easy, **medium,** difficult

Aim: Exploring the emotional and mental aspects of one's relationship with older people.

Ideal number of participants: 20

Duration: 25 min

Description:

The group leader spreads out a set of pictures on the table and each group member chooses the one that they feel is most representative of their relationship with older people.

After the group members have chosen the pictures, they take turns in telling why they chose that particular picture and why they think it is characteristic?

Material: Minimum 30 color pictures

Source: https://demoblog.hu/elmenypedagogia-blog/bejelentkezo-kor/

1.4.10. Search for keywords

Module: Concepts, standards and characteristics of ageing

Type of method: Individual work, group work, discussion

Level of difficulty: easy, **medium,** difficult

Aim: Reviving the concepts of mental hygiene.

Ideal number of participants: 20

Duration: 25 min

Description:

Individual work: The group leader asks the group members to write at least 3 things or activities that fall under the concept of mental hygiene on post-its and pin them on the board.

Group work: The group members look at the slips of paper on the board and arrange them in a system of mental health protection at the individual and societal levels.

Discussion: The group leader asks what the individual participants do to protect their own mental health and then they discuss what they have heard.

Material: Post-its, markers, pens, pinboard

Source: Idősügyi referens képzés tananyag (Családbarát Magyarország)

1.4.11. Mental hygiene and active ageing

Module: Concepts, standards and characteristics of ageing

Type of method: Group work, presentation, discussion

Level of difficulty: easy, **medium,** difficult

Aim: New knowledge and existing knowledge become systematic, personal attitudes and mental health approaches to ageing are formed.

Ideal number of participants: 20

Duration: 50 min

Description:

The concept of mental health (Tomcsányi 2003):

- inner process of balance and consequent behavior with a positive attitude towards life

- a state of equilibrium (despite difficulties)

- dynamic reality (maintaining it is a continuous task)

The elements that operate and maintain mental health:

- personality factors

- environmental factors

- perceived elements beyond the environment

The aim of mental hygiene (MH):

- individual development, maintenance and promotion of mental health

- supporting the healthy functioning of society

The concept of MH

There is no single definition of mental hygiene, there are several approaches to its definition.

According to Béla Buda (2000, p.6), MH is:

„an interdisciplinary approach to the prevention options of mental disorders and the development of healthy psychological processes and interpersonal interactions, and a social practice aimed at mobilizing and changing institutions, organizations, groups of people who feel themselves healthy".

According to Tomcsányi (2009):

Mental hygiene is an action science

- finding a meaningful life

- relational orientation, productivity, creation

- empowerment (exploring self-help potential)

- prioritizing self-help organizations

- cooperative skills

- skills arising from an attitude of non-directive guidance (Rogers)

- characterizing result-oriented project building skills

The role of MH:

- According to Rogers: "In terms of potential, the person who can best understand and change the client is the client himself." (Mearns, 1996) the MH's task is to establish the conditions to do so

- Transforming societal and individual attitudes towards ageing from a deficit model to a development model.

- Fulfillment of basic emotional needs, like:

- Acceptance

- Understanding

- Emotional safety

- Appreciation

- Personal attention

- Uniqueness

- Love and help (two-way)

- Community: Connecting with others is a sustaining and regulating force

- Health and economic prosperity

The main tools of MH:

- Strengthening healthy behavior

- Developing natural ways of functioning

- Preventive strategies

- Supporting self-help, self-organizing processes

Levels of prevention:

- Primary: preventing risk factors, protecting and promoting health

- Secondary: early detection of disease onset and early intervention/treatment

- Tertiary: effective treatment of established diseases, prevention of deterioration, restoration of health through rehabilitation

MH and preparing for ageing:

Preparing for ageing is one of the most important preventive tools in mental health care for older people.

Tasks:

- Acceptance of ageing

- Shifting self-evaluation from external to internal factors

- Letting go of roles that can no longer be fulfilled, consciously living out roles that last until death

- Coping with loneliness (meaningful activities, socializing)

- Processing of losses

- Experiencing transcendental orientation

- Preparedness for the passing

- Positive coping skills

Discussion: The group leader asks the group members to write down their own primary prevention plan on a notepad and then discuss these plans.

Material: Laptop, projector, ppt, notepads, markers, pens

Source: Idősügyi referens képzés tananyag (Családbarát Magyarország)

1.4.12. Evaluation exercise

Module: Concepts, standards and characteristics of ageing

Type of method: Final discussion

Level of difficulty: easy, medium, difficult

Aim: Global evaluation of the lessons learned and experiences gained.

Ideal number of participants: 20

Duration: 40 min

Description:

Everyone is asked to reflect on the day (the training material, how it was presented, the group, their own participation) and then briefly share what they will take away with them and what they have found most memorable about the day.

Source: KIFE

1.4.13. So here I am... and group experiences

Module: Basics of group leadership, characteristics of senior groups

Type of method: Warm-up game, group work

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other better, developing communication skills, reviving individual experiences of working in a group.

Ideal number of participants: 20

Duration: 30 min

Description:

The group leader arranges objects (key, marble, pebble, scarf, pen, notebook, small figures, etc.) in the middle of a nice cloth. Place more objects than the number of people in the group, so that everyone can choose what appeals to them.

Using the selected object, the participant explains why the object appealed to him/her, how he/she arrived this morning, how they feel.

Afterwards, the group members who have chosen similar objects form groups of 3-4 people. Their task is to share a very positive experience of working in a group, then discuss and write down what they had in common.

In the plenum, the findings of the small groups are discussed.

Material: Table, nice cloth, small "inviting" objects

Source: KIFE

1.4.14. The group

Module: Basics of group leadership, characteristics of senior groups

Type of method: Discussion, presentation

Level of difficulty: easy, medium, difficult

Aim: The conceptual system of the group is built up, individual experiences become systematic.

Ideal number of participants: 20

Duration: 30 min

Description:

Discussion: The group leader starts the discussion with questions such as:

-   Would you call any random group of people a "group"?

-   What connects the members of the group? - What are the characteristics/criteria of a group?

Participants discuss the characteristics, features and types of a group, based on the following criteria:

-   There are sections within the group

-   There is a link between the parts

Possible answers:

-   Contact of at least 3 people

-   There is an organizing principle, a goal, according to which a group is created

-   Regular contact and/or interaction

-   Impact on each other

-   Sharing the team spirit

-   Contact for a purpose (common task, interest)

- Seeing the contact as useful

- Working together to achieve common goals

- Connected through social contacts

- Sharing norms and values that influence the way they think and behave

- Defining themselves as a group.

Knowledge transfer with powerpoint:

Introduction:

A group leader needs to be able to balance three things: A group's meaningful theme, ensuring the personal relevance of group members and the effective functioning of the group beyond the simple coexistence of individuals. This triple balance requires three main areas of knowledge from the group leader:

• Content knowledge that determines the purpose of the group.

• Knowledge of the personal reality of the individuals who make up the group, which helps to understand and motivate the ageing person (Day 1).

• Knowledge of the functional characteristics of groups - beyond individual behavior - necessary for the Senior Group Leader to consciously manage the group process, or at least to be able to identify the cause of a phenomenon based on the knowledge of the laws of group functioning.

In the context of this unit, the first and third topics coincide, since the content knowledge part contains the characteristics of group functioning.

The concept of a group:

3 or more interacting individuals who influence each other, the members are psychologically bound to each other in terms of interrelated interests.

The main features of support system groupings are:

• The individual is treated as a distinct individual

• The group members are interested in each other

• They speak a common language

• There are open expectations

• Both reward and punishment work

Groups can be formed through: conscious planning, organization or spontaneous efforts

How the groups work:

-There is no constant feature (there are different elements over time) so the leadership tasks differ at different stages of the group's operation

In terms of group functioning there are:

• Open-ended groups: do not set themselves a "time limit", the number of times they meet. The achievement of their goal is linked to an ethical standard, a specific activity, and as long as this goal is met, the group continues to function (e.g. self-help groups, community initiatives)

• Closed-ended groups: aim to implement a project with a specific number of meetings, e.g. "this group will meet 10 times".

The five stages of group development:

It primarily describes the functioning of closed-ended groups, but the developmental phases and their recurrent cyclical appearance can also be detected in the functioning of open-ended groups.

1st stage: Forming, shaping - period of orientation

Main features: Members look to the leader for guidance

Characteristics of members:

• Reticence, fumbling • Observing each other • Hiding real feelings • Secret love-hate relationships • Try to define their place in the group and the goals and tasks ahead • They look to the leader for leadership

Tasks of the leader:

• Helping people to integrate by providing orientation and support

• Creating formal and informal opportunities to get to know each other

• Discuss operational framework and conditions

• Clarifying common objectives

• Identification of tasks

• Getting to know the resources you can use

2ⁿᵈ stage: Polarization and conflicts (storming): Structuring

Main features: Active, proactive group members attack the leader and take the initiative to organize the group.

Characteristics of members:

• Polarization of opinions • Interpersonal conflicts • Emotional storms, arguments • 2 poles are common within the group • Powerful battle for leadership • Criticize the team leader and the circumstances

Tasks of the leader:

• High emotional intelligence

• Mediation in constructive conflict resolution

• Encouraging the sharing of opinions

• Encouraging members to develop common standards

• Stimulating the development of decision-making techniques

• Organizing team-building training

3ʳᵈ stage: Sorting and consolidation (norming): Working phase

Main features: Members become independent, take part in group work.

Characteristics of members:

• Forging into a real group • New roles and norms • Increasing activity, more personal information • Open exchange of views • Facing problems • Commitment to goals, expectations and team members • Do not require ongoing management assistance

Tasks of the leader:

• Promoting standardization

• Creating an open atmosphere, encouraging members to give feedback

• Contributing to the release and acceptance of tensions

• Providing information and resources needed to solve tasks

• Bringing critical issues to the surface

• Dealing with destructive members

• Letting go of the central role of team leadership

4th stage: Productivity and development (performing): Performance, demonstration of results

Main features: Emotional highlight, the group feels a sense of togetherness and joy

Characteristics of members:

• Open communication • Appropriate use of resources within the group • Creative problem solving • Flexible allocation of leader functions • The focus is on performance and cultivating relationships • Group identity is formed • They become a successful social unit

Tasks of the leader:

• Sharing the leadership role

• Moving into the background

• Providing consultations

• Offering your own ideas

• Providing individual development opportunities

• Setting challenging goals

• Offering support

5th stage: Mourning / disbanding / transformation (adjourning)

Main features: In the disillusionment phase, members try to keep as much emotional distance as possible. The formulation of goals may be revisited OR the need to process the group's achievements and stories may arise. Re-organisation requires understanding and acceptance.

Characteristics of members:

• They have achieved their goals, no chance of renewal • Interdependence is reduced in the group structure • Typical withdrawal of emotions • Evaluation of experiences • They see the development of the group as a whole, the results of their own performance

Tasks of the leader:

• Notification of the disbanding of the group

• Help with adaptation

• Facilitating detachment

• Release of group ties

• Facilitating the "farewell ceremony"

• Accept feedback

• Appreciation of the group

Material: Laptop, projector, ppt

Source: Meredith Belbin (2015): A Team, avagy az együttműködő csoport. EDGE 2000 Kft, Budapest.

Rudas János (2016): Csoportdinamika – kezdőknek, haladóknak, kívülállóknak. Oriold és Társai Kiadó, Budapest.

1.4.15. Group experiences

Module: Basics of group leadership, characteristics of senior groups

Type of method: Group work, individual work

Level of difficulty: easy, medium, difficult

Aim: Integrating personal group experiences into the new knowledge system.

Ideal number of participants: 20

Duration: 30 min

Description:

Individual work:

1. The participants make a list of the personal (family) and social (sport, social, cultural, national, etc.) groups of which they are members.

2. Then they think about which social group they consider most important in their lives at the moment.

3. They relive a group experience where a group went through a full group development cycle.

Group work:

In small groups of 3-4 people, the group members share the group experiences they have reflected on individually. Their task is to process and interpret the individual group experiences of tasks 2 and 3 using the concepts of the knowledge material by asking the following questions:

ad 2. Why do you consider your priority group to be the most important for you? Which is the most important determining factor?

ad 3. How did you experience the last stage of the group development? What might have been the reason for the break-up of the group? How did the group leader handle the situation? What did you think of his attitude?

Back in the plenum participants share their experiences:

ad 2. For the groups considered most important, the most relevant factor for each group member is discussed (purpose, relationship, usefulness, team spirit, values).

ad 3. Regarding the group stages and the role of the leader, the question is when the break-up of the group was felt less or very painful and what role the group leader's situation management might have played.

Material: Paper, pens

Source: KIFE

1.4.16. Group dynamics

Module: Basics of group leadership, characteristics of senior groups

Type of method: Presentation

Level of difficulty: easy, **medium,** difficult

Aim: Getting to know the notions and concepts of group dynamics.

Ideal number of participants: 20

Duration: 20 min

Description:

Functional factors of group dynamics:

1. Cohesion capacity

Group cohesion capacity is the effect to which group members consider the existence of the group to be in their mutual interest.

Group cohesion refers to the processes that keep members of a group connected.

The level of cohesion capacity depends - among other things - on the extent to which members feel ownership of the group's goals, sympathy with each other and motivation to stay in the group.

This is a very important point because it has a big impact on efficiency.

High cohesion capacity: unity, interactivity, positive emotions, ability to keep up with progress.

Low cohesion capacity: negative feelings, more problems, low productivity.

Sources of cohesion capacity: group size, effectively managed diversity, group identity and healthy competition, success.

Outcome: high participation, consistency, focus on group goals.

2. Relationships between group members - Roles

Group members are related to each other, their role (or socioemotional role) can be defined by their behavioral, cooperative and interactional efforts.

Group roles:

The dynamic group structure determines the behavior of individuals within a group, especially with regard to their relationships with each other.

Group roles develop when reciprocity between people is established and the process of group organization begins.

The roles presented appear in all groups and are developed independently of the formal structure of the group.

Leader

• The current leader of the group, a role which may be filled from time to time by others in the group.

• The frequent phenomenon of indirect selection or personal ambition can lead to the development of Alpha, in which Alpha emerges as the permanent leader of the group (in most cases the informal leader).

• It is also possible for formal and dynamic roles to be the same (e.g. the formal leader of the group is indeed the Alpha dynamic role in the group).

Three manifestations of the Alpha role:

• Group-oriented: Alpha represents the interests of the group

• Narcissistic: Alpha leads the others to impose their own ideas, but does not submit to the needs of the group

• Hero: Alpha is the leader who has the sympathy of the others, his aggressive (decisive) style fascinates the group members, even if the circumstances are against him.

Supporter

• He/she represents the "professional/subject knowledge" that is of interest to the group.

• Support for the team leader. He/she has to fight for recognition.

• Initiator of external (network) contacts along the "professional" functioning of the group.

• As the group develops, he/she often takes on an Alpha-role, which he/she leaves from time to time. He/she rarely takes on a definitive Alpha-role, preferring to find a "second fiddle" role for him-/herself.

• Alpha requires the role of Beta, but it is important for Alpha that Beta does not become its competitor.

Opposition

• Emerging opposition to the current leader.

• The change from Alpha to Omega may be due to the excessive assumption of the opposition role, which is a frequent object of scapegoating.

• Since the underlying goal of Omega is in most cases the role of Alpha, it achieves or even fights for it in some cases. There are two possible ways of doing this, winning Beta for itself, or winning Gamma for the role of supporting Beta.

It also takes three manifestations:

- Stubborn ω: heroic action that calls for a retreat every time

- Denialist Omega: fearful, ambivalent and hesitant

- Naughty Omega: weak, prankster

Drifting

The drifting "crowd", the "plebs". It essentially moves in the direction determined by the current leadership of the group.

Functional roles

A functional group role defines the purpose of an individual's behavior within the group, primarily in terms of task performance, as opposed to dynamic group roles, which show the energy and willpower with which a person represents a given goal.

Belbin team roles:

Company builder: Balanced, controlled behavior, practical, good organizer, hard-working but inflexible, does not like new things.

President: Balanced, confident, dominant, outgoing, but also moderately creative and intelligent.

Stimulant: Restless, dominant and open, struggling against inability and inefficiency, but also impatient, aggressive.

Seedling (Idea generator): Dominant, introverted, creative, imaginative, highly skilled, but also in the clouds, not concerned with details and formalities.

Source explorer: Balanced, dominant, open, communicative, well-informed, likes challenges, but can lose interest after initial enthusiasm.

Situation assessor: Balanced, open-minded, reflective, demands serious knowledge and insight but under-motivated to act, uninspiring.

Team player: Balanced, open-minded, cooperative, sociable, sensitive, strengthens team spirit, but indecisive.

Implementer: Restless, anxious, introverted, meticulous, never leaves anything unfinished, but worries about trifles, cannot let go.

Leading tasks related to group roles:

In terms of dynamic group roles:

- Winning the "A" role

- Abandoning the role of "A" temporarily but retaining the overall "A" for group time

- At the end of the groups in the role of "A".

In terms of functional group roles:

- Facilitate the functioning of all group roles for the success of the group

- Filling uncommitted/non-appearing group roles

- Conscious perception of group roles and reacting to situations created by group roles in order to make the group function effectively (not equal to power).

Material: Laptop, projector, ppt

Source: Meredith Belbin (2015): A Team, avagy az együttműködő csoport. EDGE 2000 Kft, Budapest.

Rudas János (2016): Csoportdinamika – kezdőknek, haladóknak, kívülállóknak. Oriold és Társai Kiadó, Budapest

1.4.17. Group roles

Module: Basics of group leadership, characteristics of senior groups

Type of method: Role play

Level of difficulty: easy, **medium,** difficult

Aim: Recognizing and learning how to deal with different group roles. Awareness and mastery of group communication and conversation techniques.

Ideal number of participants: 20

Duration: 70 min: 30 min (conversation), 40 min (evaluation)

Description:

Conversation: The group leader appoints someone to lead the discussion and asks him/her to prepare a specific topic or a topic of his/her choice. He asks the other participants to choose a role: they draw animal cards indicating the roles they have to play. The others will be observers and will have to follow the group discussion from different points of view. The group discussion is followed by an evaluation.

Evaluation: The moderator explains:

- in his/her opinion how the conversation went

- what roles he/she perceived from others

- how he/she tried to deal with the perceived roles.

The role players tell:

- what the role was like for them,

- how they managed to implement the instructions.

The observers comment on:

- how they experienced the conversation from the outside

- if their point of view prevailed

- they hold up a mirror to the players.

When resolving problematic situations, it is worthwhile to bring up and share similar problematic experiences; possibly suggest solutions.

Additional note:

We prefer to play with a "talented" team with good intellectual ability.

Consult the leader on the choice of topic.

Take care not to damage anyone's self-esteem.

The example of the conversation can be used as a basis for generalizing conversation management techniques.

Role cards

1.   You are invited to a group session where you play the role of the group leader. Choose a topic that you would like to talk about with others or that you can support with a task or game. Build the group session in your mind! You are responsible for conducting the discussion, conveying the message of the session to the participants, while also listening to the participants. Prepare - if necessary - the materials and tools! Session duration: minimum 20 min, maximum 45 min.

2.   You are invited to a group session where you play the role of the debating participant. As much as possible, argue with the leader and other participants! Have deep convictions, stick to your own ideas, but in some cases be persuadable! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

3.   You are invited to a group session where you play the role of the omniscient participant. If possible, constantly prove that you know everything, have an opinion on everything and it's usually the best one! You've read up on the subject in several places and you have some extra, confusing questions for the leader. Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

4.   You are invited to a group session where you play the role of a speaking participant. If possible, keep talking to the leader or a member of the group, sometimes even making comments yourself! Disturb the training session with constant interruptions and noise! Once you rise to speak, it's hard to stop you! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

5.   You are invited to a group session where you play the role of the refusing participant. Reject as much as possible any initiative, find fault with everything, just find it difficult to be involved in the group, in the topic! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

6.   You are invited to a group session where you play the role of the indifferent participant. If possible, be completely passive, do not express any emotion, participate in the group without any interest! Act cold with the participants, the leader and the subject! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

7.   You are invited to a group session where you play the role of the questioner. If possible, ask questions about everything, ask for more information, ask the leader, ask other participants! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

8.   You are invited to a group session where you play the role of the respectful participant. As much as possible, be generous in everything you do, demanding respect from both the leader and the participants! Be very proud of yourself! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

9.   You are invited to a group session where you play the role of a positive participant. Always be calm and balanced as much as possible! Make a positive impact, take an interest in the topic and the participants! Your comments should be smart, forward-looking! Session duration: minimum 20 min, maximum 45 min. During this time, your role should become clear to both the leader and the other participants. Pay attention to your verbal and non-verbal communication!

Variation:

(1) Predict successful interviewing techniques and test their implementation (deductive method); you can also give the moderator a card containing conversational leadership techniques.

An extra criterion in the evaluation will be the moderator's use of successful conversational leadership techniques.

(2) The animal illustration is not given to the participants in advance, but only during the evaluation. On the basis of the illustrations distributed, first the discussion leader "guesses" the cast, then the other participants.

Material: Animal illustration for each participant, role cards and cards with different observation aspects for those who do not take a role, pen and paper for observers, video camera if possible

Source: Talentum Alapítvány

1.4.18. Group types, group norms, self-awareness wheel, Johari window

Module: Basics of group leadership, characteristics of senior groups

Type of method: Presentation

Level of difficulty: easy, medium**,** difficult

Aim: Knowledge about the group becomes more precise and deeper, the toolbox for self-awareness development is expanded, self-awareness skills are developed.

Ideal number of participants: 20 (3-4 people in small groups)

Duration: 30 min

Description:

Group types:

1. Leaders group: made up of the leader and his/her direct staff - formal organizational groups.

2. Task group: made up of people who work together to carry out a specific task or activity.

3. Interest group (coalition): organized by those who work together to achieve goals that are important to them all.

Other categorisations:

1. Own group: of which we are members

2. Foreign group: the others

3. Reference group: to which we want to belong but are not yet members

4. Primary group: small groups that we are mostly born into, such as family. Members participate with their whole personality: emotionally coloured.

5. Secondary group: made-up group, organizations, e.g.: college. The larger the group, the more it is likely to include smaller groups of friends.

6. Formal group: there are written operating rules

7. Informal group: defined by personal relationships, sympathy, common interests and their representation, e.g.: group of friends.

Group norms:

Rules that prescribe the behavior of group members and are accepted by all. Norms can define expected patterns of behavior, but they can also describe forms of behavior that the group will not tolerate.

These may be based on moral values, written or unwritten organizational rules, previous group norms, views of a group member, regularities that evolved in the group formation.

The rules becoming the norm are those that:

- ensure the survival of the group,

- predict the future behavior of individual group members,

- reduce discomfort between group members,

- reflect the values that distinguish the group from others.

The norms can be:

Performance norms: expectations of how a job or task should be done (this can sometimes be negative: it encourages performance withholding, adherence to a maximum level of performance tolerated by the group).

Resource allocation norms: fair distribution of opportunities and rewards. These norms directly influence the satisfaction of group members.

Appearance, public behavior: how to dress for work, when to be busy and when to relax, how to show loyalty to the group.

Informal community norms: unwritten rules governing the social relations of the group (e.g. celebrating birthdays/name days, communal dinners, trips, games, etc).

Conformity: accepting the norm, behaving according to the norm. Conformist behavior is rewarded and reinforced (accepted, loved) by the group, while norm-breakers are punished (rejected, ridiculed, shamed, in extreme cases ostracized) by the group.

The self-awareness wheel

Its five "spokes" group together five categories to describe the stages of the cognition process in groups:

Perception: information obtained from stimuli perceived by our senses. Perceptions are what we see, hear, smell, taste, touch, but we can also talk about cold, heat, pain, hunger or dizziness.

Interpretation: the process of attributing meaning to information conveyed by our senses.

Feeling: experiencing our emotional state. It is most often a response to feelings, but contrary to interpretation, it is not thought and not logical.

Intention: an expression of the volitional sphere of the personality, an indication of what we want, what we desire. It is also an expression of intention when it is not our own but someone else's.

Action: means activity, verbal or non-verbal behavior, doing something. Our actions, preceded by feelings, interpretations, emotions and intentions, are a source of new actions for the other person.

Johari window

We use the self-awareness wheel model to try to answer how change happens. But the question can also be asked: what specific goals do we want to achieve with these tools beyond the general goal of self-awareness?

We can formulate sub-objectives:

1. Be more sensitive in assessing how other people react to our behavior

2. Be more sensitive in "sizing up" where different people are at in their relationship with each other

3. Be more sensitive in the skilful execution of the behavior required by the situation.

An illustrative and fairly well-known model for achieving these goals is the Johari window.

	I know	I don't know
unknown to others	Open area (ARENA)	Blind area (BLIND SPOT)
known to others	Hidden Area (PRIVACY)	Unknown area (THE UNKNOWN)

The Johari window shows that in the above two dimensions our personality, our behavior, our self can be divided into four fields:

1. The *open area* which consists of our characteristics and behavior that are perceptible and known to others.

2. The *hidden area* of feelings, thoughts, behaviors and facts that we deliberately hide from each other.

3. The *blind area* which consists of our behaviors and actions that are perceived by others, but of which we ourselves are not aware.

4. The *unknown area* of which neither we nor others are aware and which we can identify with the unconscious.

Material: Laptop, projector, ppt

Note: Provide enough space for the groups to discuss without disturbance

Source: Meredith Belbin (2015): A Team, avagy az együttműködő csoport. EDGE 2000 Kft, Budapest.

Rudas János (2016): Csoportdinamika – kezdőknek, haladóknak, kívülállóknak. Oriold és Társai Kiadó, Budapest.

Rudas János (2001): Delfi örökösei. Önismereti csoportok: elmélet, módszer, gyakorlat. Új Mandátum Könyvkiadó, Budapest

Joseph Luft, Harry Ingham: *The Johari window, a graphic model of interpersonal awareness*. In: *Proceedings of the western training laboratory in group development*, Los Angeles: UCLA, 1955.

1.4.19. My Johari window

Module: Basics of group leadership, characteristics of senior groups

Type of method: Individual work

Level of difficulty: easy, medium, **difficult**

Aim: Learning a self-improvement method.

Ideal number of participants: 20

Duration: 30 min

Description:

After the group leader has introduced the self-awareness wheel and the Johari window, he / she will present a technique to help people better understand their relationship with themselves and others. Each participant will create his/her own Johari window (Figure 1.4.18).

It is important to tell them that they cannot complete it immediately, but can always add to it when they learn something new about themselves from the feedback of others or from their behavior in new situations. In summary: Self-development and self-awareness is a never-ending process, we need to work on it throughout our lives.

Material: Johari window for all participants

Source: KIFE

1.4.20. Characteristics of senior groups

Module: Basics of group leadership, characteristics of senior groups

Type of method: Presentation, discussion

Level of difficulty: easy**, medium,** difficult

Aim: Knowledge about older groups is deepened and systematized.

Ideal number of participants: 20

Duration: 30 min

Description:

Discuss individual experiences based on the following questions: Why can it be a challenge to organize older people's groups? How do older people relate to working in a group?

Knowledge transfer: Older people prefer to get together in casual groups. They can also form a group - although less willingly - in closed communities: care homes, retirement homes, geriatric institutions. People living with their families spend their leisure time with their families, with relaxation being an important part of it.

Older people no longer like to make exhausting efforts, which does not mean that older people no longer want to do anything, on the contrary: the elderly are very active when it comes to finally realizing plans that have never been realized and desires that have never been fulfilled due to lack of time.

Group life becomes more difficult as the years go by because reactions become more individualistic and egocentric. Occupations and horizons become increasingly limited, flexibility in physical and relational terms is gradually reduced. These characteristics are even more pronounced in brain, heart and circulatory disorders.

However, many older people find meaning in their existence again when they find a group where they feel accepted and touched, where they can prove their usefulness, exchange opinions, feel safe and no longer alone.

Senior clubs and courses provide a good socialization opportunity for older people, while at the same time getting them involved in activities they enjoy, in the company of people with similar interests.

Discuss individual experiences based on the following points: What are the benefits for seniors of participating in clubs, courses or other senior groups?

- Finding meaning in life and a sense of belonging

- Increased self-confidence and self-esteem

- Being part of a like-minded group brings joy to life and gives older people something to get up and smile about.

- Improved physical and mental health

- Regular interaction, contact with peers

- Common occupation

Discussion of individual experiences based on the following criteria: What to provide in relation to the senior group?

1. Providing a sense of worth by offering actions and activities, such as workshops, where older people can prove to themselves and others that they are still capable, still useful and "young";

2. Avoiding isolation by giving priority to group excursions, visits, activities where everything is done according to the wishes of the participants and where everyone feels safe;

3. Rest and relaxation through activities that take into account individual rhythms, including certain physical "maintenance" activities.

Material: Laptop, projector, ppt

Source: Vajda Kinga (2017): Az active ageing és az idősellátás jövőbeni lehetőségei (*Active ageing and the future of care for older people*): (https://www.esely.org/kiadvanyok/2017_6/Esely_2017-6_3-1_Vajda_Active_Ageing.pdf (letöltés: 2022.11.29.)

1.4.21. Recruitment plan

Module: Basics of group leadership, characteristics of senior groups

Type of method: Group work

Level of difficulty: easy, **medium,** difficult

Aim: Awareness of the characteristics of senior groups, the needs of seniors and the application of relevant knowledge.

Ideal number of participants: 20

Duration: 30 min

Description:

The group leader divides the participants into three small groups. Each group must prepare a recruitment plan. The task is to think about how to involve older people in a senior group with a specific purpose.

Each group will then present its recruitment plan. The group leader and members of the other small groups can compare and add their own perspectives.

It is important to raise awareness of the importance of finding the right channel, the right time and the best message for older people.

Material: Flipchart markers, pens, recruitment plan for each group

Source: KIFE

1.4.22. Leading groups of older people

Module: Basics of group leadership, characteristics of senior groups

Type of method: Presentation, discussion

Level of difficulty: easy, **medium,** difficult

Aim: Getting to know functioning conditions of elderly groups, qualities and methods of a good group leader.

Ideal number of participants: 20

Duration: 25 min

Description:

Knowledge transfer and discussion:

What is the role and function of the senior group leader? How does it differ from the role and function of an instructor? What do we think is important?

Role of an instructor (Hyla, 2015):

- Teacher (educating)

- Service provider (lesson planning, choice of teaching methods, lesson evaluation)

- Consultant (analyzing problems and proposing solutions)

- Manager (planning, organizing the lesson)

Functions of the instructor (nature of the work):

- Person with knowledge - source of expertise

- Presenter (tells stories and adds humor)

- Coach (supports students in their tasks)

- Team builder (manages the work of the training team)

- Motivator (inspires, engages)

- Supportive (makes the process of sharing experiences effective)

The tasks of a senior team leader working with a group:

1. Before the session starts:

- Planning the activity (sequence, methods, tools, equipment, location)

- Preparing for the actual training (equipment and supplies, training timetable, curriculum for participants).

2. Starting the session:

Attract the attention of the participants from the very beginning, a fun and entertaining atmosphere will encourage them to keep participating.

Welcome participants as they enter the classroom!

Introduce yourself and if the participants do not know each other, plan an introduction round!

Clarify the objectives!

Objectives:

   - Specific (state in detail the desired objectives)

   - Measurable (determine what the group will learn)

   - Activity (define what you want participants to do and how you want them to participate in the activities)

   - Realistic (set achievable goals)

   - Timeframe (approximate time in which participants can meet the goals)

Positive body language and tone of voice are very important, remember the importance of the first impression!

Adapt the style of the presentation and the curriculum to the needs of the group!

3. Management, training and development of the group:

Knowledge transfer, skills development and appropriate application of the methods used.

Making a good presentation: Our first task should be to organize our thoughts in a logical order, covering all critical points! Making a presentation is a combination of communication, information and knowledge processing. You can send messages both verbally and non-verbally.

Use visual aids, pictures and other visual elements! Our own experiences (perhaps anecdotes) can make the presentation more interesting.

Use a variety of working methods (not only knowledge transfer, but also interactive activities, individual and group work to diversify the work).

- Questioning (Gall, 1970):

This is one way of involving participants.

There are feedback questions (whether or not participants could follow the presentation and mastered the knowledge), questions to help teaching (structuring the session in a way that requires the full attention and maximum activity of the participants) and activity-based questions (to regain participants' lost attention by asking them a question).

How to handle questions from participants?

Relevant question - If it concerns material already presented, the question should be forwarded to the group or answered.

Irrelevant question - If the request is for more knowledge, it may be answered at the time of the question or later; if not, it should be pointed out that the question is not relevant to the subject matter.

We don't know the answer - Admit that you don't know the answer, put it aside and come back to it later!

Motivate, encourage and inspire participants and provide regular feedback on how the group is progressing!

4. End of the session:

At the end of the group sessions, summarize the objectives achieved, give feedback!

Encourage further participation, other opportunities!

We propose to create an online community for the group and organize meetings to keep in touch!

Factors leading to poor quality group work:

General factors:

1.   Overconfidence - lack of adequate preparation, making a presentation without thorough knowledge of the course participants and the course material

2.   Unclear group norms, occupational frameworks

3.   Monotony, lack of contact with participants

4.   Ignoring the timetable

Situational factors:

1.   Inadequate location (lighting, heating, ventilation, disturbing noise, seating and equipment).

2.   Group size too large.

3.   Large differences between the level of prior knowledge and the level of knowledge expected in the group session.

Disruptive behavior by the group leader:

1.   Picking your pocket with keys or coins.

2.   The regular and continuous use of the words "um" and "so".

3.   Adjusting the ring, fiddling with the watch, picking at the glasses, drumming with the fingers.

Equipment: It makes things easier if the functional equipment needed for the activity is available. There is essential basic and more sophisticated secondary equipment. The technical tools related to the "atmosphere" should - contrary to convention - be given priority.

Tools, equipment: You should have a large number of your own game ideas, practice games, equipment for small competitions, games, etc. Set aside a substantial reserve of equipment and supplies for common relaxation. You need to approach all these tools not only from the point of view of the activity, but also know how much effort is required to use them. Variety should be sought, avoiding the frequent use of tools that promote similar skills. Sometimes it's good, even necessary, to bring in external helpers such as technicians, as the group leader can't do it all (he or she can't be a film operator, a tour guide, a magician, a clown or a pianist all in one person).

Involving group members: It's always very useful to involve group members, because you can find valuable resources in the group itself. You can't imagine how many people have "social skills" and how much people can do that is useful for a group.

Material: Laptop, projector, ppt

Source: KIFE, own material

1.4.23. Measuring the activity of participants

Module: Basics of group leadership, characteristics of senior groups

Type of method: Individual work

Level of difficulty: easy, **medium,** difficult

Aim: Understanding group members' behavior and body language in relation to activity levels.

Ideal number of participants: 20

Duration: 20 min.

Description:

Each participant receives a list of behaviors in the group. They should mark which behaviors indicate a high level of activity and which indicate a low level of activity.

Individual work: 10 min

Comparison of participants' results with the solution key: 10 min.

Task: Checklist to assess the level of student activity in the session

Mark with a + in the appropriate column those behaviors that may indicate a high or low level of activity. Mark with "?" next to the columns the signals you find questionable or problematic. Think about why. We will also discuss this in the summary.

Material: Lists for all participants

Verbal and non-verbal signals	HIGH	LOW
Head shaking	+	
Shoulder shrug or yawn		+
Smile or eye contact	+	
Eyes closed		+
Declaration of interest	+	
Crossed arms or legs		+
Asking relevant questions	+	
Drumming with the fingers		+
Talking to the person next to him/her		+
Leaning forward	+	
Sharing experiences	+	
Looking away or gazing		+
Trying out activities or tasks independently	+	
Lowering the head into the palm of the hand		+
Adding relevant information to the topic	+	
Late for class		+

Source: KIFE, own material

1.4.24. Traffic light

Module: Basics of group leadership, characteristics of senior groups

Type of method: Feedback

Level of difficulty: easy, medium, difficult

Aim: Global evaluation of lessons learned and experiences gained.

Ideal number of participants: 20

Duration: 15 min

Description:

Each participant receives a red, a yellow and a green card. The group leader recalls the different situations and activities of the two days, one after the other. The participants give their feedback by showing the corresponding card (green = good, yellow = medium, red = not good).

Statements reflected by the participants:

I easily understood the knowledge transfer of…

Our group did well in the… exercise.

We were able to work effectively on… in small groups.

I was able to use my own experience very well in the… task during the individual work.

Ask for the reasons if someone´s feedback differs from the average opinion of the group or he/she has shown a red card.

Material: Yellow, red and green cards, questions

Source: KIFE

2. COMPLEX SKILLS DEVELOPMENT PROGRAMME

Foto: KIFE

KIFE:
Márta Tóthné Csompilla

2.1. Introduction

"Let us not give years to life, but life to years"
                                                      (Kató Lomb)

The desire to remain physically and mentally active is a major factor in successful ageing. The benefits of physical activity can be seen not only in the efficiency of bodily functions, but also in maintaining flexibility, maintaining or improving mood, body contours and mental freshness, or even reducing the likelihood of dementia. In terms of mental activity, the various forms of learning (reading, absorbing and retaining new knowledge, repeating, modifying and supplementing old knowledge, practicing, (playful) problem-solving, etc.) play an important role in maintaining health, as the cognitive processes in the brain help to curb decline. And regular, purposeful, meaningful shared activities are crucial to overcoming isolation, boredom and loneliness.

The complex skill development is implemented in the framework of the KIFE Senior Development Programme to develop seniors' mental and physical health, to strengthen their social empowerment, to build their communities, to intergenerationally connect the senior community and to encourage seniors to volunteer.

This chapter contains a methodological description of the activities developed within the framework of the programme, aimed at developing and maintaining the cognitive abilities of seniors in a complex way. The aim of the activities is to develop long-term memory, combinatorial skills, creativity, concentration and rhythmic and transversal movement. The sessions are designed to develop different areas around a specific theme.

The participants will learn the methodology of complex skill-building senior group sessions, gain experience in group leadership and independent task presentation, and, with the acquired knowledge and practice, will be able to plan and conduct complex skill-building sessions relevant to small senior groups. The module builds on the previous knowledge of the trainees in terms of ageing and working with senior groups, the theoretical basis for which is provided in Chapter 1, Basic knowledge.

For those group leaders who are planning to hold or already hold complex skill development sessions, but would like to learn or follow the didactic structure of thematic sessions, or just want to expand their methodological repertoire, the module can function as a valuable reference, theoretical summary, methodological aid. It is important to note that, as the module is practice-oriented and designed for group work, it is only partially suitable for independent work and cannot provide a complete body of knowledge on its own. The training described in this module is fully feasible and adaptable, and is recommended for group leaders who, in addition to the knowledge and methodological skills described in this module, have their own experience in this field.

2.2. Training description

1. The main elements of the training programme

1.1.	Title	**Complex skills development programme**
1.2.	Target group	People over the age of 18, mostly people of the same or similar age group, who are open to dealing with seniors, fighting loneliness, and building a community to do this work.
1.3.	Aim of the training	Upon completion of the training, the participant will be able to engage with a senior target group, organize meetings, community, volunteer and developmental social activities for them. The participant will be able to recognize the importance of social activation and learning in old age, and will be able to hold events and activities related to improving the quality of life in old age

2. Learning outcomes

2.1.	Knowledge: The participant gets acquainted with the methods, possibilities and characteristics organizing an "Active in old age" group session.
2.2.	Ability and skill: The participant is able to lead small groups, become aware of the elements of group leadership, and reflect on group leadership styles.. He/she will be able to increase the physical, mental and spiritual freshness of the participating elderly people and conduct sessions for seniors in the field of social community activity. The participant's empathy and insight into the differences in human behaviors and reactions increase. The participant will be able to influence or possibly change the attitudes of others towards the elderly and the changes occurring in old age, increase the activity of seniors and thus their health. The participant is able to suggest tasks tailored to the needs of the elderly and deal with them respectfully.

2.3.	Attitudes and behavior:
	The participant demonstrates socially responsible and active behavior, is motivated and able to motivate seniors forming a community and involving them in social activities.
	Socially sensitive, the participant recognizes the spiritual and social characteristics of seniors and communicates responsibly.
	Tolerant behavior helps to develop and strengthen a community mindset among seniors and other age groups.
2.4.	Responsibility and autonomy:
	The participant works with seniors independently and responsibly, takes into account the special needs and characteristics of the elderly target group, their communication styles and channels, and respects the rights of the individual and the internal processes of the communities.
	When communicating with seniors, he or she always behaves responsibly and helps to solve problems through assertive communication.
	Open to continuous learning and self-reflection. Recognizes the limits of his/her competence.

3. Conditions for joining the program

3.1.	Education	EQF qualification level 3
3.2.	Prerequisite knowledge and experience	-

4. Training duration

4.1.	Number of theoretical units	5
4.2.	Number of practical units	19
4.3.	Total number of units	24

5. Number of participants

5.1.	Maximum number of participants	20

6. Training form

6.1.	Form of the training	Group training

7. The modules

	Titles of the modules
7.1.	Basic knowledge of complex skills development sessions for senior groups
7.2.	Learning the methodology of complex skills development sessions for senior groups
7.3.	Design and delivery of complex skills development sessions for senior groups

7.1. Module

7.1.1.	Title	**Basic knowledge of complex skills development sessions for senior groups**
7.1.2.	Aim of the module	Upon successful completion of the unit, the participant will be familiar with the method, the process and the techniques of organizing the complex skills development program, which are designed to develop different skills.
7.1.3.	Content	Getting to know the complex skills development activities (structure, themes). Identifying areas of senior development, related skill-building exercises (short-term memory, long-term memory; combinatorial skills; creativity; concentration improvement; rhythmic movement; lateral movement; dance). Learning and deepening the methodology of complex skill-building tasks.

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7.1.4.	Number of theoretical units	1
7.1.5.	Number of practical units	7
7.1.6.	Total number of units	8

7.2. Module

7.2.1.	Title	**Learning the methodology of complex skills development sessions for senior groups**
7.2.2.	Aim of the module	By successfully completing this complex skill-building unit, the participant will recognise his/her individual responsibility for his/her own mental and physical health, which will enable him/her to help older people to experience changes in their own bodies not as sufferers but as managers.
		With the knowledge gained, they will be able to influence and possibly change the perception of others of changes in ageing.
7.2.3.	Content	Planning and leading complex skills development sessions for senior groups
		Experiences of complex skill-building sessions
		Methodological application of complex skill-building tasks
		Specific situations in senior groups
7.2.4.	Number of theoretical units	2
7.2.5.	Number of practical units	6
7.2.6.	Total number of units	8

7.3. Module

7.3.1.	Title	**Design and delivery of complex skills development sessions for senior groups**
7.3.2.	Aim of the module	By successfully completing the complex skills development curriculum, the participant is able to lead and hold a relevant session for small senior groups with the acquired knowledge and practices.
7.3.3.	Content	Structure of a complex skills development session, preparation of a joint session plan and its implementation. Gaining experience in group management and independent task presentation.
7.3.4.	Number of theoretical units	2
7.3.5.	Number of practical units	6
7.3.6.	Total number of units	8

8. Description of the evaluation system used for participants' accomplishment

Prerequisite for completing the training: Participation in at least 80% of the hours and preparation of a 90 minutes' session plan.
The criteria of the evaluation: Goal, activity, method, schedule, result.
Participants will receive a certificate of participation on completing the training.

2.3. Lesson plan

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 1: Basic knowledge of complex skills development sessions for senior groups (8 units of 45 min)				
15 min	Permanent markers 2.4.1.	Introduction game	Learning names. Getting to know each other better. Creating a positive atmosphere.	-
30 min	About us 2.4.2.	Introduction game	Getting to know each other.	Ball
10 min	Where do you come from? 2.4.3.	Introduction game	Getting to know each other in greater detail.	Map – reference points
10 min	Rod Game 2.4.4.	Group game	Developing collaborative competence. Creating team spirit.	Rod 2 – 2,5 m
25 min	Prior knowledge assessment 2.4.5.	Mind map	Reviving prior knowledge. Developing common conceptual foundations.	Flipchart / pinboard, paper, markers, color post-it, pens
15 min	Break			
90 min	Senior group session: Autumn 2.4.6.	Group work	Getting to know the structure and topics of a senior group session through participation.	Printed sheets according to the attachments, pens, table, flipchart, handicraft supplies (black cardboard, scissors, colored tracing paper, self-adhesive film)
60 min	Lunch break			

20 min	Analysis of a group session 2.4.7.	Presentation	Getting to know the structure and topics of a complex skills development group session.	Laptop, projector, ppt
10 min	If I come to see you tomorrow… 2.4.8.	Short-term memory exercise	Training and developing short-term memory. Attention and concentration task.	-
30 min	The Sixteenth Birthday 2.4.9.	Memory exercise	Using long-term memory stimulates thinking and verbal skills. Getting to know each other better. Strengthening group spirit.	-
20 min	GUGGENHEIM 2.4.10.	Combination skills development exercise	Developing combinatorial skills: creating, calculating, thinking of possibilities according to conditions.	Pre-made 5 X 5 table for the game, pens
10 min	I go here, I go there 2.4.11.	Rhythm exercise	Participants strengthen perceptive skills, coordinate spontaneous movement instincts and harmonize movements, listen to each other better, tune in to each other and concentrate better.	Beanbags
15 min	Break			
20 min	Summer decoration 2.4.12.	Creative task	Developing creativity. Using imagination. Developing fine motor skills.	Glue gun, scissors, walnut shells, twigs, patterned canvas, string
10 min	Opposites 2.4.13.	Spatial orientation exercise	Enhancing spatial orientation.	-
10 min	Right hand – left hand 2.4.14.	Transverse movement exercise	Developing the joint functioning of the two hemispheres through cross-movement exercises.	Small objects (chestnut) in everyone's hands

10 min	Let's dance! 2.4.15.	Dance	Providing movement. Enhancing concentration. Relieving tension. Strengthening group cohesion	Music, music device, suitable space depending on the number of people
20 min	Methodology of complex skills development tasks 2.4.16.	Presentation	Participants learn how to structure a series of sessions and what to look out for during implementation.	Laptop, projector, ppt
10 min	Evaluation 2.4.17.	Reflection	Closing the day evaluating what has been learned and the experiences gained	Prepared traffic light (made of paper), pinboard, pins/thumbtacks in larger quantities

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 2: Learning the methodology of complex skills development sessions for senior groups (8 units of 45 min)				
20 min	That's how I'm here… 2.4.18.	Warm-up, getting in tune game	Getting to know each other more deeply. Showing our current state of mind. Creating a positive atmosphere.	Table, nice cloth, small "attractive" items
10 min	Balloon – Naming body parts 2.4.19.	Naming game	Getting to know each other better. Learning each other's names. Creating a positive atmosphere.	Balloons (sufficient number in case they burst)
10 min	4 are standing 2.4.20.	Warm-up, getting in tune game	Getting to know each other more deeply. Creating a positive atmosphere.	-
50 min	Autumn – Methodology of a thematic session 2.4.21.	Presentation, discussion	Getting to know the structure and method of thematic sessions.	Session agenda with missing details to be filled in
15 min	Break			
30 min	Special situations in senior groups 2.4.22.	Presentation, discussion	Collect and discuss existing knowledge, find solutions, develop alternatives.	Laptop, projector, ppt
60 min	Playing special situations 2.4.23.	Role play	Practicing skills for recognising and dealing with difficult situations. Participants are prepared to deal with difficult situations.	Situation cards, paper, pens
60 min	Lunch break			
10 min	Short-term memory exercise 2.4.24.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	10 words, paper and pens
10 min	Long-term memory exercise 2.4.25.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	Spices

10 min	Combination exercise 2.4.26.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	Object (e.g. a pen)
20 min	Creative task 2.4.27.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	White cardboard, white crayon, brush, watercolors, yarn, glue, scissors
10 min	Spatial orientation exercise 2.4.28.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	-
10 min	Concentration exercise 2.4.29.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	Worksheet
10 min	Transverse movement exercise 2.4.30.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	-
10 min	Rhythm exercise 2.4.31.	Group work	Expanding the methodological repertoire, introducing levels of difficulty.	Music device, piece of music in 4/4 time
15 min	Break			
70 min	Project task preparing 2.4.32.	Group work, individual work	Designing an own task on a chosen project topic.	Task template
20 min	Evaluation 2.4.33.	Closing exercise	Global evaluation of what has been learned and experiences gained.	Draw a huge hand on a flipchart, markers, post-it

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 3: Design and delivery of complex skills development sessions for senior groups (8 units of 45 min)				
20 min	I am here… 2.4.34.	Arriving game	Attunement to each other. Self-expression.	Notepads, paper, pen
10 min	Finger catch 2.4.35.	Warm-up game	Attunement to each other. Creating a cheerful, positive atmosphere. Practicing concentration.	-
10 min	Walkie-talkie 2.4.36.	Tuning in game	Attunement to each other. Creating a cheerful, positive atmosphere. Training concentration.	-
50 min	Preparing an agenda 2.4.37.	Group work	Preparing the agenda for a senior session on a chosen topic, and participants learn how to structure them and what to look out for during implementation.	Templates of agenda, paper, markers, pens
15 min	Break			
90 min	Preparing an agenda 2.4.37.	Group work	Preparing the agenda for a senior session on a chosen topic, and participants learn how to structure them and what to look out for during implementation.	Templates of agenda, paper, markers, pens
60 min	Lunch break			
90 min	Presentation of the agenda 2.4.38.	Group work	Presentation of the prepared agendas to the other participants.	Agenda prepared
15 min	Break			
60 min	Presentation of the agenda 2.4.38.	Group work	Presentation of the prepared agendas to the other participants.	Agenda prepared

15 min	I came here… 2.4.39.	Final evaluation task	Expressing feelings. Reflecting on knowledge acquired.	Copies with the statement-parts, pens, folder/large envelope for the feedback
10 min	Let's tag! 2.4.40.	Personal feedback	Expressing feelings. Reflecting on each other in a positive way.	Paper, cellux tape, pens
5 min	Joint handshake 2.4.41.	Closing farewell	Implementation of a form of farewell that reinforces group cohesion.	-

2.4. Tool templates

2.4.1. Permanent markers

Module: Basic knowledge of complex skills senior group activities

Type of method: Introduction game

Level of difficulty: easy, medium, difficult

Aim: Learning names. Getting to know each other better. Creating a positive atmosphere.

Ideal number of participants: 20

Duration: 15 min

Description:

We ask group members to think about and express what they are good at, or which skills or knowledge they are proud of or known for among their friends/ acquaintances. For example, "strudel maker Agnes" or "cardigan knitter Clotilde".

If we communicate our "permanent markers" at an early stage of getting to know each other, they can also be used to practice our names. This is done by turning to my neighbor and saying, "I'm Judith, the best salad maker." My neighbor repeats this and adds his own marker: "So you are, Judith, the best salad maker, and I am Mari, the best craftswoman."

Source: KIFE, https://www.halo.hu/index.php/kiskozossegek/segedanyag/jatekok/ismerkedos-jatekok

2.4.2. About us

Module: Basic knowledge of complex skills development sessions for senior groups

Type of method: Introduction game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other.

Ideal number of participants: 20

Duration: 30 min

Description:

Group members have 3 minutes each to introduce themselves. The team leader starts the round with a ball in his/her hand. When he/she has finished introducing him-/herself, he/she addresses someone and throws the "talking ball" to him/her - only the one with the ball speaks.

It is important for the group leader to start introducing him-/herself to give an example of how to introduce oneself, which details to tell about oneself - one's private life – husband, wife, children, workplace, hobbies and so on.

Material: Ball

Source: KIFE, https://www.halo.hu/index.php/kiskozossegek/segedanyagok/jatekok/ismerkedos-jatekok

2.4.3. Map – Where do you come from?

Module: Basic knowledge of complex skills senior group activities

Type of method: Introduction game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other in greater detail.

Ideal number of participants: 20

Duration: 10 min

Description:

We ask the group members to place themselves on the map we have created so that we can imagine who came from where, how far from here, how long they traveled to get here.

Material: Map – reference points

Source: KIFE

2.4.4. Rod Game

Module: Basic knowledge of complex skills senior group activities

Type of method: Group game

Level of difficulty: easy, **medium,** difficult

Aim: Developing collaborative competence. Creating team spirit.

Ideal number of participants: 20

Duration: 10 min

Description:

The group leader places a rod on the ground and asks the group members to stand on both sides of the rod. Their task: At a given signal, they have to raise the rod to the height of their heads using only their index fingers and then put it back on the ground. It seems easy, but it is not easy at all because the participants have to coordinate their movements, otherwise the rod will fall off. If you work in multiple groups, it's worth waiting for each group to succeed.

Variations:

1. The game is easier if the participants can talk to each other.

2. You can change the level of difficulty of the game in accordance with the length of the rod: With a short stick and more participants the task is more difficult.

Material: Rod 2 – 2,5 m long

Source: Bibok Ágnes és Kaszper Blanka (szerk.): Tréneri kézikönyv. Érzékenyítő tréningek elmélete és gyakorlata.

https://kathaz.hu/wp-content/uploads/2018/09/Treningkonyv.pdf (Letöltés: 2022.11.29)

2.4.5. Prior knowledge assessment

Module: Basic knowledge of complex skills senior group activities

Type of method: Mind map

Level of difficulty: easy, medium, difficult

Aim: Reviving prior knowledge. Developing common conceptual foundations.

Ideal number of participants: 20

Duration: 25 min

Description:

Write down the concepts you think are important in relation to older people, group activities, skills development for the elderly and describe in a few words what you mean by these concepts and pin the explanations to the board. Let's also collect terms related to the concepts we already discussed that may belong here.

Material: Flipchart/ pinboard, paper, markers, color post-its, pens

Source: KIFE

2.4.6. Senior group session: Autumn

Module: Basic knowledge of complex skills senior group activities

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Getting to know the structure and topics of a senior group session through participation.

Ideal number of participants: 20

Duration: 90 min

Description:

Introduction

Autumn is a recurring colorful, playful, rich theme. A lot of knowledge, experiences and memories of childhood and adulthood are connected to it.

The session is for a group of about 15 people who don't know each other too well. The session is designed for seniors who are in an average mental and physical condition.

Goal	Content	time/material
Arrival, greeting (preparation: arrangement of chairs / tables, preparation of water, arrangement of materials and equipment to be used)		Prayer text
Start	Prayers for the Elderly	*7 min*
Warm-up exercise (Creating an informal atmosphere, improving communication skills, acceptance, attention, strengthening group spirit, developing long-term and short-term memory)	Standing in a circle - One after the other, tell your name and add an autumn fruit / vegetable. (e.g. Mártus-plum, Erzsi-pumpkin) Other ideas: Brussels sprouts, pears, almonds, apples, grapes, walnuts, hazelnuts, figs, chestnuts, quince. At the end of the round, provide an opportunity for anyone who wants to list the fruits / vegetables.	*8 min*

Movement practice (Moving stiff body parts, stimulating blood circulation)	- You have to move! Exercise Emphasizing the importance and positive results of movement!	*5 min*

Working on the autumn theme:
 	
(Developing long and short term memory,
 	
using combinational skills,
 	
improving concentration skills,
 	
strengthening coordination skills)
	• A sheet with 20 pictures is distributed. The pictures help us to talk about autumn.
	What can you see in the pictures? – *question round*
	To solve the task on the assigned sheet:
	The star under the chestnut leaf is colored red and the ones at the bottom of the leaves are also colored. We always start stepping from the chestnuts according to the "routes". We follow the direction with our eyes, if necessary we also move with our fingers. When we get there, the picture has to be named. We can tell the direction before starting (Up-right-right-right-down) Here we arrive at the fruit bowl.
	• If there is time left, do the task the other way round. Specify how to get from chestnut to walnut or rain, described with arrows, as seen in the task.
	• Shape Finder: Search for shapes next to the image. We start with the easiest sheet and give the next shape-finding task to the one who completes it quickly. When everyone is done with the first one, we compare the results! The remaining sheets can be offered to be worked with at home.
	  1. After working with the worksheets, we do the following movement exercise:
	  2. Participants stand up, taking turns clapping their hands and stomping their feet. First we start with 10 claps - 10 stomps (with alternating feet). Then 9 claps - 9 stomps, etc. all the way to a round of 1 clap and 1 stomp. It's great if at the end everybody stomps at the same time.
		ABC academic sheet
		
		15 min
		
		7 min
		
		4 types of worksheets
		
		8 min
		
		3 min

BREAK - WATER CONSUMPTION *(with a short explanation: liquid, especially water, is needed for the brain and the whole body to function! It improves well-being, relieves headaches…)*		*8 min*
Continuing with the autumn theme:	• Solving a hedgehog task, we discuss what a hedgehog gained. • Handicrafts	Worksheets *5 min*

(Training coordination, strengthening concentration, developing fine motor skills, using long-term memory)	Meanwhile, we can sing autumn songs we all know and listen to music if participants don´t like to sing. https://www.youtube.com/watch?v=gVKVIOMfaU4&list=PLVKdUuU2YNHftjbF-KbfdDuD6pbxLNXfg&index=3 https://www.youtube.com/watch?v=OoN3yNrYjWY To those who complete the tasks quickly, we give the mouse finder. A little mouse is hidden in the picture, you have to look for it.	Accessories *20 min*
Silence	When everyone has finished the task and the singing has stopped, we thank everyone for their participation, appreciate what they have done and close the session with a poem. Then we say goodbye and fix the next date!	Poem *4 min*
		In all: 90 min

Material: Printed sheets according to the attachments, pens, table, flipchart, handicraft supplies (black cardboard, scissors, colored tracing paper, self-adhesive film)

Source: Márta Tóthné Csompilla – KIFE

2.4.7. Structure of a group session

Module: Basic knowledge of complex skills senior group activities

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Getting to know the structure and topics of a complex skills development group session.

Ideal number of participants: 20

Duration: 20 min

Description:

Based on previous experience, 12 sessions are needed to improve or at least maintain the physical and mental condition of an elderly person. Participation in one series of sessions per year is recommended. It is recommended to organize the sessions on a weekly / fortnightly basis.

The 12 sessions should constitute an integral program with clear goals where we want to take the participants, a clear structure is also recommended for every single session.

The first and most important basic requirement for the sessions is fun. Elderly people having difficulties, feeling lonely, suffering from illnesses (even if it is not visible to us) come to the classes, our mission is to make them forget about all this for an hour and a half with us. Let us seek happiness and beauty in everything. Create an optimistic and hopeful atmosphere. The tasks should be fun, strive to "ensure" a sense of success for all participants. Never criticize or correct anyone or allow group members to do so.

The sessions can be structured around a topic, but it is important that as many of the following contents as possible are included in each session:

- Long-term memory (musical, written, post-hearing tasks, group, tactile, olfactory tasks),
- Combination skills (sudoku, solving crossword puzzles, text tasks),
- Creativity, concentration-building (object search, mirror drawing),
- Rhythmic movement (dance, rhythm practice),
- Transverse movement (finger walking)

It is recommended to motivate the participants to do movement exercises, which should be selected according to their physical condition. Light gymnastics but also dancing and rhythm exercises are suitable. Some theoretical input on the importance of movement in old age is included.

Music, even if only in the background when arriving or during creative activities or individual work, has an invigorating effect on seniors and usually lifts their spirits. Many like to sing - this can also be incorporated regularly.

During the meetings, it is important to have breaks where we offer something to drink. Especially water, because water consumption in all age groups, but especially in older people, is essential for mental and physical performance.In the first part of the session (until the break) we plan activating tasks that require a lot of mental effort, and after the break there are calming and thought-provoking tasks.

It is important to explain the benefits of the task (memory developer, concentration booster, etc.), especially if the task is difficult or there is some resistance to it.

Suggest easy home exercises, by no means mandatory (e.g. think of simple cross-sectional exercises that don't require a tool) and draw attention to the fact how important it is to break routines, e.g. take different routes, make minimal changes to the furnishings of your home.

In conclusion, it is recommended to read a poem, a tale related to the topic or perhaps to pray together, if this is okay for the group. It is important to be very sensitive as a group leader. Everyone should be given the text so that they can read it too. Note the font size so that even someone who does not have glasses can read along.For each task we solve during the session and whenever we find a particularly nice prayer, have a few extra copies for anyone who wants to take them home.

Material: Laptop, projector, ppt

Source: Dömötöri M., Kovácsné G.E., Tosztás A., Tóthné Cs.M. (2019): Kalauz. Tematikus munkafüzet senior csoportvezetők számára. KIFE. Szeged

2.4.8. If I come to see you tomorrow…

Module: Basic knowledge of complex skills senior group activities

Type of method: Short-term memory exercise

Level of difficulty: easy, **medium,** difficult

Aim: Training and developing short-term memory. Attention and concentration task.

Ideal number of participants: 20

Duration: 10 min

Description:

Starting a word chain, "If I go to see you tomorrow, I'll take a… with me" — the first player chooses a word and then it's the next player's turn . He tells the word mentioned by the previous player and adds his own. The third player must repeat these two words and add his own and so on.

Player 1: If I go to see you tomorrow, I'll bring a bouquet of flowers with me.

Player 2: If I go to see you tomorrow, I'll bring a bouquet of flowers and a basket of apples with me.

Player 3: If I go to see you tomorrow, I'll bring a bouquet of flowers, a basket of apples, and a tray of cake with me.

Variation:

In an active group, players can change the order at will by throwing a ball.

It can be made more difficult by having to collect words related to a particular topic.

Source: KIFE Senior Adatbázis (feltöltötte: Kékegyi Dorottya)

2.4.9. The Sixteenth Birthday

Module: Basic knowledge of complex skills senior group activities

Type of method: Memory exercise

Level of difficulty: easy**, medium,** difficult

Aim: Using long-term memory stimulates thinking and verbal skills. Getting to know each other better. Strengthening group spirit.

Ideal number of participants: 20

Duration: 30 min

Description:

The participants sit in a circle. The trainer can introduce the game like this: "Our birthday is every year. As we get older, we may give it a little less importance than before. But there have been prominent round anniversaries, numbers of symbolic significance. Perhaps one of these could have been our 16th birthday. Somehow that's when we started to feel like adults, didn't we? Does this have anything to do with becoming an adult? If not, why was it important? " He/she then asks players to try to remember their 16th birthday. Where did they live then, with whom, how did they celebrate; if they celebrated, what did they get as a present, and why was that day memorable at all? Or if it hasn't been memorable, what could be the reason? Maybe another birthday, e.g. the 18th, was more important? Players tell their memories of their 16th birthday one after the other. If someone cannot recall it, tell another story from that time that was memorable for some reason. It's good for the trainer to start by recalling his/her own memories. It's also encouraging and it gives participants a better perspective, making it easier for them to decide where to start their story. If the conversation goes well and the participants open up, we'll probably hear beautiful and interesting, heartwarming or sometimes sad stories, and players can get closer to each other.

Source: Somorjai Ildikó, Török Emőke (2006): A játék lendületbe hoz - Közösségi játékok időseknek, Ifjúsági, Családügyi, Szociális és Esélyegyenlőségi Minisztérium és a Jász-Nagykun-Szolnok megye Esély Szociális Közalapítványa Regionális Szellemi Forrásközpont

2.4.10. GUGGENHEIM

Module: Basic knowledge of complex skills senior group activities

Type of method: Combination skills development practice

Level of difficulty: easy**, medium,** difficult

Aim: Developing combinatorial skills: creating, calculating, thinking of possibilities according to conditions.

Ideal number of participants: 20

Duration: 20 min

Description:

Participants agree on five categories. These can be anything: food names, historical people, boy or girl names, bad habits, cities, etc. Then everyone draws a 5x5 table for themselves, where the five rows indicate the five categories. In the table headers, enter the names of the categories. One of the players then randomly selects a five-letter word from a book or newspaper. The letters of this word are written at the top of the five columns. Players must then complete as many table cells as possible in two minutes (or another time frame as agreed) with words that fit into the categories and begin with the letters at the top of the column. In the evaluation, each correct word gets one point, and those not entered by another player get two. Therefore, of course, it is worth looking for less common words where possible.

Competition among participants should not be encouraged, but rather they should be praised for the number of points they have achieved.

CATEGORIES	H	O	U	S	E
meal	hot dog	omlett	UHT milk	sausage	egg
object	handbag	oar	urn	sunglasses	elevator
country	Honduras	Oman	Uruguay	Sweden	Ecuador
boy name	Hugo	Otto	Ubul	Sam	Egon
characteristics	harmful	objective	useful	serious	elementary

CATEGORIES					

Material: Pre-made 5 x 5 table for the game, pens

Source: Ildikó Somorjai, Emőke Török: THE GAME MOVES - COMMUNITY GAMES FOR THE ELDERLY

Glenn, J. - C. Denton (2004): Family Treasure Hunt. Budapest, Kossuth.

2.4.11. I go here, I go there

Module: Basic knowledge of complex skills senior group activities

Type of method: Rhythm exercise

Level of difficulty: easy, medium**,** difficult

Aim: Participants strengthen perceptive skills, coordinate spontaneous movement instincts and harmonise movements, listen to each other better, tune in to each other and concentrate better.

Ideal number of participants: 20

Duration: 10 min

Description:

I'll go here, I'll go there,

once left, once right.

Up the sky, down the well,

cold ice, long way.

Holding the sack in your left hand, start the saying and pass it from your left hand to your right, then back to your left hand and so on:

Me-go here, me-go there,

ti, ti, ta | ti, ti, ta

right, left, right | left, right, left

Variation:

For ti, ti we give to ourselves as before, but for ta we now give the bag to the neighbours. If it is in our left hand, we give it to the left, if it is in our right hand, we give it to the right. Meanwhile, give with palms down, receive with palms up.

Material: Beanbags

Source: KIFE database (uploaded by Béláné Takács)

2.4.12. Summer decoration

Module: Basic knowledge of complex skills senior group activities

Typ of method: Creative task

Level of difficulty: easy, medium, difficult

Aim: Developing creativity. Using imagination. Developing fine motor skills.

Ideal number of participants: 20

Duration: 20 min

Description:

Prepare walnut shells and a small pile of twigs. Glue the twigs to the inside of the nuts with a glue gun, then cut small triangles out of patterned canvas and glue the sides to the branches. The sailing boats, this simple and fast summer decoration, are ready. If you have a nodular tree branch on which to glue or hang the boats, they'll look really spectacular.

Material: Glue gun, scissors, walnut shells, twigs, patterned canvas, string

Source: https://kiflieslevendula.blogspot.com/2017/06/nyari-hangulatban.html

2.4.13. Opposites

Module: Basic knowledge of complex skills senior group activities

Type of method: Spatial orientation exercise

Level of difficulty: easy, **medium/difficult**

Aim: Enhancing spatial orientation.

Ideal number of participants: 20

Duration: 10 min

Description:

The players sit in a circle. The trainer points to his:her head and says, "This is my belly!" A player must respond by pointing to his/her belly and saying, "This is my head!". This is followed by other simple opposite terms.

The answer can come from any player, but the team leader can also address players explicitly.

If the group is already confident in applying the rules of the game, the trainer may move on to more complex statements. "This is my left index finger!", he/she might say, for example, pointing to his/her right thigh. The addressed player should then reply, "This is my right thigh!" pointing to his/her left index finger at the same time.

Variation:

Once all the body parts have been mentioned, you can name the objects, people, or items of clothing in the room. For example, a player points to a belt and says, "This is my new red headband!" Or he/she points to the ceiling lamp saying, "This is a framed copy of a modern painting!" The addressed player, of course, still points to the named thing, while describing the opposite, the object shown earlier. It goes without saying that he/she can only name things that are actually in the room.

Note: In a group, you may find that the experience of naming parts of the body in opposite names causes great difficulty for the players. In such cases, it may be useful to play with objects in your environment first, which you can put on the table in front of you, see and touch. This change can help, and it is also true in general that tangible objects can make it easier to learn a complex and unusual rule of the game.

Be sure to discuss with the group what this experience suggests, and what the reason may be. Are we simply reluctant to "lie", are we honest, or are we not flexible enough? Everyone may have a different personal answer to this.

Source: Ildikó Somorjai, Emőke Török: THE GAME MAKES MOMENTUM - COMMUNITY GAMES FOR THE ELDERLY

2.4.14. Right hand, left hand

Module: Basic knowledge of complex skills senior group activities

Type of method: Transverse movement practice

Level of difficulty: easy, medium, difficult

Aim: Developing the joint functioning of the two hemispheres through cross-movement exercises.

Ideal number of participants: 20

Duration: 10 min

Description:

Participants sit in a circle. We give everyone an object (in autumn it can be a chestnut or plastic egg or a wooden ball). The participants put e.g. the chestnut from their right hand to the left, then hand it over to their neighbor on the left, while at the same time the neighbor on their right places an apple in their right hand. This apple is put from the right hand to the left and then passed on to the neighbor on the left and so on.

Material: Small objects (chestnut) in everyone's hands

Source: Somorjai Ildikó, Török Emőke (2006): A játék lendületbe hoz - Közösségi játékok időseknek, Ifjúsági, Családügyi, Szociális és Esélyegyenlőségi Minisztérium és a Jász-Nagykun-Szolnok megye Esély Szociális Közalapítványa Regionális Szellemi Forrásközpont

2.4.15. Let's dance!

Module: Basic knowledge of complex skills senior group activities

Type of method: Dance

Level of difficulty: easy, **medium,** difficult

Aim: Providing movement. Enhancing concentration. Relieving tension. Strengthening group cohesion

Ideal number of participants: 20

Duration: 10 min

Description:

The basis of the Paprika csárdás is the most famous Hungarian dance step, the csárdás. This one is a circle dance. How to teach the dance:

1. The trainer plays the first part of the music to the group and also shows the dance by joining in at a suitable moment.

2. He/she then teaches the dance in stages by showing the sequence of steps.

3. Practise without music a few times and when everyone thinks they know the steps, start dancing to the music.

4. Pay attention to the pace of the music because it will speed up and slow down!

Material: Music, music device, suitable space depending on the number of people

Source: KIFE Senior Adatbázis (feltöltötte: Dömötöri Melinda)

Paprika csárdás 4/4

We form a circle and put our hands on our hips.

We start: 2 steps to the right, 2 steps to the left
2 to the right, 2 to the left
4 steps into the center of the circle, clapping on the fourth
4 steps back
4 steps into the center, clapping on the fourth
4 steps back

1 right heel stomp
1 left heel stomp
1 right heel stomp
1 left heel stomp

We start with the right foot 6 steps out, turn to the right on the seventh step, stop on the eighth, now we are with our back to the center of the circle.
2 steps to the right, 2 to the left
2 to the right, 2 to the left

4 steps out, clapping on the fourth
4 steps back
4 steps out, clapping on the fourth
4 steps back

1 right heel stomp
1 left heel stomp
1 right heel stomp
1 left heel stomp

We start with the right foot 6 steps out, turn to the right towards the center of the circle and close on the eighth. This is how we get back to our original place.
Pay attention to the pace of the music because it will get faster and slower!

2.4.16. Methodology of complex skills development tasks

Module: Basic knowledge of complex skills senior group activities

Type of method: Presentation

Level of difficulty: easy, **medium,** difficult

Aim: Participants learn how to structure a series of sessions and what to look out for during implementation.

Ideal number of participants: 20

Duration: 20 min

Description:

• Several areas will be developed during each session.

• Start with easier tasks at the beginning of a series of 12 sessions, assessing everyone's abilities in each individual task.

• Within each session, also move from easy, less focused, preparatory tasks to more difficult ones.

Simple tasks with low difficulty levels and no tight deadlines prepare the brain for demanding tasks, like:

crossing out certain letters (symbols, images, etc.) on a worksheet;

count the specified words or letters that are found more than once in a line;

find the specified number strings or alphanumeric codes in the line;

guessing the given symbols (or letters, numbers…) that are placed in a certain pattern;

reading a short text in which a few words are written backwards.

If you specify an interval for the same tasks ("as fast as possible"), these will become tasks designed to increase the speed of information processing.

• Participants solve tasks at their own pace. Experience has shown that the pace of the participants during the exercises increases.

• We always tailor tasks to the group's abilities.

• When someone is done with a task but many are still working, they can be given another task (related to the type of task). For others, this can be a takeaway task.

• No homework but anybody can take home worksheets, if he/she wants.

• **A task develops until it runs smoothly. IMPORTANT!**

• We have a great responsibility to make everyone feel successful, let's start with the simpler version of the task and move on to the more demanding one.

• In the first session, briefly introduce the method to the group, and for tasks that are more difficult to do, explain the benefits to the participants.They will accept the tasks more readily.

• Never give negative feedback! We always praise group members. They are aware of their weaknesses. If someone comments on this, encourage them to practice, but let's draw attention to the fact that we have different abilities in life as well, there are things that are easier for some and more difficult for others. We all have certain talents and we work on our weaknesses.

• Choose topics according to the interests of the group. The 12 sessions are sufficient to get to know the group and the tasks they would like to solve; take a sufficient number of these to the session, but also plan more difficult, less popular ones.

• Recognize and incorporate the creativity and talent of group members into the sessions.

For example, if someone recites a poem nicely, at the end of the session they will read the poem, the story or tale, the longer prayers. The same applies if someone sings nicely or is a skillful craftsman.

• Give them a chance to talk about themselves. They should not be a problem-solving group, but they should know about each other. The bonding is important because difficulties can be solved more easily together. Pay attention to the time limit for conversational tasks, but make sure everyone has a chance to talk.

Material: Laptop, projector, ppt

Source: Dömötöri M., Kovácsné G.E., Tosztás A., Tóthné Cs.M. (2019): Kalauz. Tematikus munkafüzet senior csoportvezetők számára. KIFE. Szeged

2.4.17. Evaluation

Module: Basic knowledge of complex skills senior group activities

Type of method: Reflection

Level of difficulty: easy, medium, difficult

Aim: Closing the day evaluating what has been learned and the experiences gained.

Ideal number of participants: 20

Duration: 10 min

Description:

Everyone is asked to reflect on the day (the training material, its processing, the group, their own participation) and then rate it as either negative, possibly indifferent or positive in all respects symbolized by the red, yellow and green traffic lights. Then they insert a pin next to the light that best expresses their feelings. After that they are invited to highlight something and share it with the group.

Material: Prepared traffic light (made of paper), pinboard, pins / thumbtacks in larger quantities

Source: KIFE

2.4.18. That's how I'm here…

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Warm-up, getting in tune game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other more deeply. Showing our current state of mind. Creating a positive atmosphere.

Ideal number of participants: 20

Duration: 20 min

Description:

In the middle of the room we arrange various objects on a beautiful cloth (key, glass ball, pebble, scarf, pen, booklet, small figures, etc.). Let's put more objects than the number of participants so everybody has the possibility to choose.

Each participant chooses an object and tells the group why the chosen item attracted him/her, how he/she arrived to the session, how he/she feels at the moment.

Material: Table, nice cloth, small "attractive" items

Source: KIFE

2.4.19. Balloon – Naming body parts

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Naming game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other better. Learning each other's names. Creating a positive atmosphere.

Ideal number of participants: 20

Duration: 10 min

Description:

1. The players stand in a circle.

2. One of them stands in the middle of the circle holding a balloon.

3. He throws the balloon high into the air shouting someone's name and the body part with which the player called should touch the balloon.

4. If he/she can manage to touch the balloon, they change places and the game continues.

5. If the balloon falls down, everyone stays in place.

6. The players' goal is to get out of the middle of the circle and not letting the balloon fall down.

Let's try to reach everyone, let no one be left out!

Material: Balloons (sufficient number in case they burst)

Source: https://batortabor.hu/media/Miszkira_Bator_Taboros_Jatekgyujtemeny.pdf

2.4.20. 4 are standing

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Warm-up, getting in tune game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other more deeply. Creating a positive atmosphere

Ideal number of participants: 20

Duration: 10 min

Description:

Everyone is sitting in a circle. At any time, 4 people get up to stand, one person can stay standing for up to 10 seconds at a time. As soon as someone sits, another one should stand up. People don't talk to each other, but everyone has to pay attention and everyone is responsible that 4 people are standing at any time. It usually takes a few minutes for the group to figure how the game works, but then they will get up, sit down, and work together at a good pace.

Source: https://artescommunity.eu/forums/topic/energetizalo-jatekok/

2.4.21. Autumn - Methodology of a thematic session

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Presentation, discussion

Level of difficulty: easy**, medium**, difficult

Aim: Getting to know the structure and method of thematic sessions.

Ideal number of participants: 20

Duration: 50 min

Description:

Discuss the content of the Autumn session (2.4.6 above) based on the following criteria:

- What task was accomplished in each unit of content?

- What was the didactic purpose of these activities?

- What was the content of the lessons?

- What were the objectives of the lesson?

- What instructions were given? (What are good instructions?)

- Time allocated to each task

- Difficulty levels for each task

- Structure of the session

- Supplies and tools used for the tasks

The participants make their own notes in the incomplete agenda distributed, based on what has been discussed.

Material: Session agenda with missing details to be filled in

Goal	Content	Time / Tools
Arrival, welcome		prayer text *7 min*
Start at	Prayer for the elderly	
Warm-up exercise	Names circle	*8 min*
Movement exercise	Physical Activity	*5 min*
Working on the autumn theme:	Finding exercise with 20 autumn figures	ABC academie sheet *15 min*
	Talking about autumn	*7 minc*
	Shape-finding – 4 pieces	4 cards *8 min*
	Clap and drum	*3 min*

BREAK - WATER CONSUMPTION		8 min
Continuing the autumn theme:	"Hedgehog" task	sheet 5 min
	Crafts	supplies
	Listen to music	20 min
	Reserve task	
Silencing	Poem	Poem 4 min
		Total: 90 min

Source: KIFE, Tóthné Csompilla Márta

2.4.22. Special situations in senior groups

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Presentation, discussion

Level of difficulty: easy**, medium**, difficult

Aim: Collect and discuss existing knowledge, find solutions, develop alternatives.

Ideal number of participants: 20

Duration: 30 min

Description:

Collect opinions and experiences of difficult situations that can arise in a group session.

Then discuss what you mean by each problem.

Group meetings usually involve difficult situations and conflicts for which, even if we are not fully prepared, we should at least not be caught unaware.

A problematic situation could be:

- a group of people with different abilities (lagging behind, hurrying group members)

- a person in the group who is mobility or hearing impaired

Conflict situations may arise in the group:

- the group member wants to talk about grief (loss of an adult child, loss of a grandchild, loss of a spouse, loss of a close friend, loss of a group member) all

  the time

- speaker in the group

- group member talking

- group member wandering

- negative group member

For group members with different abilities or some kind of limitation, we need to pay extra attention to them because they are slower or need support in some way. Seat them with accepting, supportive members who are there to help them and support them yourselves. And for those with even better cognitive abilities, always have a task in reserve.

You need to be prepared to deal with possible grief. The most sensitive part of old age. It's painful, but we need to talk about it, whether it's the death of a teammate or a relative. The community can help to process grief even if one is only a passive listener at the meetings, but be prepared for the possibility that the person will speak up and talk about their own unresolved grief.

If one or more of the group is loud or dominant, try to use this to your advantage, ask for help, let them have ideas when others are passive, and try to hold them back when others want to play a role. If possible, involve them in the organizational tasks (bring water, hand out cards, etc.).

The group member talking: For chatting group members, make sure what they are talking about, one of the chatting group members may be hard of hearing and ask for help. Try to remedy the situation. However, if it is just going on in the field, don't let other group members be disturbed, talk to them privately, and setting up initial group rules can help prevent this.

The wandering group member always wants to do or say something unrelated to the topic, so he or she keeps distracting other group members while the group leader struggles to get the session back on track. This is where the group leader's firm action plays a major role in gently but firmly 'stopping' this group member.

The negative group member is always complaining that he/she can't do anything, that he/she won't be able to do anything on his/her own. His/her arguments are often emotional rather than rational, as they often have no basis in fact. In such cases, it is important that the group leader and the other group members encourage him/her, give him/her positive reinforcement for every successful solution, and always remind him/her of the competences and positive experiences that are evident to the group.

Material: Laptop, projector, ppt

Source: Tóthné Csompilla Márta, KIFE

2.4.23. Special situations in senior groups

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Role play

Level of difficulty: easy**, medium**, difficult

Aim: Practicing skills for recognising and dealing with difficult situations. Participants are prepared to deal with difficult situations.

Ideal number of participants: 20

Duration: 60 min

Description:

Participants work in 4-5 groups. Each group is given a situation card about a situation or group member that is causing confusion in the group.

On cards are written possible situations:

1. A group member who talks about his or her own problem with strong emotions, who interrupts the session and is therefore a distraction to others.

   One participant does not attend the session regularly, but when she appears at one point in the session, when it is her turn to do a task, she starts to tell her pain of her son's death.

   The session is interrupted. The other participants and the group leader listen for a while, then they try to comfort her, but she tells all sorts of stories about how her daughter-in-law won't let her see her grandson and how her son was young, only 42 years old and she just tells her complaints. He doesn't even respond to the consolation but cries and tells his sorrows.

2. A person who likes to make his/her voice heard all the time. A distraction to others.

   One participant is always commenting, sharing unsolicited opinions and judgements, when the group leader tries to explain a task, he won't let him, he forces his own solution. The others try to quieten him down, but this does not impress him.

3. A trap person who always tries to distract the group or group leader with something that is not relevant to the topic.

   A participant who always wants to do or say something that is not related to the topic. The group leader shows the way to solve one task, but this person wants to talk about something else all the time, so he or she keeps distracting some group members. Meanwhile, the group leader is struggling to get the session back on track.

4. The commenter: This person is always talking to the person next to him.

   A member of the group who is always entertaining the person sitting next to him, whispering something or making comments in a low voice. Even though the person next to him or her is really interested in the activity, because he or she likes memory tasks, he or she cannot really pay attention. She doesn't dare speak out for fear of offending the person, but clearly suffers from being constantly disturbed.

5. A negativist is someone who is pessimistic, someone who feels they cannot improve.

   One participant keeps saying that he will not be able to do the tasks alone. The other participants and the teacher encourage him, but he gives all sorts of reasons why he is sure it will not work. The arguments are often emotional rather than rational.

Each group chooses a card and mimics a situation in front of the audience and demonstrates how it is handled. Preparation: 15 minutes

Group performance: 4 groups x 5 minutes = 20 minutes

Round table discussion - feedback: 25 minutes

Summary: The trainer will explain to the participants that "problem cases" exist in every group, as a group leader you cannot avoid the situation, you can only learn to deal with it.

Material: Situation cards, paper, pens

Source: KIFE own material

2.4.24. Short-term memory exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium**,** difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

Short-term memory is used to store a limited amount of information and experiences perceived by the senses for a short period of time. By "training" short-term memory, storage capacity can be expanded, which is of great help in everyday life.

We write 10 words in a visible place and read the words: boat, lift, paper, spring, volatile, cup, floor lamp, assertive, wood, horse.

Participants are given 1 minute to memorize the words. (No note-taking!) Then we erase or cover the words and have participants try to recall them all and write them down on their own paper.

Variation: Participants do not see the words, only the leader reads them out once or twice, so they have to remember as many words as possible.

Material: 10 words, paper and pens

Source: KIFE

2.4.25. Long-term memory exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium**,** difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

Smells can help you to recall memories. Spices, such as cloves, cinnamon, lavender, are passed around and smelled by all participants. They are then asked to choose one and share with the others why they chose it and what memory they have of the spice or scent they chose.

Variation: For the selected memory, they must recall as many details as possible about themselves at the time. How old were they, what they looked like, what was their favorite item of clothing, what music they listened to, etc.

Material: Spices

Source: Mária Zám (KIFE workshop)

2.4.26. Combination exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

We are in a circle. The team leader holds up an object such as a pen and passes it on to the person on the right side, saying "That's a cigarette". That person takes it, turns to his/her right side associating a similarly shaped object, saying e.g. "It's a tooth brush", and so on. That's how we go around as long as it is fun.

The goal is to associate a given object with another that is similar in shape and tell its name.

Material: Object (e.g. a pen)

Source: https://artescommunity.eu/forums/topic/energetizalo-jatekok/

2.4.27. Creative task

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

**Ideal number of participants:** 20

Duration: 20 min

Description:

Making a winter hat. Draw the cap template on a harder piece of paper. We draw a pattern on the cap with a white crayon, which is "invisible" and then repaint it with colored watercolors. The pattern comes out nicely. Finally, a tassel matching the color of the cap is made and glued to it.

Material: White cardboard, white crayon, brush, watercolors, yarn, glue, scissors

Source: https://onelittleproject.com/winter-hat-art-project/
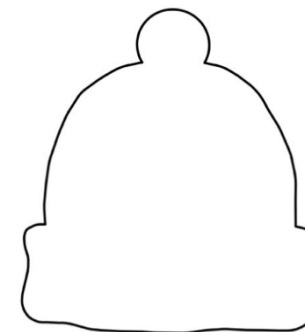
2.4.28. Spatial orientation exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

Mirror image: 2 participants (A + B) stand facing each other. Person A makes different movements, and Person B mirrors them – so e.g. every movement A makes to the right is imitated to the left by Person B. They can also integrate these movements into a short story, such as getting up in the morning, washing themselves, brushing their teeth, and getting dressed; or getting ready for a theater visit, and so on.

Source: KIFE

2.4.29. Concentration exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

Color the illustrations in the top row of the worksheet in a different color, then locate all the shapes in the drawing and color them in the same color as in the top row. Each shape can be found only once.

Material: Worksheet

Source: https://hu.pinterest.com/pin/AR4PXWWppmn4v2Jp3ni9AHr2jHCZGJDlwYOLZKiky6kHHYoP1hHMCuM/

http://fejlesztomuhely.blogspot.com/p/feladatlapok.html

2.4.30. Transverse movement exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

With the left hand, show the letter L (index finger and thumb extended, the rest bent), and with the right hand, show the letter O (thumb and index finger form the letter O, the rest extended). Then switch hands, show the letter O with the left hand and the letter L with the right hand. Repeat at least 10 times.

Variation:

Use the left hand to form a pistol and the right hand to form a chalice, then swap.

Source: Dömötöri M., Kovácsné G.E., Tosztás A., Tóthné Cs.M. (2019): Kalauz. Tematikus munkafüzet senior csoportvezetők számára. KIFE. Szeged

2.4.31. Rhythm exercise

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Expanding the methodological repertoire, introducing levels of difficulty.

Ideal number of participants: 20

Duration: 10 min

Description:

We listen to the music, and the leader demonstrates the simplest exercise. With two palms simultaneously, two hits on the table, then two hits on the knees, then two claps. This is the basics. Then you can vary it however you like.

Variation:

After the two claps, you clap two with your left hand on your right shoulder, then two with your right hand on your left shoulder. We can then go back to the beginning, or continue, with our left hand on our right knee, then our right hand on our left knee, and so on.

Material: Music device, music in 4/4 time

Source: Dömötöri M., Kovácsné G.E., Tosztás A., Tóthné Cs.M. (2019): Kalauz. Tematikus munkafüzet senior csoportvezetők számára. KIFE. Szeged

2.4.32. Project task preparing

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Group work, individual work

Level of difficulty: easy, medium, difficult

Aim: Designing an own task on a chosen project topic.

Ideal number of participants: 20

Duration: 70 min

Description:

1. assign 3-5 topics for the next day's project work, depending on the number of participants,

2. select 1 of the given topics individually,

3. develop an assignment for the chosen topic individually.

> *Title:*
>
> *Type of method:*
>
> *Levels of difficulty: easy, medium, advanced*
>
> *Aim:*
>
> *Ideal number of participants:*
>
> *Duration:*
>
> *Description of the learning activity (processes, tasks, instructions):*
>
> *Variation:*
>
> *Material:*

Material: Task template

Source: KIFE

2.4.33. Evaluation

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Closing exercise

Level of difficulty: easy, medium, difficult

Aim: Global evaluation of what has been learned and experiences gained.

Ideal number of participants: 20

Duration: 20 min

Description:

We show the image of the palm of a hand and ask the participants for their opinions, insights, and feedback about the session. We write their comments on post-its and put the different statements on the individual fingers, e.g.

Thumb: That was great!

Index finger: I want to hear more about it!

Middle finger: I didn't like it!

Ring finger: I'm stuck here, help! (new thing, being surprised, scared, etc.)
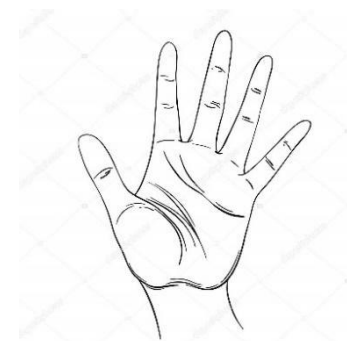
Little finger: Let's repeat that because it was so good!

Palm: Feedback to the group / team leader

Material: Draw a huge hand on a flipchart, markers, post-its

Source: Bibok Ágnes és Kaszper Blanka (szerk.): Tréneri kézikönyv. Érzékenyítő tréningek elmélete és gyakorlata.

https://kathaz.hu/wp-content/uploads/2018/09/Treningkonyv.pdf (Letöltés: 2022.11.29)

2.4.34. I'm here…

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Arriving game

Level of difficulty: easy, medium, difficult

Aim: Attunement to each other. Self-expression.

Ideal number of participants: 20

Duration: 20 min

Description:

Participants are asked to complete the following two sentences:

I'm here because…

I'm here though…

Try to be honest.

When the group is done, everyone reads their sentences, there is no need to explain.

Material: Notepads, paper, pen

Source: KIFE

2.4.35. Finger catch

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Warm-up game

Level of difficulty: easy, medium, difficult

Aim: Attunement to each other. Creating a cheerful, positive atmosphere. Practicing concentration.

Ideal number of participants: 20

Duration: 10 min

Description:

The participants stand in a circle and raise their right hand to the side to shoulder height and turn their palms down. They also raise their left hand a little, the index finger pointing upwards. This means that everybody's index finger is pointing to the center of everyone's outstretched palm.

The leader of the game is in the center of the circle and when he calls out "Now!", the participants try to catch their neighbor's index finger while at the same time they lower their other hand as quickly as possible so that their index finger doesn't get caught.

Variation:

To make it more difficult: The leader of the game cannot only say "Now", but also shout "Stop!". Then the participants should not move.

Source: https://artescommunity.eu/forums/topic/energetizalo-jatekok/

2.4.36. Walkie-Talkie

Module: Learning the methodology of complex skills development sessions for senior groups

Type of method: Tuning in game

Level of difficulty: easy, **medium,** difficult

Aim: Attunement to each other. Creating a cheerful, positive atmosphere. Training concentration.

Ideal number of participants: 20

Duration: 10 min

Description:

1. We are standing in a circle, everyone is raising their right hand so that it is clearly visible. The team leader looks at someone and says his/her name. The person whose name has been mentioned, lowers his/her right hand and then says another name. The position of the right hand indicates whose name has been mentioned already. It is very important that we remember the one name we said, because after the first round the game starts again.

You need to repeat the names faster and faster.

2. The game starts the same way as the previous one, but here we don't say someone's name, but we go and stand behind him/her. The team leader starts and stands behind someone, then that person goes to stand behind someone else, and so on. We start the game with our right hand raised and as soon as someone is standing behind another person, the participant in front lowers his/her hand. Once we have completed one round, we start again: first at a faster pace and then running. You really need to focus on who you're standing behind and where he/she's standing because places within the circle are constantly changing.

Source: https://artescommunity.eu/forums/topic/energetizalo-jatekok/

2.4.37. Preparing an agenda

Module: Design and delivery of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, **medium,** difficult

Aim: Preparing the agenda for a senior session on a chosen topic, and participants learn how to structure them and what to look out for during implementation.

Ideal number of participants: 20

Duration: 140 min

Description:

In the small groups formed on the previous day, lesson plans on the selected topic for a group meeting for seniors are worked out. The template below with the planning table should be used as a copy. The methods developed in the homework should be incorporated.

Development goal	Content	Time frame/ accessory
		90 min

Material: Templates of agenda, paper, markers, pens

Source: KIFE

2.4.38. Presentation of the agenda

Module: Design and delivery of complex skills development sessions for senior groups

Type of method: Group work

Level of difficulty: easy, **medium,** difficult

Aim: Presentation of the prepared agendas to the other participants.

Ideal number of participants: 20

Duration: 150 min

Description:

Presentation of the sessions developed. Presentation of the games/exercises developed.

Feedback on each session, discussion of lessons learned and experiences.

Material: Agenda prepared

Source: KIFE

2.4.39. I came here…

Module: Design and delivery of complex skills development sessions for senior groups

Type of method: Final evaluation task

Level of difficulty: easy, medium, difficult

Aim: Expressing feelings. Reflecting on knowledge acquired.

Ideal number of participants: 20

Duration: 15 min

Description:

Participants are asked to reflect on the days they spent together and complete statements to evaluate the session. ANONYMOUSLY! If somebody wants, they can read their answers to the others.

• I came to this training to…

• I'm going home from this training to…

• I was most pleased to…

• The worst thing was that…

• I want to tell the organizers that… (this does not need to be read, it should be put in an envelope)

Finally, put the statements into a large envelope so that the organizer and trainer team can work with it in the evaluation.

Material: Copies with the statement-parts, pens, folder/large envelope for the feedback

Source: KIFE

2.4.40. Let's tag!

Module: Design and delivery of complex skills development sessions for senior groups

Type of method: Personal feedback

Level of difficulty: easy, medium, difficult

Aim: Expressing feelings. Reflecting on each other in a positive way.

Ideal number of participants: 20

Duration: 10 min

Description:

In the game, we "label" each group member with descriptions or statements we consider positive and characteristic of him/her. Everyone pins a sheet of paper on their own back. Then, walking around, each group member writes a positive thing on the paper on the other's back. If you don't know the other so well, you can write e.g. "I love your style." Think about which impression you really want to communicate. It is important that you ONLY write positive things. Finally, everyone can read and enjoy the list of compliments/positive feedback they receive.

Material: Paper, cellux tape, pens

Source: https://psycatgames.com/hu/magazine/conversation-starters/icebreaker-games/#fun

2.4.41. Joint handshake

Module: Design and delivery of complex skills development sessions for senior groups

Type of method: Closing farewell

Level of difficulty: easy, medium, difficult

Aim: Implementation of a form of farewell that reinforces group cohesion.

Ideal number of participants: 20

Duration: 5 min

Description:

The participants stand in a circle. Everyone extends their arms forward toward the center of the circle, palms facing to the side. Then the group members join hands. We ask everyone to look into each other's eyes, and after everyone has made eye contact, shake the clasped hands. Then, counting to 3, they move their arms upwards and release the hands of the others at once.

Source: Zöldyné Szita Erzsébet (KIFE workshop)

3. MUSICAL METHODS IN SENIOR EDUCATION

Foto: KIFE

KBW:
Mag. Monika Mayr, Dr. Hubert Klingenberger,
Mag. Barbara Mödritscher, Fabian Smolnik, BA

3.1. Introduction

„We have to be here, have to be with these people to help them get active!"
(Monika Mayr)

As already described in module 1, music is an important part of senior development because it has a positive effect on almost everyone, it relaxes and stimulates, accompanies movement and dance and people simply enjoy it.

Working with music goes beyond that. It is based on the findings of music and rhythm geragogy and requires qualified further training.

Applied specifically and regularly, this holistic working method helps to maintain a good quality of life for people in their third and fourth stages of life through the combination of music, movement and language together with the structuring power of rhythm. It aims at enhancing contact and communication, further developing verbal and nonverbal ways of expression, improving perception skills as well as increasing mobility to have better spatial orientation in old age. An essential goal of music and rhythm geragogy is to build and boost the seniors' confidence in their physical and mental skills so that they can better meet the challenges of everyday life. The special combination of music, movement and language facilitates appreciative and enjoyable interactions which rhythm geragogy uses to integrate musical art into the lives of the elderly and open up new perspectives of successful ageing.

Practice, theory and teaching methodology of rhythmics and the use of melody and rhythm instruments thus constitute the major part of this module. One of the basic prerequisites for further training in the field of developing musical skills and music and rhythm geragogic methods is enjoying music, movement and working with groups. Previous musical training and the ability to express oneself playing an instrument are also useful.

The needs of people suffering from dementia and the effect of music on their development are integral parts of geragogic work in general and music and rhythm geragogy in particular. People with dementia should not only be recipients of medical treatment, care and (music) therapy, they should also participate in education and culture events.

Music does not only have therapeutic effects. Music-related activities, playing an instrument and singing open up numerous possibilities of personal life management, holistic communication, social interaction and cultural participation.

People suffering from dementia forget a lot, but not the music of their youth. They hardly remember, react little, but if you play music for them, it can have surprising effects as is shown in an impressive documentary.

An important aspect in the effective use of music and rhythm geragogic methods is the biography of the participants in order to find the music they have a special connection with. Biography work offers important and useful methods not only in this context but for adult education and senior development in general. Basically any didactic and methodical planning and realization has to start with the biographical experiences of the participants. These experiences must be taken into account preparing effective teaching and learning settings.

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A special feature of biography work is not only looking at habits and important life events of (elderly) people, but focussing on the strengths and skills they have developed throughout their lives making them accessible for them at any time. Unfortunately we are only rarely aware of these lifetime achievements – when do we ever consider what an achievement it was learning to walk or which skills helped us to master a certain crisis? It is this awareness, however, that is helpful and necessary to appreciate ourselves and our lives.

Special pieces of music can remind people of such strengths and revive them. In order to have this resource at our disposal whenever we need it, e.g. in personal crises, and when we accompany elderly people and those suffering from dementia, the methods of creating a musical biography are outlined.

Ageing is a process of change that can be connected with losses and restrictions, but also with growth and gain. Changes take place on the physical, mental and psychomotor levels. The social environment of the elderly also changes which quite often leads to the problem of loneliness. Rising life expectancy means that more and more elderly people are faced with the task of living three, four decades meaningfully and contentedly. Physical and mental activation by means of rhythm, music, voice and diverse materials can make a valuable contribution to productive and satisfying ageing. The subtle interaction of sensory perception, movement and psychomotor skills can thus be maintained and even improved which eventually supports the elderly's independence. Sense of balance, communication, concentration, memory and emotional well-being can be positively influenced.

The combination of music, movement and language based on the needs of the individual participants facilitates body experience, social integration, creativity, phantasy as well as finding meaning, identity and joy.

Senior trainers have an extremely valuable function in our society. Their work and further training must therefore be revalued, publicly recognized, promoted and better financed. It is an important educational task to make sure that people not only live longer, but that this longer life is of good quality.

3.2. Training description

1. The main elements of the training programme

1.1.	Title	**Musical methods in senior development**
1.2.	Target group	Group leaders, people working in the fields of care and spiritual welfare, senior development and education as well as people interested in this work with adequate qualification/previous training who enjoy working with the elderly or people suffering from dementia and getting into contact with them by means of music.
1.3.	Aim of the training	The participants use musical methods to awaken positive memories in seniors and people with dementia. They use biography work as a method of adult education to enable people to remember their past. They know different methods of educational work with music. They use music as a means of communication and building a sense of community. They know how to use music and biography work to support people with dementia in finding their identity again or rather keeping it intact. They know how they can contribute to activate and reassure old people or those with dementia by means of musical methods. Their attitude towards the experiences of old people and those with dementia is appreciative and resource-oriented. They respect the self-determination of old people and those with dementia and make sure that they are free to decide whether to participate in biography work or not.

2. Learning outcomes

2.1.	Knowledge:
	Biography work in adult education.
	Geragogy – Music Geragogy – Rhythm Geragogy.
	Music theory in old age - theories of music geragogy, singing and voice in old age.
	Basics of dementia and validation.
	Information about projects that clearly show the effect of music on people's quality of life – especially of those with dementia.
2.2.	Skills:
	Developing methods
	Personal experience of using music in biography work.
	Making a collection of one's favorite songs.
	Basic rhythm and musical exercises – selecting, trying out unconventional instruments.
	Music and movement (e.g. seated dance).
2.3.	Attitude and behavior:
	Concept of man: Accepting people the way they are. Every person has different prerequisites and previous experiences – it is absolutely necessary to gather information about these in advance to avoid negative effects. All aspects of a person are involved – cognition, emotion, social situation, body, mind, soul.
	Learning as a process: It is about enjoying and participating, not about achieving.
	Education is based on the attitude that everyone involved learns from and with each other.
	Music touches the soul in a unique way that has to be experienced personally.

2.4.	Responsibility and autonomy:
	Responsibility of the trainer: analyzing well his/her own prerequisites and those of the target group. The trainer has to feel comfortable with the method he/she uses.
	Participants: The most important prerequisite for everyone involved is enjoying contact with music and the manifold ways of experiencing it.
	Autonomy: Principle of voluntary participation
	Trainers and participants are free to decide when to get involved and how long to participate.

3. Conditions for joining the programme

3.1.	Education	EQF qualification level 3
3.3.	Prerequisite knowledge and experience	None, but experience of leading adult and/or senior groups or previous musical training would be an advantage.

4. Training duration

4.1.	Number of theoretical units	8
4.2.	Number of practical units	18
4.3.	Total number of units	26

5. Number of participants

5.1.	Maximum number of participants	16

6. Training form

6.1.	Form of the training	Further training for trainers comprising lectures, group work, testing methods in the plenum, watching film clips of project documentaries followed by exchange/discussion in groups or plenum, self-directed learning, personal experience in practice project

7. The modules

	Titles of the modules
7.1.	Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age
7.2.	Music and Dementia
7.3.	Introduction to Biography Work, Musical Biography

7.1. Module

7.1.1.	Title	**Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age**
7.1.2.	Aim of the module	Understanding the concepts of geragogy, music geragogy, rhythm geragogy. Getting to know and experiencing work with music.
7.1.3.	Content	Conceptual approaches. Experiencing methods of working with music and rhythm with seniors and people with dementia. Realizing the effect of music in senior development. Knowing about the development of the voice in old age and learning how to use adequate methods.

7.1.4.	Number of theoretical units	3
7.1.5.	Number of practical units	12
7.1.6.	Total number of units	15

7.2. Module

7.2.1.	Title	**Music and Dementia**
7.2.2.	Aim of the module	Defining the concepts of dementia and validation. Getting to know and gathering first experiences of working with music and people suffering from dementia.
7.2.3.	Content	Conceptual approaches. Getting to know the effect of validation and music on people with dementia. Getting to know and experiencing methods of working with music and rhythm with people suffering from dementia.
7.2.4.	Number of theoretical units	1
7.2.5.	Number of practical units	2
7.2.6.	Total number of units	3

7.3. Module

7.3.1.	Title	**Introduction to Biography Work, Musical Biography**
7.3.1.	Aim of the module	The participants know the basics of biography work and use selected methods based on reflection and reasoning in adult education/senior development. They know different music styles and genres. They are aware of restorative tunes and pieces of music that have had a positive influence in their biographies.
7.3.2.	Content	Conceptual approaches. Biographical strands/Types of biography in the course of a lifetime. Effect of biography work. Making music as a resource. Making a playlist of restorative music, exchanging it with others, searching on the internet.
7.3.3.	Number of theoretical units	4
7.3.4.	Number of practical units	4
7.3.5.	Total number of units	8

8. Description of the evaluation system used for participants' accomplishment

Prerequisite for completing the training: Participation in at least 80% of the hours and preparation of a 90 minutes' session plan. Presentation in the group

Participants will receive a certificate of participation on completing the training.

3.3. Lesson plan

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 1: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age (8 units of 45 min)				
10 min	Welcoming participants, workshop structure	Conversation	Time schedule of the following 3 days is known.	Flipchart, pen
20 min	Introduction to the topic 3.4.1.	Group work, physical activity to music and rhythm	Concentrating on oneself and the workshop. Participants and trainer get to know each other. Participants experience that music connects without speaking to each other.	Playing the piano or music player to play music, rhythm instruments
60 min	Improvisation 3.4.2.	Reaction game, group work	Participants develop a sense of rhythm, listening skills and self-efficacy. They experience the joy of playing an instrument and making music together. They experience self-efficacy.	Rhythm instruments, shawls, music, music player
15 min	Break			
30 min	Geragogy, Music Geragogy 3.4.3.	Presentation	The participants know the key goals and guiding principles of geragogy and music geragogy, the effects of working with music and the prerequisites for working with music in senior education.	Laptop, projector, ppt
10 min	Clapping cross 3.4.4.	Pair exercise	Spatial orientation and concentration are activated.	-

20 min	Traveling when seated 3.4.5.	Group work, movement game	Participants will experience the communication possibilities of music and movement and the joy of movement while their creativity is activated.	Music player to play music
15 min	Apple harvest 3.4.6.	Group work, dancing a story	Participants will experience the potential of music and movement to tell stories and express emotions.	Music player to play music
15 min	Music in senior education 3.4.7.	Discussion	Participants' knowledge of geragogy and music geragogy is systematized. Participants will learn about the prerequisites and effects of working with music, the principles of teaching and learning in old age, the role of music pedagogy in working with people with dementia.	Laptop, projector, ppt
60 min	Lunch break			
10 min	The connecting ribbon 3.4.8.	Group work	Participants' concentration and ability to listen to each other are improved.	Long elastic band made by tying scrunchies
10 min	Traveling with a suitcase 3.4.9.	Group work, movement and miming	Creativity and memory are activated.	Guitar or another instrument or a music player to accompany the song, a small empty suitcase
5 min	Beach ball 3.4.10.	Group work, breathing exercise, movement	Strengthening the breathing organs. Activating the body and coordination. Being mindful of each other.	Inflatable beach ball
5 min	What's in the bag? 3.4.11.	Tactile perception exercise	Enhancing tactile perception, while their long-term memory will be activated.	Cloth bag, an object

30 min	Travelling to Tibet 3.4.12.	Group work, rhythm exercise	Participants will experience the possibilities of music, rhythm and movement in the representation of visual elements, while their long-term memory and creativity will be activated.	Long (bristle) brushes, music player, music
20 min	Communicating with a brush 3.4.13.	Group and pair exercise, relaxation	Participants' tactile perception, attention, concentration, listening to each other and self-efficacy are developed.	Long (bristle) brushes, classical or relaxation music, music player
10 min	Brush and cloth 3.4.14.	Dancing when seated	Participants will experience the joy of music and rhythm, and their movement coordination will improve.	Long bristle brushes with a hole, juggling cloths, fast dance music, music player
15 min	Break			
40 min	Pantomime 3.4.15.	Group work	Participants will experience the potential of music and movement to tell stories and express emotions. Participants' capacity for cooperation, self-expression and self-efficacy will be developed. They experience the joy of play.	Music player, rhythmical music
50 min	Introduction round and wishes 3.4.16.	Conversation and reflection	Participants get to know each other, each other's professional interests and expectations of the training and wishes concerning the content of the further training.	-

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 2: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age; Music and Dementia (9 units of 45 min)				
20 min	The body as instrument 3.4.17.	Arriving exercise	Finding orientation. Participants get to know each other better, their own body awareness improves, a positive atmosphere is created.	Cards, pinboard or flipchart. music (e.g. Tango medley by Hugo Strasser), music player
15 min	Spelling 3.4.18.	Group and pair work	Participants will experience the potential of music and fine motor movement to visualize elements of the writing image, while activating their long-term memory and creativity.	Handmade coloured ropes, music, music player
15 min	Change the way things are! 3.4.19.	Pantomime and improvisation	Participants will experience the potential of music and movement to improvise and express the emotions associated with everyday objects. Their creativity is activated and improvisation skills are developed.	Music (e.g. Tango), music player
40 min	Rhythm geragogy 3.4.20.	Presentation	Participants get to know the effect of rhythm geragogy and the prerequisites for using this method.	Laptop, projector, ppt, video: Café Balance Bach im Wald
15 min	Break			
30 min	The Sound shape 3.4.21.	Communication and fine motor skills exercise	Exploring the possibilities of using Sound Shape. Opportunities for interaction and non-verbal communication are increased, fine motor skills and attention are activated.	Sound shapes in different sizes, hand drums from different countries
30 min	Follow the drum 3.4.22.	Pair exercise	The participants' sense of rhythm and beat is developed. Their attention, concentration and adaptation skills are activated.	Playing the piano or use music player, Sound shapes in different sizes

50 min	A rhythm bridge between generations 3.4.23.	Discussion	Participants' knowledge of the methods and impact of rhythm and intergenerational work will be systematized.	Laptop, projector, video: Rhythmics with young and old
60 min	Lunch break			
30 min	Show me what you sing 3.4.24.	Group and pair work	Participants will experience the possibilities of singing and visualizing song lyrics, while their long-term memory and concentration will be activated.	Song cards – drawings of words in the text or the lyrics in written form enlarged and laminated
20 min	Compound words 3.4.25.	Group work	The combination skills of the participants will be activated.	Picture cards
20 min	Drawing to music 3.4.26.	Individual work	Developing participants' sense of rhythm, fine motor skills and creativity.	A/3 sheets, pens, music (Vivaldi: The Four Seasons – „Winter") from music player
20 min	Knobbed ball 3.4.27.	Pair work, relaxation exercise	Training coordination. Developing body awareness.	Knobbed balls for all participants, music from music player (Vivaldi, The Four Seasons – „Winter")
15 min	Break			
30 min	Dice game 3.4.28.	Group work, improvisation	Training memory, concentration, attention and spontaneity.	Large foam cube or cloth dice, instrument to accompany the songs
20 min	Singing and voice in old age 3.4.29.	Presentation	Participants will learn about the links between the ageing process and the development of the voice and the aspects to be taken into account when singing with the elderly.	Laptop, projector, ppt

30 min	With whistle, with drum! 3.4.30.	Group work, rhythm exercise	The participants' sense of rhythm, concentration and attention to each other are developed. Participants will experience the joy of music, improvisation and creative design.	Music (e.g. Tchaikovsky - March from the Nutcracker Suite), music player, rhythm instruments
15 min	Break			
60 min	Dementia and music 3.4.31.	Presentation	Participants will learn about the characteristics of dementia and how music can be used to improve the quality of life of people with dementia.	Laptop, projector, ppt, documentary film "Alive Inside: A Story of Music and Memory": "Henry wakes up to life"
20 min	Feedback 3.4.32.	Discussion, feedback	Reflecting what was learned and experienced. Reviewing how it can be applied in practice.	Flipchart, pen, cards to take notes

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 3: Introduction to Biography Work, Musical Biography, Music and Dementia (9 units of 45 min)				
70 min	Introduction to biography work 3.4.33.	Group work	Participants will gather their prior knowledge of biographical work, organize their knowledge of the content of a curriculum vitae.	Flipchart, paper, pens, internet, smartphones
20 min	Conceptual approach 3.4.34.	Presentation	Participants understand the concept of biography and what biography work is about.	Laptop, projector, ppt
15 min	Break			
30 min	Types of biography 3.4.35.	Presentation	Participants get a deeper understanding of the types of biography and what biography work is about.	Laptop, projector, ppt
30 min	Reasons for and effects of biography work 3.4.36.	Presentation	Participants gain a deeper understanding of the reasons for and effects of biography work.	Laptop, projector, ppt
30 min	Musical decades 3.4.37.	Group work	Creation of a positive atmosphere conducive to reminiscence, preparation of the atmosphere for a deeper knowledge of the subject.	Pictures, photos, clothes, records, iconic objects, music, music player
60 min	Lunch break			
30 min	My biography 3.4.38.	Individual work, discussion	Participants apply biographical methods, finding their own life story strands.	Worksheets A/3 or large-format paper sheets, pens, internet access

30 min	Musical timeline 3.4.39.	Group work, discussion	Participants will revive and organize popular musical artists of different decades.	Year cards, pictures and names of the musicians, a textile board, blu tack or pins
30 min	My musical biography 3.4.40.	Individual work, discussion	Participants will collect the most significant music of their own life and organize the influences of music on their personal life.	Paper and pens
15 min	Break			
40 min	My life in 7 chapters 3.4.41.	Individual work, pair work	Participants' self-awareness will develop, they will become more aware of their own life path.	Paper and pens
30 min	My musical life in 7 chapters 3.4.42.	Individual work, discussion	Participants will become aware of the music that has been important to them at different times in their lives and why.	Paper and pens
10 min	My top 7 playlist 3.4.43.	Individual work	Participants will compile a seven-part list of their favourite music from the music that is most relevant to them.	Paper and pens
10 min	Feedback 3.4.44.	Group work	Reflecting what was learned and experienced.	-

3.4.1. Introduction to the topic

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, physical activity to music and rhythm

Level of difficulty: easy, medium, difficult

Aim: Concentrating on oneself and the workshop. Participants and trainer get to know each other. Participants experience that music connects without speaking to each other.

Ideal number of participants: 16

Duration: 20 min

Description:

Participants sit in a circle, music is played with an instrument or an audio medium depending on the resources of the trainer. Classical music, dances, marches (e.g. Radetzky march) etc. can be used. Depending on the group the trainer gives a short introduction about who wrote or composed the piece of music and how it was created.

Following the rhythm a sequence of movements is shown to and imitated by the group. At first, the rhythm is spoken until the participants are familiar with the movements: only syllables like e.g. bam-bam-bam-bam. The sequence can be e.g. 4 times stretching the arms to the front (left-right, left-right), 4 times cross movements patting the right shoulder with the left hand and the left shoulder with the right hand, 4 times alternately tapping the floor with the tips of the right and left foot and then 4 times with the heels. Further examples: tapping the knees with the ball of the thumb and the fingertips, touching and/or moving different parts of the body one after the other (head, trunk, shoulders, upper arms, thighs).

Now music is played and the sequence of movements is repeated to the music until the music ends.

Then the participants walk around the room and when the music stops, two persons who meet accidentally exchange e.g. their names, where they live, their favorite food, favorite song, etc. 3 casual encounters at least.

Variation:

1. Participants come up with ideas for movements to music. One of them selects 4 ideas and these movements are repeated by the group 8 times.

2. Rhythm instruments can be included in the exercise. The participants have to play them to rhythm.

At the end of the exercise, they discuss the positive effects of moving to the rhythm of music:

- The meter creates internal order,

- Cross movements strengthen coordination.

- Targeted movement of the feet is part of the prevention of falling.

- Visual, auditory and tactile sensory channels are activated.

Material: Playing the piano or music player, rhythm instruments

Source: Monika Mayr

3.4.2. Improvisation

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Reaction game, group work

Level of difficulty: easy, **medium**, difficult

Aim: Participants develop a sense of rhythm, listening skills and self-efficacy. They experience the joy of playing an instrument and making music together. They experience self-efficacy.

Ideal number of participants: 16

Duration: 60 min

Description:

Rhythm instruments are prepared e.g. rattles, sounding rods, hand drums, scrapers, ring of bells, triangle. Diverse materials (wood, fur, metal) provide different sound qualities.

Each participant takes an instrument. They sit or stand in a circle.

Music groups are formed: persons with similarly sounding instruments sit or stand side by side.

Then music is played. Suitable pieces of music are dances or marches like Radetzky march, the march from the Nutcracker Suite or music taken from the musical biography of the participants.

1. Reaction game: One after the other, the participants beat their instruments. When someone beats two times, the direction is changed

   Variation 1: Clapping hands instead of playing the instruments.

   Variation 2: Playing with eyes closed enhances perception and hearing. It takes confidence and courage to trust in only one sense organ.

8. Orchestra: The trainer conducts: First, he/she lets the participants play their instruments one after the other until they get the rhythm and all hear the sound. In this way an orchestra is formed. The trainer conducts the entry of the individual instruments, the rhythm and the volume.

9. Conducting: Volunteers from the group try conducting (see video):

   https://www.youtube.com/watch?v=hHfBBAXnvQs&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=1

   Variation: conducting with cloths: red = stop, green = play

Conducting requires: clear hand movements, clear eye contact, concentration, multitasking: hearing the music, observing the participants, considering where you are aiming at, self-efficacy: it is essential that the participants are free to define their goal in conducting – it builds a strong sense of self.

Note:

One of the basic principles is: If someone does not want to participate but prefers watching the others, he or she should be free to do so. Sometimes people start participating after a certain time.

For the work with people suffering from dementia:

Offering a few instruments, but letting people choose the instruments themselves is important!

For conducting you may put a cloth in their hands.

People with dementia tend to remain standing in one place or repeating the same movements again and again. The trainer supports them by telling them e.g.: „You can lift the other arm, point to another person." Only then do they notice that something different is happening.

Material: Rhythm instruments, shawls, music, music player

Source: Monika Mayr

3.4.3. Geragogy and music geragogy

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: The participants know the key goals and guiding principles of geragogy and music geragogy, the effects of working with music and the prerequisites for working with music in senior education.

Ideal number of participants: 16

Duration: 30 min

Description:

Geragogy as agogic discipline

Agogy = theory of professional leading and accompanying of people in the course of a lifetime

- o   Pedagogy = science of educating and teaching children and young people

- o   Andragogy = science of lifelong learning

- o   Geragogy = science of educating and developing the elderly

Geragogic key goals (see Bubolz-Lutz i.a.):

- o   Self-determined life management

- o   Supporting meaningful and content old age

Geragogic guiding principles (see Bubolz-Lutz i.a.):

- o   Participation

- o   Orientation towards skills and resources

- o   Biography work

Geragogy takes into consideration

- Changing psychological and physical tolerance in old age

- Changing learning behavior in old age

- Age-related needs and interests

- Changing circumstances in retirement

- Time and leisure to pursue interests shelved until then

- Influence of cognitive, social and emotional restrictions and dementia

Music Geragogy is a discipline at the intersection of music pedagogy and geragogy which deals with the process of music-related teaching and learning in old age and demonstrates the positive effects of listening to or making music. Subject areas comprise biography work, cultural education, validation, song culture etc. Music is a universal language that reaches people of diverse backgrounds.

Music geragogy deals with

- The musical biography of people to learn about the relationship between elderly/old people and music

- The didactic and methodical aspects of musical education and care in old age (transfer and therapeutic effects are of secondary importance)

Effects of working with music

Music geragogic work with the elderly can significantly increase their contentment with life. Music reaches everybody deep down. It has an important social function. Making music together with others has positive effects on the relationship with others and increases the ability to communicate and express oneself. Especially making music in a group can lead out of social isolation.

Music geragogy first and foremost tries to open up spaces of experience through music to help the participants to revive their musical biographies, it is less about teaching any knowledge of music.

Apart from specialist knowledge of music and methods, andragogic competences are of great importance for music geragogic trainers in order to address the individual needs and interests of the participants. The basic attitude of appreciating and respecting everybody involved plays an essential role. Making music is not about achieving, it is about feeling good.

The trainer must enjoy music and sharing it and express himself/herself with his/her whole body to stimulate and motivate the participants.

Prerequisites – methodical approaches

In planning and realizing work with music, aspects such as limited mobility or physical and mental restrictions have to be taken into consideration. Participants should not get the feeling of being back in school as this could have negative effects. The focus is on their individual relationship with music and their personal musical skills and interests.

Principles of teaching and learning in old age

Listening to and making music should not be seen as occupational therapy but as self-determined and meaningful action.

Knowledge of biography work is an essential prerequisite. The processes of learning and experiencing cannot be directed by the trainer, they can only be initiated and stimulated. This basic principle should also be followed when working with people suffering from dementia.

Music geragogic teaching methods should always be an offer to maintain and develop personal musical and music-related skills.

Material: Laptop, projector, ppt

Source: Elisabeth Bubolz-Lutz und andere (2010). Geragogik. Bildung und Lernen im Prozess des Alterns.

Hargoth, Theo/Wickel, Hans Hermann (2008): Musizieren im Alter: Arbeitsfelder und Methoden. Mainz: Schott

3.4.4. Clapping Cross

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Pair exercise

Level of difficulty: easy, **medium**, difficult

Aim: Spatial orientation and concentration are activated.

Ideal number of participants: 16

Duration: 10 min

Description:

Participants walk through the room, at a signal e.g. „stop" 2 participants get together and stand facing each other. At a further signal e.g. „go" one of the two claps his/her hands as usual, the partner claps from top to bottom. While the one takes a swing to clap, the other claps in the resulting gap. In this way a clapping cross is created. The movements should become larger and larger.

Do this exercise only with people whose hands do not hurt clapping and whose arms do not hurt making larger movements.

Source: Monika Mayr

3.4.5. Traveling when seated

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, movement game

Level of difficulty: easy, medium, difficult

Aim: Participants will experience the communication possibilities of music and movement and the joy of movement while their creativity is activated.

Ideal number of participants: 16

Duration: 20 min

Description:

Participants sit in a circle, at least two arm lengths apart, so that they have sufficient room to move.

The trainer (T) asks: We go on a trip. How do we start our journey? Answer from group (G): By car.

The trainer asks the group at every step of the game which movement would represent traveling by a means of transport. Someone shows the movement of turning a large steering-wheel, the group imitates this movement.

T: Where do we go? G: To the airport. T: What do we do then? G: We go by plane. With arms stretched out to the sides participants make flying movements, turning the trunk. T: Turbulence shakes the airplane: Shaking the arms.

T: Where do we fly? G: To a lake. T: What do we do there? G: We go for a swim. The group makes large swimming movements with the arms. T: What do we do then? G: We go for a drink. Everybody bends forward to drink and mimes holding a glass, putting it to his/her lips and has it refilled.

To make the movement rhythmical it is structured by language. The words are spoken rhythmically, divided into syllables: go-ing-by-car, fly-ing, swim-ming, drink-ing etc.

The means of transport are represented one after the other and repeated so that the participants are able to remember the sequence of movements fairly well.

Only then music is played and the journey is made with music. Four different movements, then start again as long as the music is playing.

Material: Music player

Source: Monika Mayr

3.4.6. Apple harvest

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: group work dancing a story

Level of difficulty: easy, **medium**, difficult

Aim: Participants will experience the potential of music and movement to tell stories and express emotions.

Ideal number of participants: 16

Duration: 15 min

Description:

Topic: Apple harvest in autumn. A story is made up and expressed by dancing a sequence of movements – 4 motifs of movement:

- we go into the orchard
- pick the apples
- put them into a basket
- distribute them

As soon as the sequence of movements is known, the music is played, the group dances together and repeats the sequence until the music ends.

Material: Music player

Source: Monika Mayr

3.4.7. Music in senior education

Module: Music, rhythm and sound in old age

Type of method: Discussion

Level of difficulty: easy, medium, difficult

Aim: Participants' knowledge of geragogy and music geragogy is systematized. Participants will learn about the prerequisites and effects of working with music, the principles of teaching and learning in old age, the role of music pedagogy in working with people with dementia**.**

Ideal number of participants: 16

Duration: 15 min

Description:

Discussion points:

> Changing mental and physical workload in old age
>
> Changes in learning behavior in old age
>
> Age-specific needs and interests
>
> Changes in life circumstances in the post-career phase
>
> Leisure time, pursuit of previously deferred interests
>
> Impact of cognitive, social and emotional impairments and dementia

What social aspects play a role?

What individual aspects should be taken into account? (physical condition, mobility impairment, physical and mental disability)

Material: Laptop, projector, ppt

Source: Elisabeth Bubolz-Lutz und andere (2010). Bildung und Lernen im Prozess des Älterwerdens.

Hargoth, Theo/Wickel, Hans Hermann (2008): Musizieren im Alter: Arbeitsfelder und Methoden. Mainz: Schott

3.4.8. The connecting ribbon

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Participants' concentration and ability to listen to each other are improved.

Ideal number of participants: 16

Duration: 10 min

Description:

The group sits in a circle and everyone holds on to a long elastic band so that all of them make the movements together. The band moves in the circle, to the left, to the right – the change of direction is signaled by a short word e.g. „hopp". A song with lyrics written for this special purpose is sung to a known tune. When certain words are sung, the group makes movements to illustrate that word. The ribbon is raised and lowered to the music. After the warm-up exercise, a song e.g. "The ball goes on its wander" is sung, changing the word "ball" to "tape".

See https://www.youtube.com/watch?v=yo7NJZswCug&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=3

Finally, the ribbon is released simultaneously, causing it to fall to the floor and form a shape. Participants are asked to say what they recognise in the shape.

Participants who cannot follow spoken instructions well are able to take part in the movements with the help of this band.

Material: Long elastic band made by tying scrunchies

Source: Monika Mayr

3.4.9. Traveling with a suitcase

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, movement and miming

Aim: Creativity and memory are activated.

Level of difficulty: easy, medium, difficult

Ideal number of participants: 16

Duration: 10 min

Description:

The group sits in a circle. The trainer has brought a suitcase and invites the participants to guess what is in there. They tell what they think is in the suitcase and mime the objects.

Then the trainer asks which means of transport the group would use when traveling: bicycle, truck, horse, car.

The trainer starts singing a song that fits to the topic and accompanies the song e.g. with the guitar.

The group joins in and makes the corresponding movements: leaning back and cranking their feet in the air, sitting upright and turning a large steering-wheel, sitting upright and holding the reins while trotting.

The trainer asks: Where do we arrive?

One: At the sea-/lakeside.

What do we do there? Swim-ming, swim-ming – repeat several times making the swimming movements.

See: https://www.youtube.com/watch?v=oXR3drV3fPo&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=4

People suffering from dementia need settings they can clearly assess. Therefore they always have to be addressed directly and should be asked to mention only *one* means of transport. Asking questions without explicitly addressing the individual participants would confuse them even more.

Material: Guitar or another instrument to accompany the song, a small empty suitcase

Source: Monika Mayr

3.4.10. Beach ball

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, breathing exercise, movement

Level of difficulty: easy, medium, difficult

Aim: Strengthening the breathing organs. Activating the body and coordination. Being mindful of each other.

Ideal number of participants: 16

Duration: 5 min

Description:

The group sits in a circle. Trainer: We go for a swim. And for this we need a beach ball. But we have to blow it up first. He/she blows it up and everybody helps by breathing in and blowing until the ball is inflated.

Then the participants roll or throw the ball to each other depending on what is easier for them – throwing and catching the ball or rolling it. They go on doing that for some time.

See: https://www.youtube.com/watch?v=wTkGnNfn4Xk&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=5

Participants suffering from dementia need settings they can clearly assess. Therefore you always have to address them directly and roll/throw the ball to them explicitly so as to not confuse them even more.

Variation:

This exercise can be combined with exercise 3.4.9. and integrated into the travel story.

Material: Inflatable beach ball

Source: Monika Mayr

3.4.11. What's in the bag?

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Tactile perception exercise

Level of difficulty: easy, medium, difficult

Goal: Enhancing tactile perception, while their long-term memory will be activated.

Ideal number of participants: 16

Duration: 5 min

Description:

The trainer has a tied sack filled with brushes, he/she goes around in the circle and lets the participants touch the sack and guess what could be in there.

Then the secret is disclosed.

Material: Cloth bag, an object

Source: Monika Mayr

3.4.12. Traveling to Tibet

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, rhythm exercise

Level of difficulty: easy, medium, difficult

Aim: Participants will experience the possibilities of music, rhythm and movement in the representation of visual elements, while their long-term memory and creativity will be activated.

Ideal number of participants: 16

Duration: 30 min

Description:

The group sits in a circle. Each participant holds a brush in his/her hand. They agree where to travel: Tibet

T: What will we see there? Which sights? What will we like best?

G: Very high towers, very long dresses, very high mountains, very long rivers, a suspension bridge

Now they paint these sights in the air with their brushes and with every movement they pronounce and stress the individual syllables:

Ve-ry high tow-ers, ve-ry high tow-ers: moving the arms up and down again.

Ve-ry long dres-ses: the arms are moved downwards and lifted again.

Ve-ry high moun-tains – lifting the arms even higher and making a sound like e.g. aaaahhh … The voice rises and is lowered corresponding to the movements of the arms. Each participant passes the brush from one of his/her hands to the other.

Ve-ry long ri-vers: moving the arms to and fro and making a murmuring sound. And the sus-pen-sion bridge: swinging the arms to the left and to the right.

https://www.youtube.com/watch?v=ltEgE_ROPq4&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=6
https://www.youtube.com/watch?v=neUe8yT_gzU&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=7
https://www.youtube.com/watch?v=ZBt4tkQ06-M&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=8

Material: Long (bristle) brushes, music player, music

Source: Monika Mayr

3.4.13. Communicating with a brush

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group and pair exercise, relaxation

Level of difficulty: easy, **medium**, difficult

Aim: Participants' tactile perception, attention, concentration, listening to each other and self-efficacy are developed.

Ideal number of participants: 16

Duration: 20 min

Description:

Mirroring:
Every participant holds a long brush in his/her hand. The group sits in a circle, 2 participants turn to face each other. One of them starts making movements with the brush in the air and his/her partner tries to make the same movements with him/her. Music is played to accompany the activity. Then they take turns and the other person starts with his/her movements.

See: https://www.youtube.com/watch?v=am-hUvi7HWE&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=9

Writing in the air
Now one of the two partners draws letters in the air. The other person imitates the movement or guesses which letter it is. Again they take turns. The letters are then written down on sheets of paper and put into the center of the room. All participants stand around the sheets and form words with the letters.

Writing on another person's back
The partners sit one behind the other. The person in the back uses the brush to write words on the back of his/her partner which the person in front tries to guess. Then they take turns.

Relaxation exercise
The partners sit one behind the other. The one in the back uses the brush to stroke the back of the other, again they take turns.

See: https://www.youtube.com/watch?v=JKUfXFhG5KY&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=10

Material: Long (bristle) brushes, classical or relaxation music, music player

Source: Monika Mayr

3.4.14. Brush and cloth

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Dancing when seated

Level of difficulty: easy, medium, difficult

Aim: Participants will experience the joy of music and rhythm, and their movement coordination will improve.

Motivating people suffering from dementia

Ideal number of participants: 16

Duration: 10 min

Description:

Everyone has a brush and a coloured cloth. The cloth should be fastened into the hole at the end of the brush. Once everyone has done this, the music starts and to the rhythm of the music, the participants hold the brush wave it to the music. Mobile groups can dance with it.

See: https://www.youtube.com/watch?v=gaeuR47Ct4k&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=11

Material: Long (bristle) brushes with a hole at the upper end of the handle, juggling cloths, fast dance music, music player

Source: Monika Mayr

3.4.15. Pantomime

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work

Level of difficulty: easy, **medium**, difficult

Aim: Participants will experience the potential of music and movement to tell stories and express emotions. Participants' capacity for cooperation, self-expression and self-efficacy will be developed. They experience the joy of play.

Ideal number of participants: 16

Duration: 40 min

Description:

Make groups consisting of 3 persons each with the help of a 3-syllable word (depending on the number of participants you want to have in a group, you choose a word with the suitable number of syllables).

Participants take turns in pronouncing their syllable and thus the word is repeated again and again – that's to say every third person has the same syllable. Persons with the same syllable form a group.

A song referring to a certain topic is played – e.g. a spring song. The group can sing along – one, two times.

Then you collect ideas that the participants associate with the topic, e.g.: spring, falling in love, children, family, animals, journeys etc.

Each group chooses one of the topics collected like e.g. „garden". The group makes up a little story that is represented with 4 movements. What happens in a garden in spring? What do we do there? How can we show it by means of mime and dance?

There is no dialogue, but syllables can be pronounced rhythmically with the movement (e.g. ra ki tu) to intensify expression.

Each group dances its story and the other participants try to guess the topic.

Rhythm and music encourage people to express an idea.

Material: Music player, rhythmical music

Source: Monika Mayr

3.4.16. Introduction round and wishes

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Conversation and reflection

Level of difficulty: easy, medium, difficult

Goal: Participants get to know each other, each other's professional interests and expectations of the training, and wishes concerning the content of the further training.

Ideal number of participants: 16

Duration: 50 min

Description:

The introduction round is scheduled for the end of the day in order to show that a certain degree of harmony and understanding can be created through interacting to music and rhythm without knowing much about the other person, perhaps not even his/her name.

Now every participant introduces him-/herself by answering the following questions (approx. 3 min. per person):

How do I work?

Why am I here?

Which expectations and wishes do I have?

Source: Monika Mayr

3.4.17. The body as instrument

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Arriving exercise

Level of difficulty: easy, **medium**, difficult

Aim: Finding orientation. Participants get to know each other better, their own body awareness improves, a positive atmosphere is created.

Ideal number of participants: 16

Duration: 20 min

Description:

Participants sit in a circle. The trainer starts the unit with a rhythmical slogan. The participants take turns telling their names, making a movement with arms or legs and touching one part of the body. To the 4/4 beat 4 language rhythms are chosen and the participants beat the rhythms on their bodies while speaking the text. Thus language is anchored to muscle movement.

Example: clapping on the thighs, the belly, the head, stomping the feet. This sequence of movements is repeated with different rhythmical slogans. In between participants clap their hands to the front to train distancing and approaching. This is important for people suffering from dementia who often cannot „find" their bodies. See: https://www.youtube.com/watch?v=Je3kx3fsagU&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=12

Beat different rhythms on the body and repeat them. Participants in wheelchairs often beat the wheelchair instead of the body. It is important to let them do it.

Variation:

Many elderly participants have lost their language. In such cases accompany the exercises with 4/4 beat music. There is no need to talk then.

Material: Cards, pinboard or flipchart, music (e.g. Tango medley by Hugo Strasser), music player

Source: Monika Mayr

3.4.18. Spelling

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group and pair work

Level of difficulty: easy, medium, difficult

Aim: Participants will experience the potential of music and fine motor movement to visualise elements of the writing image, while activating their long-term memory and creativity.

Ideal number of participants: 16

Duration: 15 min

Description:

a) The participants stand in a circle. The leader asks the participants to write their name in the air to the rhythm of the music, and then the name of someone else who comes to mind. Then the participants pair up. One of them writes a name in the air according to the tempo of the music, which the other one has to guess, and then they swap.

b) Then each participant takes a coloured rope and throws it freely on the ground. The ropes take on a shape on the ground, and together they try to interpret these shapes creatively, looking for letters, words, shapes (see picture "Welcome").

Variation:

If there are participants who love telling stories and others who love to listen, the trainer can ask if someone would like to tell a story in connection with a name. Bear in mind: the duration of the activity is longer then.

Material: Handmade coloured ropes, music, music player

Source: Monika Mayr

3.4.19. Change the way things are!

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Pantomime and improvisation

Level of difficulty: easy, **medium**, difficult

Aim: Participants will experience the potential of music and movement to improvise and express the emotions associated with everyday objects. Their creativity is activated and improvisation skills are developed.

Ideal number of participants: 16

Duration: 15 min

Description:

Participants sit in a circle. The leader starts the music and demonstrates the task: he/she pretends to have an object, goes to the centre of the circle and does something, then goes to someone and gives them the object. The participant to whom he has given it makes up some other object and goes into the middle of the circle and does something with it, and then also goes to someone and gives them his object. This continues until everyone has had a turn. Another round can be played if people still have ideas and are happy to do it.

See: https://www.youtube.com/watch?v=Z_9mzhYHyCk&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=13

Material: Music (e.g. Tango), music player

Source: Monika Mayr

3.4.20. Rhythm Geragogy

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Participants get to know the effect of rhythm geragogy and the prerequisites for using this method.

Ideal number of participants: 16

Duration: 40 min

Description:

Geragogy is the science of and the education as well as the further training of the elderly.

Rhythm geragogy is a holistic working method which through the combination of music, movement and language connected with the structuring power of rhythm helps to maintain the quality of life of people in their third and fourth stages of life.

Our society is changing, thus new ways of working with music develop. The elderly are entitled to get access to music and movement and rhythm through professional geragogic-artistic support. Working with rhythm aims at enhancing contact and communication, maintaining verbal and nonverbal possibilities of expression, improving perception as well as mobility.

One of the main objectives of rhythm geragogy is to increase competence and confidence in one's individual physical and mental skills in order to meet the challenges of everyday life.

The specific combination of music, movement and language enables people to have appreciative and enjoyable interactions which rhythm geragogy uses to integrate musical art into the lives of the elderly and open up new perspectives of successful ageing.

Rhythm pedagogy meets rhythm geragogy

A special opportunity of working on relationships is offered by bringing together children and old people and working with rhythm. Intergenerational rhythm groups aim at creating space for appreciative communication, stimulating creativity and experiencing the joy of being together. Making music and moving together helps to discover skills and resources and livens up young and old in a playful way. Rhythm knows no age!

Rhythm in an intergenerational setting: Intergenerational project carried out by Monika Mayr in a retirement home in Wien-Schwechat. There she offers regular rhythm classes for the elderly and children. (Video: https://www.youtube.com/watch?v=dHsj9wlRpT0). Regular rhythm classes enable the participants to meet at eye level. When the elderly are sitting and the children are standing in front of them smiling, it inspires them a lot. Their vitality increases and they

are encouraged to come up with creative ideas and present them. Working with rhythm is about inspiring the elderly to express their own creative ideas in music, movement and language thus becoming aware of their individuality and being noticed by others.

Children can learn in this project that growing old is part of our lives. Old people have a lot of experience they can pass on and the children look at the world with big eyes and take up everything that's new.

The old people's memories of their own childhood or their own children are awakened and maybe they start to reappraise the past.

They start moving and the carefree children give them the feeling that they are happy to be together with them.

Rhythm would be a wonderful way of jointly managing demographic change.

Lifelong Learning – Rhythm in: Pedagogy – Andragogy – Geragogy

This holistic working method addresses the special needs, wishes and possibilities of old and very old people and supports them in their education and learning processes through the combination of music, movement and language.

Its individual possibilities of expression in music, movement and language contribute to gain and maintain quality of life and joy and strengthen competence and confidence in individual physical and mental skills in order to better meet the challenges of everyday life.

The basic principle of rhythm geragogy is to inspire old people to get access to their inner life and express it with their body. The trainer supports the individual movements improvising spontaneously to increase joy and motivation.

The method of rhythm geragogy can be used both for people who enjoy movement and for people with limited mobility or suffering from dementia. It is directed especially to people with considerable, permanently or temporarily reduced exchange and interaction activities. In these cases the loss of cognitive faculties can be frequently observed. Therefore the focus is on communicating on the emotional level. Music is a wonderful bridge to people who cannot express themselves verbally any longer. Many rhythm stimuli train faculties like orientation, memory, attention, language skills.

Material: laptop, projector, ppt

Documentary of the intergenerational project "Rhythm with young and old" https://www.youtube.com/watch?v=dHsj9wlRpT0

Café Bâlance – Importance of rhythm and senior development https://vimeo.com/64382901

Source: Monika Mayr from her practice, http://www.monika-mayr.de/Musikgeragogik.html

Documentary of the intergenerational project "Rhythm with young and old" https://www.youtube.com/watch?v=dHsj9wlRpT0

Café Bâlance – Importance of rhythm and senior development https://vimeo.com/64382901

3.4.21. The Sound shape

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Communication and fine motor skills exercise

Level of difficulty: easy, medium, difficult

Aim: Exploring the possibilities of using Sound Shape. Opportunities for interaction and non-verbal communication are increased, fine motor skills and attention are activated.

Ideal number of participants: 16

Duration: 30 min

Description:

a) Introducing Sound Shape: Sound Shapes is a set of hand drums in different sizes, perfect for group participation and developing a sense of rhythm - whatever the user's ability. These drums produce a stable sound, and are also available in normal and muted volumes if noise levels are an issue.

b) Communication: participants sit in a circle. 8 Sound Shapes are placed in the centre of the circle. One half of the group goes into the circle and takes an instrument. He looks at it, tries it out and, with the instrument in his hand, goes to one of the group members without an instrument and shows it to him, looking at it together and moving it around. Then they each hold the two edges of the drum opposite each other and take turns drumming a rhythm for each other, which the other repeats.

See: https://www.youtube.com/watch?v=5orBiOXxASk&list=PL3BGpeh3sbmiTnBt09Wg1ngDAW-78aMXx&index=14

c) Rolling: everyone returns to their seats and those who have Sound Shape in their hands roll it to a partner on the floor. Several rolls are made at the same time, so attention must be paid not only to the rolling motion, but also to the rolls of the partners.

d) Spin: Those who have Sound Shape go into the center of the circle and spin (in a motion similar to twisting off the bottle cap) the instruments simultaneously. They observe which of their instruments spins the longest. Then those who missed the previous round spin. At the end, those who had the longest spin in the previous rounds spin.

Material: Sound shapes in different sizes, hand drums from different countries

Source: Monika Mayr

3.4.22. Follow the drum

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Pair exercise

Level of difficulty: easy, **medium**, difficult

Aim: The participants' sense of rhythm and beat is developed. Their attention, concentration and adaptation skills are activated.

Ideal number of participants: 16

Duration: 30 min

Description

Participants are grouped in pairs. The leader plays a rhythm on an instrument or music player. One member of the pair holds the hand drum vertically and starts to move it around the space, the other follows and plays the drum on the 1st note of the beat. They then take turns. They then play the drum on the 2nd note of the beat, and then on the 3rd and 4th notes. At the end they discuss which was the hardest for them.

Material: Playing the piano or use music player, Sound shapes in different sizes

Source: Monika Mayr

3.4.23. A rhythm bridge between generations

Module: Music education, rhythm education, singing and voice in old age

Type of method: Discussion

Level of difficulty: easy, medium, difficult

Aim: Participants' knowledge of the methods and impact of rhythm and intergenerational work will be systematized.

Ideal number of participants: 16

Duration: 50 min

Description:

Discussion points:

In what ways can the rhythm tasks we learn strengthen our sense of security and confidence in our individual physical and mental abilities in old age?

What opportunities does rhythm offer for creating connections between generations?

What methods can we as leaders use to create this connection?

What tools can we use?

How and in what ways can we unleash creativity in different generations?

What types of tasks and games should be designed?

What individual characteristics and external environmental factors should be taken into account when designing tasks?

Material: Laptop, projector, video: Rhythmics with young and old

Source: Monika Mayr

3.4.24. Show me what you sing!

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group and pair work

Level of difficulty: easy, **medium**, difficult

Aim: Participants will experience the possibilities of singing and visualizing song lyrics, while their long-term memory and concentration will be activated.

Ideal number of participants: 16

Duration: 30 min

Description:

The participants draw a song card (e.g. I gardened a little garden). They sing the song together and then agree on the rhythmic movements to accompany the melody. Any song can be used that has a suitable rhythm and is easy to find movements for. Example:

I've been gardening a little garden: circling,

I planted peonies: we poke the air with our index fingers

Wind. wind blows: we draw arcs in the air

Rain, rain beats, whoosh: we poke with all fingers (like playing the piano)

a) Sing the song together accompanied by the rhythmic movements agreed upon.

b) Participants form pairs. The same song is repeated. One member of the pair stands behind the other and performs the movements on the back of the pair in front of him/her to facilitate the sense of touch. They then swap.

Material: Song cards – drawings of words in the text or the lyrics in written form enlarged and laminated

Source: Monika Mayr

3.4.25. Compound words

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work

Level of difficulty: easy, **medium**, difficult

Aim: The combination skills of the participants will be activated.

Ideal number of participants: 16

Duration: 20 min

Description:

Different pictures are distributed on the floor. They serve to form compound words e.g. One picture shows a bottle of milk, the other a tooth. The resulting compound word is milk tooth.

You can create a new word also with 3 pictures. The game is continued as long as new words are found and the participants are motivated.

Material: Picture cards

Source: Monika Mayr

3.4.26. Drawing to music

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Individual work

Level of difficulty: easy, medium, difficult

Aim: Developing participants' sense of rhythm, fine motor skills and creativity.

Ideal number of participants: 16

Duration: 20 min

Description:

Each participant has an A/3 sheet of paper and a felt pen. The leader starts a piece of music with different melodies (staccato, legato) (e.g. Vivaldi: Four Seasons). The participants draw dots on the paper to the rhythm of the music they hear. They center the resulting pictures and try to creatively identify some shapes in the pictures (see picture).

Material: A/3 sheets, pens, music (Vivaldi, The Four Seasons – „Winter") from music player

Source: Monika Mayr

3.4.27. Knobbed ball

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Pair work, relaxation exercise

Level of difficulty: easy, medium, difficult

Aim: Training coordination. Developing body awareness.

Ideal number of participants: 16

Duration: 20 min

Description:

Each participant takes a knobbed ball. A piece of music with different rhythms is played, e.g. Vivaldi, The Four Seasons – „Winter".

Two people sit together and throw the ball to each other in the rhythm of the music.

Then they sit behind each other. The person in the back moves the knobbed ball on the back of the person in front. Stroking along the spine, dabbing and beating gently on the outer areas of the back. After about 3 minutes they take turns.

Material: Knobbed balls for all participants, music from music player, (Vivaldi, The Four Seasons – „Winter")

Source: Monika Mayr

3.4.28. Dice game

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, improvisation

Level of difficulty: easy, **medium**, difficult

Aim: Training memory, concentration, attention and spontaneity.

Ideal number of participants: 16

Duration: 30 min

Description:

The dice is passed around while the song "The cube goes on a journey" is sung. Whoever has the dice by the end of the song gets to roll them. You can choose a theme for the number thrown, e.g. 3 - travel, so you can wish for 3 country names. You must call three people one by one to name 3 countries.

Variation: You can write or draw a number of different tasks on slips of paper in pockets on the sides of the dice. For example, movement tasks, memory tasks: name as many cities as you roll.

Material: Large foam cube or cloth dice, instrument to accompany the songs

Source: Monika Mayr

3.4.29. Voice and singing in old age

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Participants will learn about the links between the ageing process and the development of the voice and the aspects to be taken into account when singing with the elderly.

Duration: 20 min

Description:

Singing and voice in old age

Ageing is a process of change that can be connected with losses and restrictions, but also with growth and gain. Changes take place on the physical, mental and psychomotor levels. The social environment of the elderly also changes and quite often this leads to the problem of loneliness. Rising life expectancy means that more and more elderly people are faced with the task of living three, four decades in a meaningful and satisfying way. Physical and mental activation by means of rhythm, music, voice and diverse materials can make a valuable contribution to productive and content ageing. The subtle interaction of perception, movement and psychomotor skills can thus be maintained and even improved which eventually supports the elderly's independence. Sense of balance, communication, memory and emotional well-being can be influenced positively.

The combination of music, movement and language facilitates body awareness, social integration, creativity and fantasy and supports the search for meaning and identity.

Singing is

- community experience
- memory training
- emotional experience

Singing releases happiness hormones – if it is based on positive past experiences. Music has a stimulating effect on the limbic system in the brain where our emotions are stored and processed.

Old people living a secluded life can be taken out of their isolation with the help of known tunes (biographical knowledge useful). Songs they are familiar with bring back memories from their past and the emotions associated with them (positive and negative ones).

1. The voice

Hormonal changes in old age lead to vocal limitations

Basic assumptions:

- Chronological age does not necessarily correspond to biological age: „There are more old people than old voices" (Habermann 1986, p. 149)

- Voice and voice health as integral parts of identification and personality; limitations can unsettle people

- The singing voice is affected by ageing earlier than the speaking voice

- The ageing of the voice is a natural process but improvement is possible

- Difficulties due to ageing (difficulty swallowing ...)

- Influence of medication

2. Singing with the elderly

- Adapt pitch

- If you use music to accompany activities, lower the volume – perveiving one's own voice is important

- Adapt the tempo of the song

- Pause after every song (room for feelings that may arise)

- Repetitions

- Provide lyrics in large print

- Choose suitable songs: apart from songs related to the topic of the unit or to individual participants you can use (regional) folk songs, old hits, operettas, nursery rhymes, hymns

Material: Laptop, projector, ppt

Source: Hargoth, Theo/Wickel, Hans Hermann (2008): Musizieren im Alter: Arbeitsfelder und Methoden. Mainz: Schott

3.4.30. With whistle, with drum!

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Group work, rhythm exercise

Level of difficulty: easy, medium, difficult

Aim: The participants' sense of rhythm, concentration and attention to each other are developed. Participants will experience the joy of music, improvisation and creative design.

Ideal number of participants: 16

Duration: 30 min

Description:

Each participant chooses one of the rhythm instruments, then they are grouped by instrument type. The leader starts the music (Tchaikovsky's March from the Nutcracker Suite) and lets everyone try out their instruments first and find the rhythm. Then the leader guides each group on how to play to the music. Afterwards, participants can lead if they wish.

Material: Music (e.g. Tchaikovsky - March from the Nutcracker Suite), music player, rhythm instruments

Source: Monika Mayr

3.4.31. Dementia and music

Module: Music and Dementia

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Participants will learn about the characteristics of dementia and how music can be used to improve the quality of life of people with dementia.

Ideal number of participants: 16

Duration: 60 min

Description:

Dementia and music – Music creates relationship

Dementia is a deficit of cognitive, emotional and social abilities leading to disturbances of social and professional functions and in most cases is accompanied by a diagnosable cerebral disease.

According to the International Classification of Mental Disorders (ICD-10, Dilling, 2000), apart from a decrease in memory function at least one more cognitive function must be impaired (e.g. executive functions like judgment, intellectual capacity, planning). These impairments are not related to a temporary state of confusion, but are of a chronic or progressive nature. Impairments of cognitive function are commonly accompanied by a deterioration of emotional control, social behavior or motivation.

With regard to memory and other cognitive functions, the early stage is characterized by a reduced ability to learn new things. As refers to everyday activities, the affected person can lead an independent life, but can no longer carry out more complex tasks alone.

In the middle stage the person can remember things that he/she has learned well and is familiar with; new information, however, can only be remembered sometimes and/or for a short period of time. Regarding everyday life skills, leading an independent life is already considerably restricted. As a rule, only simple tasks can be carried out independently.

The late stage is characterized by a dramatic memory loss and a general inability to remember new information. Only fragments of what was learned in the past remain and language skills are lost to a large extent. Even basal activities of everyday life like washing, dressing, excretory and toilet activities can no longer be carried out independently. (see Förstl; Calabrese, 2001).

Frequently mentioned features of dementia

- Decline of intellectual capacity and memory function

- Reduced ability to express oneself

- Personality changes

- Restrictions in leading an independent life

- Restlessness

One of the great challenges of demographic change is to guarantee empathic care and support that stimulates and encourages a growing number of old and very old people – also those suffering from dementia – both in retirement and nursing homes and at home.

Music applied in working with people suffering from dementia:

People with dementia should not only be recipients of medical treatment, care and (music) therapy, they should also have the chance to participate in educational and cultural events.

Music does not only have therapeutic effects, music-related offers, playing an instrument and singing open up numerous possibilities of individual life management, holistic communication, social interaction and cultural participation for people suffering from dementia.

People with dementia forget a lot, but not the music of their youth. They hardly remember, react little, but when music is played for them (this requires some preparation to find the music the patient can relate to due to his/her biography), it can have surprising effects.

Brain scans confirm that **the music memory is less affected by the disease than other areas of the brain.** Listening to music can stir up memories that seemed to be lost because the long term music memory of people suffering from Alzheimer's dementia often remains intact for a long time.

Music applied in working with people in early stages of dementia improves

- concentration faculties

- learning skills

- auditory memory

- reaction accuracy

- visual short term memory

- reaction rate

- psychomotor speed

- visual motor coordination

We can also use this in care work, especially when trying to find out what music is most helpful in different (or "difficult") situations. Biographical work can play an important role in this.

Watching and discussing the video: the leader gives a short introduction to the video. The video presents a method from the United States with an international network. The focus is on Dan Cohen, a social worker and founder, and his approach of playing songs and music tracks relevant to the life story of individuals, which are played to patients through headphones. Consideration before watching the video: What changes in patient behavior were observed during/after listening to the music?

The group watches the film clip chosen by the leader (30 minutes). Then, in small groups, they discuss the following questions:

What insights did you get from the film?

What ideas did you get?

Discuss in small groups and then return to the group to present and discuss the main findings and ideas.

Note: When using films, always pay attention to data protection.

Variations:

Watching the full film will increase the duration of the exercise considerably. This should be chosen if the methods seen in the film are to be reviewed systematically and in detail.

Material: Laptop, projector, ppt, documentary film "Alive Inside: A Story of Music and Memory": "Henry wakes up to life"

Source: Landsiedel-Anders, Susanne: Musiktherapie bei Demenzerkrankungen – eine klinisch-experimentelle Studie im Rahmen einer Gedächtnissprechstunde. Diplomarbeit in Psychologie am Fachbereich 5 der Johann Wolfgang Goethe-Universität Frankfurt/Main, 2003. S 11-18

Documentary „Alive Inside: A Story of Music and Memory" on DVD or on youtube: https://www.youtube.com/watch?v=AA3AOO4Q37o

clip „Henry wakes up to life": https://www.youtube.com/watch?v=mtDAn1qMvWs

3.4.32. Feedback

Module: Music Geragogy, Rhythm Geragogy, Singing and Voice in Old Age

Type of method: Discussion, feedback

Level of difficulty: easy, medium, difficult

Aim: Reflecting what was learned and experienced. Reviewing how it can be applied in practice.

Ideal number of participants: 16

Duration: 20 min

Description:

Participants are requested to get together in pairs and have an exchange about what they have learned and what they remember (Duration: approx. 5 min)

Then they all sit in a circle and are invited to give a short feedback answering the following questions:

What has changed for me since the beginning of the module?

What do I take with me for my work?

What is not useful for me?

The results are written on cards and the person presenting his/her feedback pins them to the pinboard that is divided into 3 parts corresponding to the 3 questions.

Finally the pinboard is photographed to record the results. The trainer and the participants get a photo log.

Material: Flipchart, pen, cards to take notes

Source: KBW

3.4.33. Introduction to biography work

Module: Introduction to Biography Work, Musical Biography

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Participants will gather their prior knowledge of biographical work, organize their knowledge of the content of a curriculum vitae.

Ideal number of participants: 16

Duration: 70 min

Description:

a, The leader hands out sheets of paper and asks participants to write down what comes to mind when they think of the term "biographical work". The participants formulate key words and short sentences and then discuss what they have written down.

b, Participants form small groups. The groups choose a category (musician, scientist, artist, writer/poet). Their task is to choose a specific person and search for their curriculum vitae on the Internet (or choose one if they can find more than one), then collect the most important content and structure aspects and elements that are decisive in describing that curriculum vitae (personal data, historical background, creative periods, works, key personalities/events/trends, etc.). Back in the group, small groups present their findings. Together they discuss lessons learned, similarities and differences.

Material: Flipchart, paper, pens, internet, smartphones

Source: Hubert Klingenberger, Literatur: Klingenberger, H. (2015). Die 50 besten Spiele für Seminare und Fortbildungen. München: Don Bosco.

3.4.34. Biography – conceptual approach

Module: Introduction to Biography Work, Musical Biography

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Participants understand the concept of biography and what biography work is about.

Ideal number of participants: 16

Duration: 20 min

Description:

Approaches to biography are diverse, the definition complex.

Therefore the following aspects constitute a selection of approaches that are important for biography work:

● Following the Greek root of the word (bios = life; graphein = writing): a description of ife

● The life story consisting of life stories:

We cannot narrate a biography as such. We divide it into stories and episodes.

Whereas a CV only lists the dates of a life (e.g. 1981: Abitur), a biography tells the stories that are connected with these dates („Well, it was like this…"). „We could understand the CV as the outer layer of a life, the biography as the inner core." (Lattschar, 2012).

A subjective construction: Every human being invents his/her life and sticks to this invention – often at enormous personal cost. (Max Frisch)

What we regard as our biography is only *one* aspect of looking at the past. It also influences the way we lead our lives at present: Thus you can see biography as „a lifelong process of piling up experiences that influence our actions consciously or unconsciously." (Gudjons; quoted from Fischer, 2007).

Some other features of biographies (Baacke; quoted from Fischer, 2007):

- They are complex: Biographies have various dimensions which penetrate and influence each other mutually.

- They are subjective: Biographies are subjective ways of processing what was lived and experienced.

- They have space and time dimensions: Biographies are determined by past, present and future. They take place in different socio-ecological environments.

- They relate to identity: Our biographies describe who we are. In them we recognize the identity of the individual person. I am all these stories. They make me what I am.

- They are indirect: Biographies are conveyed through texts: spoken or written autobiographies, interviews, episodes.

Material: laptop, projector, ppt

Source: Lattschar (2012) Lattschar, B. (2012): Biografiearbeit in der Jugendhilfe. In: Unsere Jugend 5/12; S. 194-203. Fischer (2007); Kausale Psychotherapie. Ätiologieorientierte Behandlung psychotraumatischer und neurotischer Störungen. Asanger, Kröning

3.4.35. Types of biography

Module: Introduction to Biography Work, Musical Biography

Type of method: Presentation

Level of difficulty: easy, **medium**, difficult

Aim: Participants get a deeper understanding of the types of biography and what biography work is about.

Ideal number of participants: 16

Duration: 30 min

Description:

To understand what the term „biography" covers, it makes sense to work with the image of a cord and see biography as a strand of wool or a packing cord. Just as this cord is made up of several strands, a biography consists of different components.
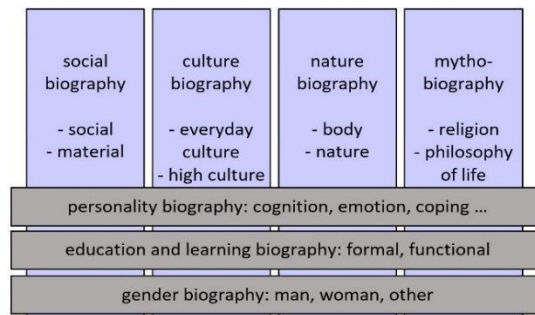
The **social** biography – is the story of our social relationships and living conditions.

The **culture** biography comprises our experiences with both high culture (opera, theater etc.) and everyday culture as expressed in everyday rituals and habits.

The **nature** biography describes the history of our body as well as the natural environments we have lived in.

The religious or **mytho**-biography (Hubertus Halbfas) covers religious beliefs and philosophies of life and their development in the course of our lives.

The **learning** and education biography comprises our formal educational qualifications and the informal learning processes in the course of our lives.

Biographies can also be viewed from a gender-specific viewpoint: **gender** biography

All these aspects come together in the development of our **personalities** (cognition, emotion, volition, action) and thus refer to our personality biography.

We can distinguish two features of biography work:

Biography work on the one hand means every person´s occupation with his/her individual biography, his/her personal past, present and future.

On the other hand biography work is about special offers, points of view and possibilities of action in educational work and counseling, in therapy and spiritual welfare, in care work and other professional fields of action.

Other relevant aspects of biography work:

Biography work does not only address elderly and old people but all age groups.

Biography work between past, present and future
(Viola Zintl)

Biography work should not be limited to individual persons, it has to look at the social and cultural conditions as well.

Biography work moves between past (taking stock of one's life), present (managing one's life) and future (planning one's life). All these areas are intertwined.

past   present   future

Material: Laptop, projector, ppt

Source: Viola Zintl, Hubert Klingenberger

3.4.36. Reasons for and effects of biography work

Module: Introduction to Biography Work, Musical Biography

Type of method: Presentation

Level of difficulty: easy, **medium**, difficult

Aim: Participants gain a deeper understanding of the reasons for and effects of biography work.

Ideal number of participants: 16

Duration: 30 min

Description:

Biography work has become necessary nowadays

- because people live longer and longer and are not adequately prepared for old age. Biography work contributes to „the art of living a long life" (Ralph Bollmann) or the „art of living a good life" (Wilhelm Schmid).

- because - according to some genetic researchers – the influence of the genes which „force" human beings to reproduce decreases as people get older and thus they gain a bit more freedom.

- because there are no more binding guidelines in society and culture about what „a good life" from beginning to end looks like (end of normal biography). Biography strengthens the ability to live a self-determined life.

- because the occupation with past, present and future can be meaningful and important for one's health (salutogenesis).

- because through biographical storytelling values are „conveyed" „between the lines". This explains the appeal of books, documentaries and TV programmes about (auto-)biographies: „Biographies offer guidance and orientation in a world that is losing cohesion." (Probst, 2007)

- and finally, because biographical storytelling is of special importance for the development of children and their capacity to tell about their own lives (memory talk).

Effects of biography work

When people deal with their biographies – alone or in groups or educational settings -, it can have very different effects:

Goals and effects of biography work
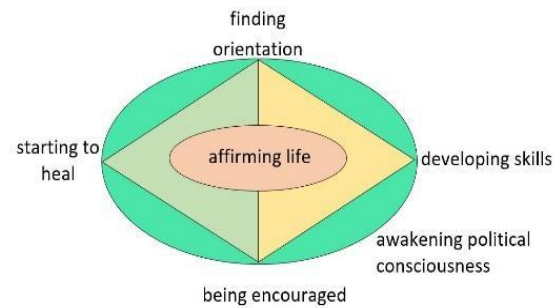
Incoherent fragments of a life are put together. Life restrictions can be accepted and injuries integrated. Healing is experienced – not in the sense that everything turns out to be as it was before, but accepting what has happened and „use" it as a basis for further personal development.

Taking a look at one's own, but also other people's biographies gives orientation: How were decisions made, which values were important? Which points of reference help to determine one's course in life?

There are a lot of things that everybody has achieved, endured and let go in his/her life. Looking at how all these challenges in one's own and also in the lives of others have been met, can result in a feeling of encouragement. In writing her „Incomplete memories" (2009) Inge Jens remarks „that looking back releases strengths that open up new, different and free ways of dealing with the here and now."

The one who remembers and draws upon the memories of other people will realize common ground: life stories influenced by similar living conditions or historical developments. One can see how society and politics influence our lives. Thus political consciousness can be awakened and lead to solidarity and common action.

Reflecting one's situation in life, making decisions and taking responsibility for them, successful networking – self-determined biographical action requires some skills. They can be acquired and tested in biography work.

And finally, biography work can inspire people to find a positive approach to life, saying „yes" to what was, what is and what will come. The Germanist and writer Inge Jens in writing down her memories (2009) notices „a sudden joy in her own life".

Material: Laptop, projector, ppt

Source: Klingenberger, H. (2003). Lebensmutig: Vergangenes erinnern - Gegenwärtiges entdecken - Künftiges entwerfen. München: Don Bosco. Hamann, Bruno (2005). Pädagogische Anthropologie: Theorien – Modelle – Strukturen. Eine Einführung (4., überarb. u. erg. Aufl.). Frankfurt: Peter Lang. Hölzle, Chr. & Jansen, I. (2009). Ressourcenorientierte Biografiearbeit: Grundlagen, Zielgruppen, kreative Methoden. Wiesbaden: o.V. Jens, Inge (2010). Unvollständige Erinnerungen. Hamburg: Rowolt.

3.4.37. Musical decades

Module: Introduction to Biography Work, Musical Biography

Type of method: Group work

Level of difficulty: easy, medium, difficult

Aim: Creation of a positive atmosphere conducive to reminiscence, preparation of the atmosphere for a deeper knowledge of the subject.

Ideal number of participants: 16

Duration: 30 min

Description:

Preparation: various iconic objects (e.g. radios, record players, records, record covers, cassettes, pieces of clothing; photos of musicians, discos, cars, etc.) from past decades will be placed in the room.

The leader will divide the participants into 4 small groups, each group will choose a period (e.g. 70s, 80s, 90s, 2000s) and a corner of the room. Their task is to arrange the corner according to the chosen era from the objects displayed and to find a piece of music that corresponds to the era. The group members should discuss their experiences related to the period or an object.

Back in the group, they go through each corner, listen to the music they have chosen, or the small group says what other characteristic object or thing they could have placed in the corner.

Materials: Pictures, photos, clothes, records, iconic objects, music, music player

Source: KBW

3.4.38. My biography

Module: Introduction to Biography Work, Musical Biography

Type of method: Individual work, discussion

Level of difficulty: easy, **medium**, difficult

Aim: Participants apply biographical methods, finding their own life story strands.

Ideal number of participants: 16

Duration: 30 min

Description:

Participants divide a large sheet of paper into three columns: 1. In the middle column (CV) they write down important events/stages of life (individual work). 2. In the top column (biography) they describe their inner experience at that time. 3. In the bottom column (politics/social history) they write down important events that took place in that time and possibly influenced their lives (internet research in small groups).

Material: Worksheets A/3(see below) or large-format paper sheets, pens, internet access (smartphone, PC)

BioGraphic based on Herder, 2006
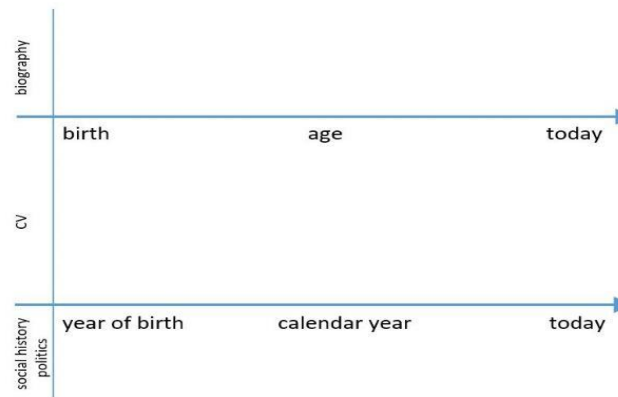
Source: Herder, Babette (2006). Biografiearbeit und biografische Dokumentation unter dem Aspekt der Lebensweltgestaltung. Unterricht Pflege, 11 (1), 8-16.

3.4.39. Musical timeline

Module: Introduction to Biography Work, Musical Biography

Type of method: Group work, discussion

Level of difficulty: easy, **medium**, difficult

Aim: Participants will revive and organize popular musical artists of different decades.

Ideal number of participants: 16

Duration: 30 min

Description:

Preparation: The past historical time is divided into smaller periods, highlighting the period 1900-2010, which is further divided into smaller periods (see picture). The year cards are placed on the wall or on a textile board. Collect photographs of iconic performers, musicians and bands from each era, and write their names on a separate sheet of paper. The photos and name cards are translated and spread out on the floor.

Task: the participants have to match the pictures with the names and then match them to the corresponding period (stick or stick them on). When they have finished, they discuss whether they have solved the task correctly or what questions or dilemmas have arisen (e.g. there are performers from several periods).

Material: Year cards, pictures and names of the musicians, a textile board, blu tack or pins

Source: KBW

3.4.40. My musical biografy

Module: Introduction to Biography Work, Musical Biography

Type of method: Individual work, discussion

Level of difficulty: easy, **medium**, difficult

Aim: Participants will collect the most significant music of their own life and organize the influences of music on their personal life.

Ideal number of participants: 16

Duration: 30 min

Description:

Individual work: using the periods of their own life history created in exercise 3.4.39, participants will collect musicians, performers or ensembles that are particularly important to them and place them in the appropriate period of their individual life history. Each period and the musical performers assigned to it are written down on an A4 sheet of paper.

Discuss: participants share their individual achievements and then identify which musicians or musical compositions they consider significant and what influence they have had on them. They then discuss together the effects that music can have (e.g. dreaming, reducing aggression, encouraging, comforting, vitalising, concentration, positive energy, energizing, calming, etc.). Participants identify which songs or pieces of music have had and continue to have a strengthening, positive effect on them.

Material: Paper and pens

Source: KBW

3.4.41. My life in 7 chapters

Module: Introduction to Biography Work, Musical Biography

Type of method: individual work, pair work

Level of difficulty: easy**, medium,** difficult

Aim: Participants' self-awareness will develop, they will become more aware of their own life path.

Ideal number of participants: 16

Duration: 40 min

Description:

The participants create an outline of their autobiography in seven chapters from their birth up to the present moment. The titles describe the individual stages of life in a few words. It is important to point out that they should not choose very difficult stages of life as this would go beyond the scope of adult education.

In a second step the participants reflect which strengths they developed or had at their disposal in the respective stages (e.g. aged 1 and/or 2: learned to walk. Strengths: courage, confidence, spirit of discovery, willpower).

An exchange in pairs about one or two chapters can be a possible third step if the participants know each other well and trust each other – e.g. in the context of a longer training.

Variations: For groups with younger participants, the number of chapters can be reduced to five.

Material: Paper and pens

Source: Hubert Klingenberger

3.4.42. My musical life in 7 chapters

Module: Introduction to biographical work, musical life story

Type of method: Individual work, discussion

Level of difficulty: easy**, medium,** difficult

Aim: Participants will become aware of the music that has been important to them at different times in their lives and why.

Ideal number of participants: 16

Duration: 30 min

Description:

Music leaves its mark on us from our birth onwards, it reaches us already in the womb and touches us deep down. There are only a few things that can make us so happy in such a simple way, that bring us into the present and have such a great influence on our lives as music. Certain tunes and songs are linked to certain events that created positive memories. These memories are sources of strength and joy that can help us to meet the challenges of everyday life.

Music can awaken memories, overcome psychological barriers, facilitate communication and, according to research, ease pain. Likewise singing together can alleviate behavioral disorders like aggression in people suffering from dementia, music the individual person can relate to can bring back lost memories and emotional stability. Music seems to be closely connected with our biography and remains as an emotional resource when other parts of the personality are threatened with disappearing.

Individual work: My musical life in 7 chapters

The trainer refers to the decoration, recalls different musicians, plays a piece of music etc. and mentions songs and pieces of music that were important for him/her. Thus the participants can relate more easily to their own history and biography, when they now are asked to find their own music to the 7 chapters of their lives.

The participants select pieces of music from their biographic collection for the individual chapters. They shall takes notes for themselves about which pieces of music have which effects on them. Possible effects can be e.g.: dreaming, releasing aggression, encouraging, comforting, vitalizing, concentrating, wallowing (in memories, positive emotions) – recharging batteries, relaxing.

Material: Paper and pens

Source: KBW

3.4.43. My top 7 playlist

Module: Introduction to biographical work, musical biography

Type of method: Individual work

Level of difficulty: easy**, medium,** difficult

Aim: Participants will compile a seven-part list of their favorite music from the music that is most relevant to them.

Ideal number of participants: 16

Duration: 10 min

Description:

Working individually, each participant compiles a playlist. The focus is on the most important restorative and encouraging pieces of music, the favourite tunes from childhood on. Participants select the music tracks that are most relevant to them from the list of tracks collected in Task 3.4.43 and compile their own playlist of seven favorite tracks.

Variation:

1) Discussion: If you are working with people living with dementia, this method requires the help of relatives who knew their life story and remembered what music they liked.

2) If the participants wish and there is enough time left, the songs can be presented in the plenum.

3) In order to have this music at one's disposal any time, to play it whenever it is needed, this playlist should be stored on the device that is most easily available. People can take a CD or a data carrier with their favorite music with them even when they move into a nursing home. It is important that relatives and care workers are informed.

4) This memory work could be done by anyone with their parents or grandparents or by care workers in retirement homes if the elderly are not capable of finding the songs and storing them. Talking about the past, asking the old people what their favorite music has been, downloading and burning it into a CD – what a beautiful present this is, they can listen to it again and again.

Material: Paper and pens

Source: Barbara Mödritscher, Hubert Klingenberger

3.4.44. Feedback

Module: Introduction to biographical work, musical biography

Type of method: Group work

Level of difficulty: easy**, medium,** difficult

Aim: Reflecting what was learned and experienced.

Ideal number of participants: 16

Duration: 10 min

Description:

The leader asks the participants to formulate and write down their feedback on a post-it note based on the following questions:

- What did I learn?

- What has changed for me / in me?

- What can I use in my work/work with older people?

- What can't / won't I use at all?

They stick the post-its on the flipchart and explain what they have written.

If the leader would like to use the lessons learned from the training, he/she can take a picture of the flipchart board and share the picture with the participants.

Material: Post-its, flipchart board, pens

Source: KBK

4. MOVEMENT PROMOTION THROUGH DEVELOPMENT OF KINAESTHETIC PERCEPTION

Foto: Caritas

CAR: Mária Pfemeter
KIFE: Zsuzsa Ágnes Szerb, Márta Zita Szücs

4.1. Introduction

"Approach movement as you approach life: with enthusiasm, joy and gratitude.
Because movement is life, and life is movement. From both you get what you put into it."
(Ron Fletcher)

The perception of ageing is often associated with the frightening image of ageing as a condition that is bound to bring with it a variety of diseases, an increasingly fragile body and a deteriorating quality of life. But older people do not necessarily have to be stiff or immobile. Research in gerontology has shown that old age is not the cause of the mobility limitations that often threaten older people in the twilight years of their lives. Individual movement patterns and habits have a much greater role to play in movement restriction. From the point of view of kinesiology, we often witness a poor pattern of movement in the elderly, which is not only due to old age, but rather to faulty learning and copying processes, which are often interdependent and negatively influence each other. Many people deliberately reduce their activities as they grow older for fear of falling behind. For example, they lose the ability to sit down on the floor and then get up, especially because this is not a custom in our culture. The more one narrows one's movement patterns, the more clumsy and rigid one becomes. The more rigid you are, the more you lose your adaptability, which leads to a higher risk of injury and an even greater fear of falling.

Kinesthetic perception is a type of body sensation, along with skin, organ and pain sensation, the processing of information from receptors in muscles, joints and tendons. It includes the perception of posture, balance and spatial positioning of the body. Kinesthesia is the perception of the position of our body parts in relation to each other.

Developing kinaesthetic perception can provide a tool to help people develop their motor skills in old age. Movement competence is more than just muscle strength or physical fitness and is central to healthy and independent living. Movement competence is the ability to creatively find movement patterns that fit any life situation - by finding movement options tailored to the specific situation and individual. This ability opens up a wide range of movement possibilities and enables the individual to adapt to ever-changing situations, both in their own movement and in their interaction with others.

The aim of the programme described in this chapter is therefore to improve the quality of people's own movement, to increase the range of movement associated with personal activity and to improve adaptability in everyday life. It promotes conscious attention to movement, the development of sensitivity to the understanding of one's own movement, the discovery of movement opportunities linked to everyday activities, and encourages independent, healthy and active living. In this way, older people can also learn to adapt their daily activities to their specific, current life situation and opportunities, and to remain and become mobile despite their diminishing resources. The method is based on the premise that support for a person in need is constructive if it is aimed at exploiting the individual's own mobility potential and thus incorporating it into their daily activities. One of the prerequisites for this is the development of the mobility of the person being helped.

The aim of developing kinaesthetic perception is to enable participants to perceive, control and apply their own movement in a differentiated way, to refine their own internal experience of movement and thus improve the quality of interaction with older people. To help and support older people, while at the same time encouraging them to participate as actively as possible in joint activities and to maintain and, as far as possible, regain their independence.

Each training course on the development of kinaesthetic perception is based on its own methodology, which, although based on a specific curriculum, cannot be broken down into concrete tasks at a practical level. Each training course is unique, based on the participants' level of knowledge and experience, individual interests and needs, and depends on their level of body awareness.

The chapter contains six modules, which cannot be broken down into further sub-units, but are processed at the level of activities corresponding to the learning cycles described in the Kinaesthetics learning model. As a starting point, we have taken the conceptual framework and learning model of the Kinaesthetics 1 basic training. Unlike the other training methods in the book, this training can only be delivered officially by Kinaesthetics Level 2 and 3 trainers who have completed the European Kinaesthetics Association's qualifying training and are members of a national trainer organization, whose names can be found on the websites of the European Kinaesthetics Association's member organizations.

The methodology described in this chapter is therefore not a description of "training" in the classical sense, but a learning model to support the development of movement competence through the individual's own experience, which is recommended for group use with the help of a trainer; it is difficult to imagine learning it on one's own without prior experience, based on the methodology described. However, the competences acquired in group training are highly applicable both in working with older people and in developing their movement skills.

4.2. Training description

1. The main elements of the training programme

1.1.	Title	**Movement promotion through development of kinaesthetic perception**
1.2.	Target group	Professionals, relatives working with elderly and ill patients
1.3.	Aim of the training	Understanding human motion and movement development and refining movement perception through experience. Putting the experience gained into practice when working with the elderly, thus helping to preserve and regain their independence, improving their quality of daily life, the quality of care and cooperation.

2. Learning outcomes

2.1.	Knowledge: Participants deepen their knowledge in the following areas: human functional anatomy, human motion and movement development, behavior management, and active influence on learning processes.
2.2.	Skills: After completing the training, the participants will be aware of the importance of how our daily activities affect our health development. By understanding their own movements and motion patterns, they can always provide help and support appropriate to the given situation and person during the care of the elderly, thus helping the supported person to take an active role and be independent in their cooperation.
2.3.	Attitudes and behavioral features: The training can fundamentally change the way participants think about human behavior, giving them a new stronghold to provide care to their patients in a personalized way instead of standards.

2.4.	Responsibility and autonomy:
	The approach gives a lot of freedom and at the same time a big responsibility for the participants, because the above listed skills can be obtained and intensified only through consecutive individual learning and research processes. The training gives the tools and provides only the base for these, the learning process takes place experientially, therefore the self responsible learning of the participants has a big relevance.

3. Conditions for joining the programme

3.1.	Education	EQF qualification level 3
3.3.	Previously expected knowledge and experience	Experience in elderly and/or patient care.

4. Planned training duration

4.1.	Number of theoretical units	6
4.2.	Number of practical units	20
4.3.	Total number of units	26

5. Number of participants

5.1.	Maximal number of participants	15

6. The training form

6.1.	Form of the training	Group training

7. The modules

	Titles of the modules
7.1.	Connecting through touch and movement
7.2.	Weight management in the gravitational field
7.3.	Developing the potential of movement patterns
7.4.	Autonomy and efficiency
7.5.	Understanding daily activities
7.6.	Using and forming the environment

7.1. Module

7.1.1.	Title	**Connecting through touch and movement**
7.1.2.	Aim of the module	Participants will learn the conceptual framework and learning model of Kinaesthetics for the development of movement perception.
		Those professionals, who work every day in the field of nursing, caring or therapy, support their clients, usually not only through words, but offer their support rather directly, through touch and joint movement.
		In order to shape the help professionally it is necessary to consider it as an interaction. This means that we consider the participants as active participant partners. The interaction will be realized through the participants constant and interactive adaptation to movement.
		The professional shaping of this connection is of great importance in nursing and care.

7.1.3.	Content	The conceptual framework and learning model of Kinaesthetics.
		The experience and softening of self-perception (kinaesthetic perception).
		Recognition of movement elements and their correlations.
		Recognition of interaction forms and their impact on the interaction quality.
7.1.4.	Number of theoretical units	1
7.1.5.	Number of practical units	4
7.1.6.	Total number of units	5

7.2. Module

7.2.1.	Title	**Weight management in the gravitational field**
7.2.2.	Aim of the module	Upon successful completion of the module, participants will be able to perceive the functional and structural characteristics experienced within their bodies, thereby realizing differentiated control of their own body weight. During the module, participants will experience the more differentiated perception of how they can use their anatomical structure to adapt to gravitational space, the more sensitive and adaptive their offer of help will be. By completing the module, participants will learn and practice how differentiated support helps the person concerned to track weight loads and learn to organize their weight independently and purposefully in the gravitational field.
7.2.3.	Content	Discovering human anatomy in an experiential way.
		Characteristics and functions of different body structures.
		The importance of functional anatomy in own health protection and in elderly support.

7.2.4.	Number of theoretical units	1
7.2.5.	Number of practical units	5
7.2.6.	Total number of units	6

7.3. Module

7.3.1.	Title	**Development of the potential of movement patterns**
7.3.2.	Aim of the module	By completing the module, the participants get to know Kinaesthetics' experience and knowledge of movement competence, which develops their ability to vary in order to diversify their own movement patterns and to provide opportunities for the development of mobility skills in nursing and care.
7.3.3.	Content	Experiencing motion components, the base of movement patterns. Awareness raising to own motion patterns and their expansion. The importance of motion patterns in elderly care.
7.3.4.	Number of theoretical units	1
7.3.5.	Number of practical units	2
7.3.6.	Total number of units	3

7.4. Module

7.4.1.	Title	**Self-dependence and efficiency**
7.4.2.	Aim of the module	By completing the module, participants will experience and understand the constant spatial adaptations of the human body that serve the organization of human weight in the gravitational field. By completing this module, participants will learn and experience that people are constantly exerting inner strength in order to stay in motion and perform their daily activities, based on the ability to effectively coordinate their muscle tension during and after a given activity. downsizing. During the module, participants will understand that a person's independence depends crucially on the effective coordination of their efforts. Through the knowledge acquired and the knowledge-processing practices, participants will be able to support people in their activities while learning to build and dismantle their efforts in an effective way.
7.4.3.	Content	Effort components (pull and press) and their interplay. Correlations between the quality and quantity of necessary effort to accomplish an activity.
7.4.4.	Number of theoretical units	1
7.4.5.	Number of practical units	2
7.4.6.	Total number of units	3

7.5. Module

7.5.1.	Title	**Understanding daily activities**
7.5.2.	Aim of the module	By successfully completing the module, the participant gains insight that movement is the basis of all activities, during our daily activities, our competence develops throughout their lives, so the shaping of everyday activities is important for the development of lifelong health. Participants will be able to use the concepts of Kinaesthetics as an analytical tool and to perceive and analyze everyday activities from their own experience and movement perspective, which will broaden their understanding of everyday activities. Through the knowledge they acquire, participants become sensitive to supporting people to become actively involved in their daily activities, thereby discovering and developing the potential of their own potential.
7.5.3.	Content	Body positions and their effect on actions in given positions The effect of movement on vital functions. Movement (walking and change of position)
7.5.4.	Number of theoretical units	1
7.5.5.	Number of practical units	5
7.5.6.	Total number of units	6

7.6. Module

7.6.1.	Title	**Using and forming the environment**
7.6.2.	Aim of the module	Participants will gain insight into the appropriate use of assistive devices from the perspective of Kinaesthetics, which only helps if clients can use them to increase their mobility. With the knowledge acquired, the participants will be able to create a professional environment, adapted to the competence and reactions of the client, in order to increase the autonomy of the person.
7.6.3.	Content	Perceiving the effect of a given environment on one's own movement. Recognising the impact of environmental modification on the older person's movement opportunities.
7.6.4.	Number of theoretical units	1
7.6.5.	Number of practical units	2
7.6.6.	Total number of units	3

8. Description of the evaluation system used for participants' accomplishment

To complete the course, you must actively participate in at least 80% of the lessons.   Participants will receive a certificate of attendance on completion of the training.

4.3. Lesson plan

Duration	Learning activity	Type of method	Learning outcomes
Day 1: 8 hours			
	Talking, Getting to know each other	Interactive introduction of participants and trainers Presentation of the objectives of the training, discussion of time frames Presentation of the training materials and didactic tools used Collecting questions from participants related to the professional content of the training	Gathering participants' questions related to the professional content of the training Getting to know the group members, creating a climate of trust for learning together, assessing prior knowledge and experience, clarifying expectations and questions.
Connecting through touch and movement			
60 min	Conceptual framework and learning model of kinaesthetics 4.4.1.	Interpretation of the concepts needed to describe movement perception, presentation of the learning model of training Discussion of the introductory questions	Participants will learn about the conceptual framework for describing kinaesthetic perception and the learning model of training.
240 min	The interaction 4.4.2.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Learning about and experiencing the concept of interaction and becoming aware of its importance in everyday life and in care work. Learning about the role of joint movement and touch, and awareness of the need to focus on self-awareness. Participants will gain experience of the role of the quality of touch in caring and the impact of the quality of interaction on cooperation with the cared for person and on strengthening their autonomy.

Weight management in the gravitational field I.			
180 min	The concept of functional anatomy 4.4.3.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes	Learning and experiencing the concept of functional anatomy. Experiencing the interconnectedness of our bodily structures. Participants will experience the role of the quality of touch in considering functional anatomy.

Duration	Learning activity	Type of method	Learning outcomes
Day 2: 9 hours			
Weight management in the gravitational field II.			
180 min	The concept of functional anatomy 4.4.3.	Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Participants learn about the differences between the external and internal perspective and become aware of its role in nursing. Participants will expand their toolbox to enhance the autonomy of the cared for person by considering functional anatomy.
Development of the potential of movement patterns			
180 min	The concept of human movement 4.4.4.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Exploring a broader understanding of human movement. Exploring and experiencing your own movement patterns and their advantages and disadvantages. Expanding own movement patterns. To become aware of the role of own movement patterns in relation to the recognition of the movement patterns of the person cared for during care activities.
Autonomy and efficiency			
180 min	The concept of effort 4.4.5.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Identify and compare quantitative and qualitative aspects of effort. Use of the aspect of pulling and pushing within the body in nursing activities, with particular emphasis on strengthening and developing the autonomy of the person cared for.

Duration	Learning activity	Method	Learning outcomes
Day 3: 9 hours			
Understanding daily activities			
360 min	The concept of human functions 4.4.6.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Learning the seven basic situations and using the related experiences in nursing activities. Experiencing the importance of postures when moving in place. Understanding the impact of intentional movements on our physical and mental functioning (digestion, breathing, emptying, concentration, etc.) and becoming aware of their importance in nursing situations. To experience and understand positional change and how to use it in a nursing context (e.g. to get out of bed or to support walking). Integrating what has been learned in previous topics.
180 min	The concept of environment 4.4.7.	Carry out an initial reference activity individually Transfer of knowledge, discussion Sharing experiences, taking notes Integration activity Concluding awareness-raising activity (completing the reference activity after working through the concept) Discussion	Awareness of the role of the external material environment in nursing activities. Participants will gain experience in adapting to and forming the material environment to provide quality care. Learning about the assistive tools used in nursing care, their uses and limitations.
	Closing discussion	Reflections, discussion	Discussion of questions left unanswered during the training. Based on the feedback, to assess the needs for further training.

4.4.   Tool templates

4.4.1 Conceptual framework and learning model of kinaesthetics

Module: Connecting through touch and movement

Type of method: Presentation, discussion

Level of difficulty: easy**, medium,** difficult

Aim: Participants will learn about the conceptual framework for describing kinaesthetic perception and the learning model of training**.**

Ideal number of participants: 15

Duration: 60 min

Description:

Conceptual system and learning model of Kinaesthetics

The movement experience

Movement experience is the basis of kinaesthetic learning. In this distinctive learning method, when performing each activity, the learners focus all their attention on the differences they experience in their perception of movement. In this way, the learners can study the differences between individual perceptions of parallel and circular movement patterns, for example, while moving individually or with a partner (see partner experience).

It is important that participants do not let their ideas or thoughts determine what, how and why they should experience it. They should try to move away from preconceived, time-identical thinking and reflection, so that they can experience their own movement in a deeper and more differentiated way. At the same time, they should try to avoid an immediate evaluation of the differences they experience (so it goes better, so it goes worse). In the experience of movement, the whole attention should be focused on the differences created by their own movement. The differentiated perception of our own movement allows us to refine the perception of movement and to develop individual movement competence in our actions. During the introductory training, we can experience how a training day filled with many movement experiences has a direct impact on our physical condition and body awareness.

During the individual experience, the trainer guides the participants to observe the differences that can be experienced and made aware through the kinesthetic senses, from different perspectives of the Kinesthetics conceptual system. To do this, they have to perform an everyday activity in or from a particular body position. The differences arise from the individual execution and its variation. He develops his own sense of movement by being able to perceive and produce increasingly sophisticated differences in his whole body according to aspects of the conceptual system.

The partner experience

The partner experiences are an important element of Kinaesthetics as they allow learning processes that are not possible in the individual experience.

In the partner experience, as in the individual experience, you pay attention to your own movement with a certain focus and carry out activities in a joint movement with a partner. Such movement interactions with other people are an excellent learning opportunity because the interaction partners have to continuously adapt in some way to the behavior of the other person. The partner experiences thus present your movement competence with challenges that do not arise when you move alone.

In addition, you can experience variants that are unfamiliar to you. That is why partner experiences are an excellent means of expanding and gaining a deeper understanding of one's personal scope for action.

After the movement experiences or after a joint reflection on a movement experience, the trainer will regularly ask you to describe in writing in the workbook what you have perceived, analyzed and recognized, or to evaluate your learning processes on the evaluation pages. The workbook serves as a personal documentation of your learning. It is not about noting how the trainer described the experiences and insights of a topic, but about writing down in your own words what you individually experienced and recognized.

These phases of personal written reflection are important in order to "capture" the "fleeting" experiences, perceptions and oral descriptions and to learn to document them in a differentiated way. In the learning cycle, the movement experiences at the beginning and end, the so-called comparative activities A1 and A2, can be compared more precisely and better. Documenting enables you to consciously determine, evaluate and classify your learning progress. Your notes always reflect the current status of your personal Kinaesthetics theory.

The common reflection

A movement experience or the written documentation is often followed by a phase of joint reflection and exchange with other participants or the trainer.

It is particularly about learning to make your own movement experiences, insights and questions comprehensible for other people and to compare them with each other.

This can happen through mutual movement instructions or through mutual descriptions and joint analysis and discussion of experiences. Of course there is no right or wrong perception of one's own movement. Therefore, there is a good chance that you will not perceive and describe an experience in exactly the same way as another participant or the trainer. The exchange enables you to compare and broaden your own perspective with that of others.

Discussing and comparing the experience descriptions together is an important step in sharpening your cognitive understanding of your own movement and of human movement in general. At the same time, you learn to communicate your understanding to others.

Design of the learning environment

In order to make it clear that learning cannot be determined, controlled or forced from the outside, Kinaesthetics prefers to use the term "designing the learning environment" for the activity of teaching or teaching. The term learning environment describes all animate and inanimate aspects of the environment as something that the learner uses actively and responsibly for their learning. The focus is therefore on the learners' own activity, which is accompanied or "coached" by the teacher. In this way, "teaching" becomes a joint learning and research process to which everyone involved contributes with their skills.

The role of the Kinaesthetics trainer

The special learning culture in Kinaesthetics is based very much on the individual activity and personal responsibility of the individual participants. This has an impact on the role of the trainer. The task of the trainer is to create a learning environment in which you can deal with your own movement and your understanding of human movement on the basis of Kinaesthetics. The trainer accompanies you competently and adaptably on your learning path. The trainer's movement and interaction skills help you to better perceive differences in your own movement or in your movement patterns and to expand your creative freedom.

Basically, the activity of the trainer is based on the learning objectives of the respective course and on the course of the learning process of the group. For this reason, she or he will stay longer or shorter on individual topics as required.

In the current educational landscape, terms such as "learning companion" or "coach" are used for this understanding of teaching.

The learning phase

Kinaesthetics base, advanced and peer tutoring courses are referred to as base courses. They are usually designed as "learning phases" and not as courses of several consecutive days. They extend over a period of several months, so that the total learning time consists of the learning time on the individual course days and the learning time of the "learning stages".

It has been shown that course participants integrate their learning much more sustainably and better into their own behavior if they are supported with suitable aids to apply what they have learned between the course days in their everyday life, to expand it and to exchange ideas with others. Such learning stages enable the participants to discover their individual Kinaesthetics learning topics in the concrete implementation in everyday life and to work on them.

A Kinaesthetics learning phase comes full circle by encompassing specific entry/exit questions and experiences. Through this circular structure, the participants can reflect on their entire learning process at the end of the learning phase, evaluate and document their increase in competence in a differentiated manner using the instrument of the educational fields and thus consciously conclude the learning phase.

On the other hand, the degree also includes the planning of the subsequent regular operation of professional or private everyday life. In order to ensure the sustainability of the learning phase and further learning in Kinaesthetics, exercise groups, practical instructions are proven.

In terms of content, the course days follow the Kinaesthetics concept system. Starting with the concept of interaction and its subtopics, the participants deal with their experiences and insights from the respective perspectives of the six concepts of Kinaesthetics.

The learning model

Based on the assumptions of Kinaesthetics regarding learning, the Kinaesthetics learning model gives different learning processes a structure that makes them particularly effective and sustainable. It forms the basis for most of the Kinaesthetics methods and instruments. A central role is played by the fact that learning is understood as a circular or spiral, active and ultimately interactive process. That is why the methods and instruments, large and small, always contain circular structures and opportunities for interaction and learning together with other people.

The learning model comprises the following steps that build on one another:

Step 1: Where do I stand in relation to the topic?

The first step serves on the one hand to determine the personal starting position with regard to the learning topic through one's own active experience. This can affect the level of movement perception, cognitive understanding or one's own assumptions. Determining where you stand ensures that the learning topic is linked to your own requirements. On the other hand, it is about narrowing down the topic and placing its meaning and relevance in a defined context or framework.

Step 2: What can I perceive in relation to the topic?

In the second step, you create a picture of the learning topic that is as differentiated as possible. It is analyzed, researched and described from the individual inner perspective with precisely defined perspectives (e.g. with the perspectives of the concept system). This analysis is carried out by actively dealing with the topic alone and together with partners (e.g. by means of movement experiences) and reflecting on it both individually and together.

Step 3: How can I use my perception to develop more possibilities?

The third step is about using and applying, linking and integrating the focal points of the second step with the aim of expanding personal freedom of action. It is being researched how more design options regarding the topic can arise on the basis of the second step. This is done by varying the problems discovered from certain perspectives and paying particular attention to the underlying patterns and competencies.

Step 4: Where am I now, what am I taking with me?

In the last step, the personal assessment of the first step is resumed in order to make a comparison and derive one's own learning progress or open questions from the differences. The focus is on the systematic evaluation and classification of one's own learning processes. This also includes determining those aspects of the topic that have a special meaning for one's own life and which one would like to pay special attention to in the future.

In the following, two concrete forms of the learning model are described, which are important methods of Kinaesthetics. These are the "learning cycle" and the "learning spiral". They differ by the fact that in the learning cycle the practical relevance, the application of the topic in a concrete situation, only comes into focus in the third part. In the learning spiral, on the other hand, a real problem forms the starting point of the procedure.

The Learning Cycle

One method used on course days is the learning cycle. A learning cycle concerns a specific topic,e.g. B. the concept of functional anatomy, the topic of movement competence or the feedback control theory. In a cycle (Greek, "circle"), you can experience and document aspects of the topic in introductory, learning, integration and exit activities from defined perspectives. The learning cycle allows both focused and broad learning, which is supported by the differentiated description and evaluation of one's own learning progress using the instrument of the educational fields.

For targeted learning in Kinaesthetics, it is important that you understand the structure of a learning cycle. The design of learning cycles, on the other hand, only becomes a learning topic in the trainer training.

Description of the Kinaesthetics learning cycle

Entry activities

At the beginning, the topic will be presented to you and there will be an introduction with the help of language or with short movement experiences. It is important to clarify in which context and with what intention the topic is being examined, what meaning it can have in this context and what points of contact it offers to other topics.

The introduction also serves to determine your personal starting position with regard to the topic. This can be done by performing and documenting an appropriate movement experience, or by any other experience that you may have. Provides information about your current assumptions. This "comparison activity (A1)" is resumed at the end of the learning cycle as "comparison activity (A2)" to make a comparison. Documenting the comparison activities in writing allows you to compare your experiences or assumptions more reliably.

Learning activities

The learning activities are designed to draw your attention to the differences and their characteristics that strike you as you explore different aspects of the topic from your inside perspective. Specific perspectives or questions are defined for this purpose.

The learning activities provide a framework in which you can dedicate yourself or together with other people to research and analysis of the topic, detached from its application and meaning in practice. The challenges of a concrete life situation are therefore of secondary importance in this part of the learning cycle. The more differentiated and comprehensive you can discover and perceive differences when dealing with the topic, the easier it is for you to recognize underlying patterns.

During the learning activities you regularly have time for personal reflection and description of your experiences as well as for mutual exchange.

Integration activities

The reference to practice forms the starting point of the integration activities. Within the framework of the topic, you deal with a concrete situation or activity of your professional or private everyday life. You build on your learning activities in the sense that when dealing with a concrete life situation, you pay particular attention to the differences that you can perceive in a more differentiated way and with increased sensitivity due to your learning activities.

In this part you will also have the opportunity for personal or joint reflection and documentation.

Closing activities

In the exit part, you perform the comparison activity of the entry again and describe how you perceive it now and what your current position is in relation to the topic. The comparison between the initial situation and the current location makes it easier for you to recognize and evaluate your learning progress. When evaluating your learning process, pay attention to which experiences, insights and ideas from the entire learning cycle have special meaning for you, but also to where you still have unanswered questions.

The learning spiral

The "learning spiral" is a method that you learn to use in order to work on concrete problems from your professional or private everyday life with Kinaesthetics. It starts from the experience of the situation in action and can be continued in the form of a spiral over the steps of reflecting, varying, deciding and doing again.

The learning spiral breaks with the common pattern that when a problem arises, a straightforward search is made for its solution and remedy. Her motto is: It's not about solving the problem, it's about getting rid of the problem.

Analyzing and reflecting on the situation from the inner perspective of your movement experiences, dealing with many possible variants and evaluating your experiences draw your attention away from the search for solutions. With this approach, you pay much more attention to the learning and development potential of the situation and explore it in a differentiated and broad manner. The spiral structure of the method means that you can always use the same approach to adapt the "solutions" to the problem as the situation develops. This enables a sustainable processing of problems.

The learning spiral is particularly suitable for learning together in small groups or in a team.

Take action

The starting point is a section of a specific practical situation that is to be determined and that is important to you in a specific context. In a Kinaesthetics course, you either play through the situation in the course room or go into concrete practical situations and carry out the relevant activities in real life.

In doing so, draw your attention to the information that you receive about your movement perception. This experience forms your personal point of reference for the next three steps of the method.

Reflecting

You reflect on the experience of the initial situation by reconstructing the activities of the situation with your own movement experiences. If multiple people are involved in the situation, put yourself in all roles. It makes sense to limit the number of activities you want to analyze. In addition, it is worth paying attention to the key points in the situation where things "get stuck" or getting exciting, and in particular to examining the associated activities. Use the different perspectives of the Kinaesthetics concept system for your individual and partner experiences. Document your experiences e.g. with the concept grid and make sure to describe your observations and not the evaluation of them. Think about which perspectives of the concept system you think are particularly important for the situation.

This part of the learning spiral enables you to analyze the selected activities of the practical situation in a differentiated way from the movement and inner perspective and to find conceptual perspectives that are important for the key points.

Vary

The next step is to vary the activities of the key points, which you have examined during reflection, in movement experiences as widely as possible - without orienting yourself to the solution of the problem.

You use the perspectives of the concept system selected on the basis of reflection in order to be able to precisely perceive, describe and compare the differences in the design of the activity. Look for subtle, small differences, but also look for unusual or "crazy" variations. It is not uncommon for them to show the underlying problem in all its sharpness or, surprisingly, a viable way opens up. At the same time, you have the opportunity to playfully develop your own creativity in movement.

Pay particular attention to which competencies the relevant activities are fundamentally based on and which variations can be used to develop and expand these competencies at different levels of difficulty.

In this part, you will develop a broad and deep understanding of the competencies on which the practical situation is based, and a variety of small and large alternative courses of action to support learning and development processes in the relevant situation.

Decide

They evaluate the experiences and insights gained in the previous two steps. You consider which perspectives in the situation in question offer learning potential that is adapted to you and the people involved. You decide what you want to integrate into the situation in question next time based on your evaluation and what you want to pay particular attention to.

Take action

Based on the last step, you recreate the real practical situation or play it out with other participants. On the one hand, this gives you a new reference point for continuing the learning spiral. On the other hand, similar to the learning cycle, the gain in competence can be made comprehensible as an experience of the difference between the first and the second action. This increase in learning can be evaluated and systematically documented with the fields of education.

The training material is provided by Kinaesthetics trainers. The curriculum, methodology and content of the training are the intellectual property of the European Kinaesthetics Association, which only the official participants of the training who receive an internationally recognized diploma, which entitles them to participate in the advanced training, can receive.

Material: Carpet on which all group members can sit at a comfortable distance from each other, flipchart board, posters, markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.2. The interaction

Module: Connecting through touch and movement

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Learning about and experiencing the concept of interaction and to become aware of its importance in everyday life and in care work. Learning about the role of joint movement and touch, and awareness of the need to focus on self-awareness. Participants will gain experience of the role of the quality of touch in caring and the impact of the quality of interaction on cooperation with the person cared for and on strengthening their autonomy.

Ideal number of participants: 15

Duration: 240 min

Description:

Initial activity: Performing a reference activity and introducing the categories and topics of the interaction (kinaesthetic perception, elements of movement, forms of interaction)

Learning activities: Processing the topic of kinaesthetic perception, elements of movement and forms of interaction individually, in a social activity, and then with an example taken from a practical situation. Observing the differences between the different categories, recording the related experiences in the appropriate part of the workbook, individual reflections, sharing in groups.

Integration activities: In the conceptual framework of an interaction, do an "in-depth" examination of a specific situation or activity taken from everyday professional or private life. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of your own experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.3. The concept of functional anatomy

Module: Weight management in the gravitational field

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Learning and experiencing the concept of functional anatomy. Experiencing the interconnectedness of our bodily structures. Participants will experience the role of the quality of touch in considering functional anatomy. Participants learn about the differences between the external and internal perspective and become aware of its role in nursing. Participants will expand their toolbox to enhance the autonomy of the cared for person by considering functional anatomy.

Ideal number of participants: 15

Duration: 360 min

Description:

*Initial activity***:** Performing a reference activity and to introduce the aspects of functional anatomy (Bones and muscles, masses and intermediate spaces, orientation). The importance of weight management can be clearly seen in people who need support in their daily activities. Getting out of bed and moving to a chair can be a big challenge for both the person involved and the helper also. Help often involves taking and carrying the client's weight, if in part, through our own muscle strength, which is known to often lead to injuries caused by physical overload. The person being lifted will find it difficult to perceive and control their own weight overload. As a consequence, he or she cannot use his or her own existing potential for weight shifting. If nurses and clients are able to perceive the functional and structural characteristics of their bodies, this will help them to manage their own body weight. The more differentiated you are in perceiving and understanding how you can use your anatomical structure to adapt to the gravitational field, the more sensitive and adaptive your help will be. Differentiated support helps the affected person to track weight loads and learn to organize their weight independently and purposefully in the gravitational field.

Learning activities: Processing the topic of bones and muscles, masses and intermediate spaces, and orientation individually, in a social activity, and then taking an example from a practical situation. Observing the differences between the different categories, recording the related experiences in the appropriate part of the workbook, individual reflections, sharing in groups.

Integration activities: In the conceptual framework of functional anatomy, do an "in-depth" examination of a specific situation or activity taken from everyday professional or private life. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of your own experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.4. The concept of human movement

Module: Development of the potential of motion patterns

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Exploring a broader understanding of human movement. Exploring and experiencing your own movement patterns and their advantages and disadvantages. Expanding own movement patterns. To become aware of the role of own movement patterns in relation to the recognition of the movement patterns of the person cared for during care activities.

Ideal number of participants: 15

Duration: 180 min

Description:

Initial activity: Performing a reference activity and introducing the aspects of human movement (holding and moving movements, movement patterns).

Explanation: Even if it is impossible to perform a given activity in exactly the same way twice, certain habits develop during life that can be considered as patterns. So when you get up, for example, you can always lean on your right hand, put your left foot slightly forward, and make a small turn.

People continuously shape similar movement patterns throughout their lives to adapt their movements to specific situations and activities. Conventional patterns are characterized by a similar interplay of body parts. Their advantage is that they are fast and available in an "automatic" way to keep up with normal everyday life. However, if people lose the ability to vary, these patterns can lead to severe limitations. The variety of movement patterns available ensures that we can find the right movement adaptation for every situation. In this context, Kinaesthetics talks about movement competence. In nursing and care, it is often observed that interacting individuals tend to narrow down the diversity of their movement patterns to a greater extent than the situation would require. Those being cared for may be scared, in pain, or weak. Nurses follow a prescription-like technique where appropriate, assuming they need to know and show how it should happen. For example, if we always help a client to stand up according to the same pattern, he becomes more and more competent in following the given scheme exactly. At the same time, it increasingly limits movement options. The person will miss them facing further challenges of everyday life. It is therefore important that we continuously adapt our support offer to the given activity so that it expands the possibilities for action. It is important that nurses and caregivers learn to focus their attention on certain movement components that form the basis of movement patterns. In this way, they can learn to perceive their own movement patterns and develop their variety. This is a precondition for the support provided in moving with clients to be versatile and to promote the development of mobility skills.

Learning activities: The processing of the topic of holding and moving movements, as well as movement patterns, individually, during social activities, and then with an example taken from a practical situation. Observing the differences between the different categories, recording the related experiences in the appropriate part of the workbook, individual reflections, sharing with groups.

Integration activities: An "in-depth" examination of a specific situation or activity taken from everyday professional or private life in the conceptual framework of human movement. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of your own experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.5. The concept of effort

Module: Autonomy and efficiency

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Identify and compare quantitative and qualitative aspects of effort. Use of the aspect of pulling and pushing within the body in nursing activities, with particular emphasis on strengthening and developing the autonomy of the person cared for.

Ideal number of participants: 15

Duration: 180 min

Description:

Initial activity: Performing a reference activity and introducing the aspects of human movement (holding and moving movements, movement patterns).

Explanation: Living beings also differ from objects in that they have to move constantly. In this context, movement refers not only to displacement, but also to the constant adaptation of muscle tension and the continuous minimal spatial adaptation of body parts to serve the organization of human weight in the gravitational field. To move objects in motion requires an external moving force. In contrast, people are constantly exerting inner strength to stay in motion and carry out their daily activities. The success of this depends less on the amount of power available to you, but much more on how one can effectively coordinate the build-up and downsizing of muscle tension during a given activity. Our independence therefore depends crucially on the effective coordination of our efforts.

Learning activities: Processing the topic of pulling and pressure individually, in a social activity, and then taking an example from a practical situation. Observing the differences between the different categories, recording the related experiences in the appropriate part of the workbook, individual reflections, sharing in groups. Participants experience and understand the constant spatial adaptations of the human body that serve the organization of human weight in the gravitational field. They learn to experience that people are constantly exerting inner strength in order to stay in motion and perform their daily activities, based on being able to effectively coordinate the build-up and downsizing of their muscle tension during a given activity. They understand that a person's independence depends crucially on the effective coordination of their efforts. Through the knowledge acquired and the knowledge-processing practices, participants will be able to support people in their activities while learning to analyze and develop their efforts in an effective way.

Integration activities: In the conceptual framework of an effort, do an "in-depth" examination of a specific situation or activity taken from everyday professional or private life. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of your own experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.6. The concept of human functions

Module: Understanding daily activities

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Learning the seven basic situations and to use related experiences in nursing activities. Experiencing the importance of postures when moving in place. Understanding the impact of intentional movements on our physical and mental functioning (digestion, breathing, emptying, concentration, etc.) and becoming aware of their importance in nursing situations. To experience and understand positional change and how to use it in a nursing context (e.g. to get out of bed or to support walking). Integrating what has been learned in previous topics.

Ideal number of participants: 15

Duration: 360 min

Description:

Initial activity: Performing a reference activity and introducing daily activities (human function, situations, baseline, locational movement and relocation).

Explanation: Movement is the basis of all activities. Even lying down and sleeping are tied to the ability of a person to transfer the weight of their body parts onto the support surface and to properly regulate their muscle tension. In this sense, all activities require basic movement skills. On the other hand, people in their daily activities develop their competencies throughout their lives. Over the years, there are changes in lying in bed, drinking, brushing your teeth or walking up the stairs, such as shifting weight within your body, using your anatomy, or coordinating the build-up and downsizing of effort. Therefore, shaping our daily activities is of great importance for the lifelong development of health for all people. People in need of care are usually limited in their ability to carry out their daily activities on their own.

Therefore, caregivers often take over and perform certain activities on their behalf. The fewer activities they do on their own, the less difference they experience, the more their learning space, in which they can further develop their own movement skills, is narrowed down. It is therefore of great importance to support people so that they can become actively involved in their daily activities, thereby discovering and developing their own potential. For nurses and carers, therefore, it is not just a question of whether the client gets out of bed, for example, but rather what they learn in the process, which competencies they can use and expand. In order for everyday support to become a learning offer in this sense, it is necessary for nurses and carers to have an in-depth knowledge of the key competencies related to everyday activities. If they learn to use Kinaesthetics as an analytical tool and to perceive and analyze everyday activities from their own experiential and movement perspectives, their understanding of everyday activities will greatly expand.

Learning activities: Processing the topic of situations, basic situations, moving locally and relocating individually, in a social activity, and then taking an example from a practical situation. Observing the differences between the different categories, recording the related experiences in the appropriate part of the workbook, individual reflections, sharing in groups. You gain insight that movement is the basis of all activities, our competence develops in our daily activities throughout our lives, so the shaping of everyday activities is important for the development of lifelong health. You will be able to use Kinaesthetics as an analytical tool and to perceive and analyze everyday activities from your own experiential and movement perspective, which will broaden your understanding of everyday activities. Through the knowledge gained, you become sensitive to supporting people to become actively involved in their daily activities, thereby discovering and developing their own potential.

Integration activities: In the conceptual framework of the human function, do an "in-depth" examination of a specific situation or activity taken from everyday professional or private life. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of your own experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

4.4.7. The concept of environment

Module: Using and forming the environment

Type of method: Presentation, individual work, discussion, pair work, exchange of experiences

Levels of difficulty: easy**, medium**, difficult

Aim: Awareness of the role of the external physical environment in nursing activities. Participants will gain experience in adapting to and forming the material environment to provide quality care. Learning about the assistive tools used in nursing care, their uses and limitations.

Ideal number of participants: 15

Duration: 180 min

Description:

Initial activity: Performing a reference activity and introducing the concept of environment (role of the external "material" environment, interaction, adaptation).

Explanation: Nurturing and caring for people always involves the task of shaping the environment for those being cared for, according to their capabilities. This is a demanding task because we cannot assume that the same environmental design works in the same way for different people. A seat cushion can lead to the client barely sensing their weight overload and not being able to adjust. As a result, it produces high muscle tension. Another client can adapt to the same seat cushion with less effort. That is why professional environmental design must always be tailored to the person's competencies and reactions. From Kinaesthetics´ perspective, tools only help if clients can use them to expand their mobility. This requires great care on the part of nurses and caregivers when using environments and aids: Should they use the sliding board to slide the client from point A to point B, or help him or her learn to perceive and expand his or her own weight transfer capabilities? Depending on this, using the tool can lead to more dependencies or more independence.

Learning activities: The environment, the interaction with the environment, and the processing of the topic of shaping the environment individually, during social activities, and then with an example taken from a practical situation. Observation of each category, recording of related experiences in the appropriate part of the workbook, individual reflections, sharing in groups. Participants will gain insight into the perspective of Kinaesthetics on the correct use of aids, which states that they will only help if clients can use them to expand their mobility. With the acquired knowledge, the participant is able to shape the environment professionally, adapting to the competence and reaction of the given client, in order to achieve greater independence of the given person.

Integration activities: Carrying out and examining specific situations or activities in the conceptual context of the physical environment. The emphasis is on discovering differences and developing perceptions with more differentiated and sophisticated sensitivity through learning activities. Documentation of personal experience in the workbook.

Closing activity: Repeating the initial reference activity. A comparison between the baseline situation and the current situation makes it easier to recognize and evaluate our learning progress.

Material: Carpet on which all group members can sit at a comfortable distance from each other, a notebook suitable for note-taking per person, possibly a wall chart, flipchart paper, multicolored markers

Source: Asociata Caritas Alba Iulia – Asistenta Medicala si Sociala

5. INTERGENERATIONAL ENCOUNTERS AND LEARNING

Foto: https://pixabay.com/hu/photos/csapatszellem-koh%c3%a9zi%c3%b3-csapatmunka-2448837/

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5.1. Introduction

"When communication turns into a form of encounter, one feels understood in a true sense,
valued and enriched with some valuable insights and fresh ideas.''

(Carmen Kindl-Beilfuß)

Due to the multitude of ways of living, the flexibility of work and the increasing number of people without children, it is no longer a given that the generations meet. People of different ages live each in their own surrounding, going about their everyday lives and often remain among themselves – in their bubble.

The coexistence of different generations often causes a de-solidarisation, which for example shows in debates like about the distribution of resources or sustainability. Therefore, there is a need for initiatives, which intentionally further the encounter of people of different generations, joint activities, and the exchange of experiences. It is important to design common spaces and places in a way that different generations feel welcome there and are being motivated to meet people of other generations.

Intergenerational projects in adult education focus on learning from, about and with each other. Learning from one another is about the sharing of knowledge that lays with either the younger or the older generation. Learning with one another means the content of learning is outside the group and is experienced and worked through together. Learning about each other is about contents that are within the participants. Participants of one generation gain insights into experiences, opinions and points of views of the other generation.

Goals of this type of adult education are the breaking up of stereotypical thinking about other generations, the identification of young and old with each other and the strengthening of inter-generational relationships through cooperative processes of learning.

The module enables trainers, group leaders and teachers to offer intergenerational courses or projects, with creative and practically proven methods, which they have experienced themselves – hopefully having a lot of fun while acting and learning together.

5.2. Training description

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1. The main elements of the training programme

1.1.	Title	**Intergenerational encounters and learning**
1.2.	Target group	Adult education staff and volunteers, educators, professionals and volunteers working with older people who plan to implement intergenerational learning and encounter.
1.3.	Aim	Participants learn about approaches to the concept of generations, the characteristics of each generation, the possibilities and methodologies for generations to learn about, from and with each other, and the issues of intergenerational justice and generativity. Participants gain experience in organizing intergenerational encounters and learning opportunities. Participants develop their own ideas for projects to generate intergenerational encounters.

2. Learning outcomes

2.1.	Knowledge: Approaches to the concept of generation, the characteristics of the different generations. Possibilities of encounters between generations. Basic forms of intergenerational learning: learning about, from and with each other. The concepts of generational justice and generativity. Creating and designing mini-projects to generate intergenerational encounters.
2.2.	Skills: The participants' methodological repertoire for planning and organizing intergenerational encounters and learning expand. Participants increase their empathy for the diversity of needs, expectations, behaviors and reactions of different generations.

2.3.	Attitudes and behavioral features:
	The participants become open and empowered to work in the field of generations learning about, from and with each other.
	They will be socially sensitive, able to recognise the emotional and social patterns of different generations and communicate with them in a competent way.
	The participants' tolerant attitude is enhanced, which helps to develop and strengthen a sense of community between different generational groups.
2.4.	Responsibility and autonomy:
	The participants are able to plan intergenerational activities and forms of learning independently and responsibly, taking into account the specific needs and characteristics of different generations, their communication styles and channels, and respecting their individual rights.
	In their communication with each generation, they always behave responsibly and help to solve problems through assertive communication.
	Open to continuous learning and self-reflection.

3. Conditions for joining the programme

3.1.	Education	EQF qualification level 4
3.2.	Previously expected knowledge and experience	None, but previous experience in adult education, training of older people and/or working with children/young people would be an advantage, interest in intergenerational encounters.

4. Training duration

4.1.	Number of theoretical hours	3
4.2.	Number of practical hours	21
4.3.	Total number of hours	24

5. Number of participants

5.1.	Maximal number of participants	20

6. Training form

6.1.	Form of the training	Group training

7. The modules

	Titles of the modules
7.1.	Generations (definition, trends, differences)
7.2.	Forms of intergenerational learning – learning from, with, about each other
7.3.	Opportunities for intergenerational encounter and learning

7.1. Module

7.1.1.	Title	**Generations (definition, trends, differences)**
7.1.2.	Aim	Participants will learn about conceptual approaches to generations, the characteristics of each generation, their similarities, differences and preferences.
7.1.3.	Content	Conceptual approaches to generations, characteristics of the different generations, similarities, differences, preferences. The electronic devices, music, style characteristics of each generation. Intergenerational activities and where they could take place. Sharing personal experiences from a generational perspective.

7.1.4.	Number of theoretical units	1
7.1.5.	Number of practical units	7
7.1.6.	Total number of units	8

7.2. Module

7.2.1.	Title	**Forms of intergenerational learning – learning from, with, about each other**
7.2.2.	Aim of the module	Participants learn about opportunities for generations to learn from each other, develop an awareness of the needs and wants of each generation in terms of possible meeting places, gain experience of intergenerational sightseeing and the methods applied in sightseeing.
7.2.3.	Content	Opportunities and places for intergenerational learning. Generation-friendly places. Intergenerational interactive sightseeing.
7.2.4.	Number of theoretical units	1
7.2.5.	Number of practical units	7
7.2.6.	Total number of units	8

7.3. Module

7.3.1.	Title	**Opportunities for intergenerational encounter and learning**
7.3.2.	Aim of the module	Participants learn about the life history of each generation, the concepts of generational justice and generativity, discuss a theme (e.g. climate change) from the perspective of each generation, and create and design an intergenerational mini-project.
7.3.3.	Content	Generational justice and generativity. A discussion forum on the generational perspective of a topic (e.g. climate change). Creating and designing intergenerational mini-projects.
7.3.4.	Number of theoretical units	1
7.3.5.	Number of practical units	7
7..6.	Total number of units	8

8. Description of the evaluation system used for participants' accomplishment

To complete the training, you must attend at least 80% of the classes and prepare a mini-project plan.

The evaluation criteria are: the elaboration of the individual elements (objective, target group, activity, method, time, location, personnel and material conditions).

Participants will receive a certificate of participation on completion of the training

5.3. Lesson plan

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 1: Generations (definition, trends, differences) (8 units of 45 min)				
10 min	Welcoming participants, introduction of the training	Presentation	Participants will be introduced to the structure of the training.	Flipchart, marker pens
30 min	3 Chairs -3 Questions 5.4.1.	Introduction exercise	Participants get to know each other, each other's expectations and motivations.	3 chairs, 3 question cards
50 min	Assessment of prior experiences and stereotypes 5.4.2.	Discussion, debate	Participants gain insight into the similarities and differences of each other's attitudes.	Flipchart, pens, prepared questions and phrases
15 min	Break			
20 min	Approaches to the concept of generation, characteristics of each generation 5.4.3.	Presentation	Participants learn the basic concepts, approaches and characteristics of the generations.	Projector, laptop, ppt
25 min	Comparing the preferences of the generations 5.4.4.	Small group work	Participants analyze the preferences of the generations from various perspectives and develop an awareness of the similarities and differences of the generations.	A/3 papers, markers, flipchart, blu tack
25 min	Devices and music tracks of generations 5.4.5.	Group work	Participants recall and learn about the electronic devices and music tracks of each generation.	Timeline in the form of a long strip of paper, pictures of electronic devices, 8-10 music tracks, music player

20 min	Choreography to the music of each generation 5.4.6.	Small group work, movement exercise	Identifying and recalling through movement the music of the different generations and their characteristics.	Iconic music tracks of the different generations, music player
60 min	Lunch break			
20 min	Generations together?! 5.4.7.	Thematic activation	Activating the group, raising energy levels, reopening the generational theme.	Prepared questions
30 min	My favourite place 5.4.8.	Pair work, sharing personal reflections	Participants remember their favorite places and the positive feelings associated with them.	Sufficient number of worksheets
40 min	Meeting points of the generations 5.4.9.	Small group work	Participants learn about intergenerational activities and where they could take place.	One A/4 sheet with two questions per small group, pens
15 min	Break			
90 min	Places of life (Places of my childhood) 5.4.10.	Board games	By listening to each other's childhood experiences, participants learn about the daily life of the youth of different generations.	Board games with "scenes" of home, board games with community places, dice, board game piece

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 2: Forms of intergenerational learning – learning from, with, about each other (8 units of 45 min)				
45 min	One roll of the dice – One generation question 5.4.11.	Small group discussion	Participants recall their generational experiences from the perspective of learning from each other.	Sets of 6 question cards according to the number of small groups, dice
20 min	Opportunities for generations to learn from each other 5.4.12.	Brainstorming, discussion	The participants are familiar with aspects of intergenerational encounter and education. Participants gather ideas on how generations can learn from each other.	Projector, laptop, ppt, papers, pens, flipchart
25 min	Activity: Generations together 5.4.13.	Quiz	Raising awareness of what different generations can do together.	Word cards, scoring sheet, pens
15 min	Break			
75 min	Generation-friendly places 5.4.14.	Small group work, pair work, group work, discussion	Participants learn more about the needs and expectations of each generation in terms of community places, work on ideas for developing community places where people of different generations can feel comfortable and involved.	A/4 sheets, blu tack, pens, flipchart
15 min	One-two-three Game 5.4.15.	Stimulating game, pair work	Strengthening awareness of each other through stimulating games.	-
60 min	Lunch break			

120 min	Intergenerational interactive guided city tour 5.4.16.	Excursion, guided city tour	Participants get to know a guided tour for adults and children together and gain experience in methods of intergenerational sightseeing.	Old and new map of the city, old engraving and new photo of the city view, prepared word cards, pictures of two other churches, plants or objects typical of the city, illustrative pictures for the story, prepared list of things typical of the old and new markets with odd elements, quiz questions, smartphone
15 min	Break			
30 min	Reflections on the interactive city tour 5.4.17.	Discussion	Participants summarize and evaluate their experiences and the applied methods of the intergenerational city tour.	-
30 min	Intergenerational guide of a sight in own municipality 5.4.18.	Brainstorming, small group work	Participants apply their experiences and the methods they have learned to create an intergenerational guide of a sight in their own municipality.	Flipchart paper, pens

Duration	Learning activity	Type of method	Learning outcomes	Material
Day 3: Opportunities for intergenerational encounter and learning (8 units of 45 min)				
20 min	Competence bingo 5.4.19.	Game	Getting to know each other and strengthening communication.	Worksheets with 5 x 5 statements, pens
70 min	Biographies of generations 5.4.20.	Small group work	Participants experience how each generation is affected by events in current history, linked to their personal and family histories.	Tables, generation cards, large pictures, photos, paper, markers
15 min	Break			
10 min	Cup and spoon 5.4.21.	Activating movement game	Attuning participants to the day's activities, stimulating concentration.	-
20 min	Generational justice and generativity 5.4.22.	Presentation	Participants learn about the concept of generational justice and generativity as a central motive for sustainable development.	Projector, laptop, ppt
60 min	Forum debate – Generational justice 5.4.23.	Fishbowl method	Participants learn about the different views of generations on climate change and practice discussing.	Table, name tags, inner circle with 6 chairs, chairs for outer circle, paper, pens
60 min	Lunch break			
30 min	Planning a small project 5.4.24.	Small group work	Participants learn to plan their own small project to promote intergenerational encounter and cooperation.	Papers and pens

30 min	Creating a poster for a small project 5.4.25.	Small group work	Participants learn how to create a poster and how to use awareness-raising tools to promote their own intergenerational projects and attract participants.	A/3 paper, markers, pencils
30 min	Presentation of mini-projects I. 5.4.26.	Presentation, discussion	Participants learn how to present a project in front of a group using the created posters.	Created posters
15 min	Break			
50 min	Presentation of mini-projects II. 5.4.26.	Presentation, discussion	Presentation of the mini-projects to the other participants using the created posters.	Created posters
10 min	Crystal dance 5.4.27.	Movement exercise, dance	Strengthening attention and group cohesion through movement.	Music, music player
30 min	Evaluation and closing 5.4.28.	Pair work, group work	Participants reflect on the training focusing on different aspects.	Tables, cards and exercise instructions, candles, matches, A/4 papers, paper baskets, post-its, coloured wooden blocks, cardboard cubes, heart symbol, heart-shaped papers, jugs with cups, drinks, coasters, suitcase, passport-shaped papers, pens

5.4. Tool templates

5.4.1. 3 Chairs - 3 Questions

Module: Generations (definition, trends, differences)

Type of method: Introduction exercise

Level of difficulty: easy, medium, difficult

Aim: Participants get to know each other, each other's expectations and motivations.

Ideal number of participants: 20

Duration: 30 min

Description:

All participants sit in a circle, with 3 extra empty chairs in the circle. A moderation card with a question is placed in front of each of the three chairs.

1) Who are you and where are you from?

2) What are your expectations and motivations (personal and/or professional)?

3) Which things inspire you, which things do you enjoy? (personal and/or professional)

Task: The leader asks the participants to introduce themselves by sitting down on the first chair and answering the question in front of it: after that they move to the second chair and then to the third and answer the questions in the same way.

There is no fixed order, everyone decides when to introduce themselves. The leader introduces him/herself first to show how the task works. With the change of location and guided short questions, participants introduce themselves in a more structured way, so this method is shorter and works better for larger groups than the traditional introduction.

Variations:

The questions can be varied and adapted to the group depending on the topic and focus of the training.

Material: 3 chairs, 3 question cards

Source: KEMF

5.4.2. Assessment of prior experiences and stereotypes

Module: Generations (definition, trends, differences)

Type of method: Discussion, debate

Level of difficulty: easy**, medium**, difficult

Aim: Participants gain insight into the similarities and differences of each other's attitudes.

Ideal number of participants: 20

Duration: 50 min

Description:

On the flipchart board some expressions/statements are written focusing on the differences between generations, which the group discusses and debates. Have they ever heard or used these terms themselves? Everyone has the opportunity to share their own experiences and thoughts.

- It was a different world in my day...

- These young people today...,

- We were not like that

- Boomer etc.

Then we ask a question to start the debate. We divide the group into two parts, one half for and one half against the argument stated. For example:

- Was everything really better in the old days?

- Who has the knowledge? Does the older one know better?

An important task of the group leader is to moderate the debate.

Material: Flipchart, pens, prepared questions and phrases

Source: KEMF and KIFE

5.4.3. Approaches to the concept of generation, characteristics of each generation

Module: Generations (definition, trends, differences)

Type of method: Presentation

Level of difficulty: easy, medium, difficult

Aim: Participants learn the basic concepts, approaches and characteristics of the generations.

Ideal number of participants: 20

Duration: 20 min

Description:

To understand theories of generation, it is first of all necessary to define the concept of "generation" itself.

According to the traditional biological (genealogical, i.e. family tree) definition, a generation is the average time interval between the birth of parents and their children, which is about 20-25 years. Today, however, rapid changes in groups - the emergence of new technologies, changing career paths and values, and shifting social values - have rendered this no longer valid. Today, therefore, the concept of generation should be approached from a sociological rather than a biological perspective.

In sociological terms, a generation is a group of people born in the same era, shaped and bound together by specific events, trends and processes. Being part of a generation therefore means that contemporaries live in the same historical period and geographic location and share similar values.

However, the newer generations are already crossing geographical and cultural boundaries (the first "global generation"), and are thus more likely to share experiences with their peers around the world. Today's young people are connected to the same events ("reference points"), follow the same trends and role models ("reference figures"), and have the same favourite artists ("heroes") and brands.

The term **„generation"** is described in different contexts:

The **genealogical** concept:

This is about genealogical relationships and lines of descent as expressed in the family tree (child, parents, grandparents etc.)

The **historical-political** concept:

Certain events and social developments are shared by a certain age group leading to similar values and attitudes. An example: the so-called 68 generation which shook up German society with its many demonstrations and requests for change. Not all the young people were involved but this movement certainly left its

mark on all of them. It also influenced general conditions of society: social changes, a new political culture like the increasing participation of minorities in public life, changing gender roles as well as the coming out as LGBTQ.

The **pedagogical** concept:

„What would the older generation like to do together with the younger ones?" or „What would the younger ones like to do together with the older generation?" It is necessary to clearly define the target groups, the „elderly" – who are they actually? And the younger generation, are these the children, the teenagers or the young adults? Very often intergenerational encounters are supposed to happen between younger and older generation, but also two generations of seniors could exchange the topic of „At 17 one still has dreams" or in a women's organization the sandwich generation could support the older ones in using smartphones or laptops in a better way.

Using the term „generation" in the pedagogical context is always about what the different generations can learn from each other. More details below.

The **welfare generation** concept:

Here the focus is on the social dimension of the interaction of generations and solidarity with each other like care for all generations, transfers etc.

Depending on which concept you work with, it determines understanding, tasks, missions etc.

Reference points to describe generations

In order to describe and distinguish generations better you can use the following aspects:

- o Values
- o Technology
- o Life style
- o Work
- o Culture (music, art, film, ...)
- o Life situation (finances, home, etc.)
- o Education
- o Language

The following survey shows examples of differences of e.g. status symbols or preferred communication channels:

	Maturists (born before 1945)	Baby boomer (1945 – 1960)	Generation X (1961 – 1980)	Generation Y (1981 – 1995)	Generation Z (born after 1995)
Formative experiences	World War II rationing rigidly defined gender roles rock'n'roll nuclear family fixed image of women	cold war economic miracle swinging sixties moon landing youth culture Woodstock orientation towards family age of teenagers	end of cold war fall of the Berlin wall, Reagan-Gorbachev Thatcherism Live Aid the first PC beginning of mobile technology latchkey children increase of divorces	terror attacks 9/11 playstation social media invasion of Iraq reality TV google earth	economic decline global warming globalization mobile devices energy crisis Arab spring private media channels cloud computing wikileaks
Percentage of working population (in UK)	3 %	33 %	35 %	29 %	partly in temporary employment or in training
Goal	house of one's own	job security	work-life balance	freedom and flexibility	security and stability
Attitude towards technology	mostly uninterested	first IT experiences	digital immigrants	digital natives	„technoholics" dependent on IT, limited alternatives
Attitude towards career	lifelong job guarantee	career in a company, co-designed by employees	career related to the job, not to the employer any longer	digital entrepreneurs, working „with" not „for" organizations	multitasking career transitionless switch from company to „pop-up" business
Typical product	Car	TV	PC	tablet/smartphone	google glass nanocomputer 3 D printer self-driving cars
Media communication	Letter	Telephone	e-mail and SMS	text or social media	mobile communication media or integrated into clothing
Preferred communication	face-to-face meetings	face-to-face plus telephone and e-mail	text messaging or e-mail	online and mobile (SMS)	facetime

Source in German: https://www.com-magazin.de/bilderstrecke/generationen-technik-vorlieben-830372.html?page=5&bild=438336 /download: 8.11.2021

Text translated into English by KBW

Below we have collected some of the characteristics of each generation (based on a sociological approach), showing the variations of the group name.

Silent / Veteran / Builder generation (1925-1942)

- Its members are characterized by a cautious, reserved, safety-conscious attitude, watching from the sidelines. After losses, they longed for peace and quiet, and learned to economize and save.

- In their private lives, family values are of paramount importance.

- They find it difficult to cope with the challenges of the digital society and the "accelerated world". One life - one job.

Prophets / Idealists - Baby boomers (1943-1960)

- Born after the war, their youth was defined by civil movements.

- Their childhood and young adulthood were characterized by rebellion and disobedience (e.g. the hippie era).

- The first generation to allow their children to use the informal equivalent of you - this is where respect for the elderly begins to change.

- The elements of their motivational structure: compliance (parents do their best for their children, but they hardly see them), deep professional knowledge, the need for versatility.

Nomads / Reactives / Digital immigrants - Generation X (1961-1981)

- Children of the awakening, the cycle of the "revolution of conscience": the messenger generation / transitional generation spent their youth in an era of relative peace and prosperity, but also saw families torn apart by work and money.

- They are characterized by a solution-seeking, reliable, controlled attitude, combined with a deep professionalism and knowledge, and they see unlimited working hours as normal.

- Their motivational structure is based on knowledge, connections, quick reactions - status, money, social promotion, but they are also concerned with the meaning of life and finding themselves.

Heroes / Civilians / First generation of digital natives - Generation Y (1982-1995)

- Born into the postmodern world, living their youth in the post-9/11 crisis period.

- Its members are confident, energetic, highly talented, creative individuals who exhibit markedly different attitudes to learning and working.

  They have built up their own expectations and are ready to change jobs at any time.

- They have grown up with the development of modern technology, have a strong appetite for information, handle multicultural environments with ease and a relaxed attitude, and are multitaskers.

- Elements of their motivational structure: peer group influence is strong, they like to work with peers, but they also tend to be aimless and unpredictable.

Artists / Adapters / Net generation / Digital natives - Generation Z (1996-2010)

- Born in a period of crisis of terrorism, global crisis and climate change.

- They live their lives "wired" (simultaneous users of multiple media): they are brave, proactive, less doubtful of their own abilities and limitations, and practical.

- Elements of their motivational structure: they are "born into" the world of the Internet, which transforms their human relationships and communication: the online world expands the boundaries of their self and shapes their identity.

- In the offline or "real" world, they lack conflict management skills (e.g. anger management difficulties, aggression, changed relationship with authority).

Alfa generation (2010-)

- The age group born after 2010, for which very little information is available.

- It is often referred to as the "new quiet generation", as their behavior in the family and at nursery school is more quiet and subdued than before (although some of them show increased aggression).

This shows that the differences between generations can become an obstacle to harmonious communication, understanding and coexistence. The generation gap resulting from misunderstandings can be a problem in both family and educational situations, especially in view of cultural, motivational and socialization differences.

As "digital natives", the millennials (generations Y and Z) can easily and quickly navigate the digital world, whose characteristics are not primarily technical but rather culturally defined: the resulting digital culture is complex, intangible, interactive (based on mutual, direct contact) and interconnective (creating a sense of continuous interconnectedness), with customisable elements.

A fundamental characteristic of today's culture is immediacy, local interpretation of globalized (and uniformised) content, and the constant proliferation and use of mass cultural symbols - which are a natural part of the world for the new generations. However, the emergence of the computer, digital objects and the Internet has, in the space of less than 20 years, produced a series of mental-cultural shocks to which previous generations have been slow to adapt (if they are able or willing to adapt at all). It is clear from all this that different generations not only have different experiences, but also "speak a different language" - but that does not mean that we cannot understand each other. When generations meet, it is as if different cultures meet. In order to understand each other it is necessary to get to know each other.

Material: ppt, projector, laptop

Source: KEMF and KIFE

Prof. Irmgard Schroll-Decker, Regensburg - Kursunterlagen zum Fachforum Erwachsenenbildung „Die sind ja ganz anders!" Intergenerationelle Bildung, Rosenheim 2019 und Kursunterlagen zum Generationenmentor in München (2019)

Komár Zita (2017): Generációelméletek. *Új Köznevelés* **73**/8-9. 14-16. https://folyoiratok.oh.gov.hu/uj-kozneveles/generacioelmeletek (Letöltés: 2022.11.29.)

https://folyoiratok.oh.gov.hu/uj-kozneveles/generacioelmeletek

5.4.4. Comparing the preferences of the generations

Module: Generations (definition, trends, differences)

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants analyze the preferences of the generations from various perspectives and develop an awareness of the similarities and differences among the generations.

Ideal number of participants: 20

Duration: 25 min

Description:

The participants are divided into 5 groups, each group representing one generation (Z and α combined in one group). The leader writes the following terms on the flipchart paper:

Leisure   Work   Moral values   Technology   Consumption   Culture   Learning   Entertainment

a) Each group is given an A3 sheet of paper and asked to write the terms on the sheet in order of importance according to the preference of their generation (1: most important, 8: least important).

b) On the flipchart paper, write the following concepts as examples for the previous aspects and ask the groups to write similar things (3-3 examples) specific to their generation next to the aspects on their own sheet.

Pub   8-5pm   Respect   Tablet   Accumulation   Cinema   Lifelong   Dance Night

The small groups present their posters to the other groups.

c) At the end, they discuss the lessons learned for each generation, the similarities and differences.

Material: A/3 papers, markers, flipchart, blu tack

Source: KEMF

5.4.5. Devices and music tracks of generations

Module: Generations (definition, trends, differences)

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants recall and learn about the electronic devices and music tracks of each generation.

Ideal number of participants: 20

Duration: 25 min

Description:

a) Electronic devices of generations

Preparation: Make a timeline from a long strip of paper, marking the birth years of each generation. We make cards from pictures of different technical devices: Punch card, Big floppy, Small floppy, Personal computer, Pendrive, Mobile phone, Laptop, Smart phone, Tablet, Smart watch, Pocket radio, Desktop radio, Hi-fi tower, Walkman, mp3 player, Black and white TV, Flat screen TV, Dial-up phone, etc.

Task: Each participant will be given a picture to place on the timeline guessing the Hungarian release time of the device.

b) Music of the generations

Preparation: 8-10 pieces of music from different eras and generations.

Task: Play 8-10 short pieces of music one by one to the group and after each piece ask the participants to try to identify and place the piece of music on the timeline by standing next to the era in which they think it was composed.

Material: Timeline in the form of a long strip of paper, pictures of electronic devices, 8-10 music tracks, music player

Source: KIFE

5.4.6. Choreography to the music of each generation

Module: Generations (definition, trends, differences)

Type of method: Group work, movement exercise

Level of difficulty: easy**, medium**, difficult

Aim: Identifying and recalling through movement the music of the different generations and their characteristics

Ideal number of participants: 20

Duration: 20 min

Description:

The participants are divided into small groups of 4-5 people and each group is given a piece of music to which they have to put together a short choreography for 4x8 beats. The groups may be asked to try to incorporate moves that were in fashion at that time. Once they have prepared and practised the movement sequence, each group performs their dance for the others.

Material: Iconic music tracks of the different generations, music player

Source: KIFE

5.4.7. Generations together?!

Module: Generations (definition, trends, differences)

Type of method: Thematic activation

Level of difficulty: easy, medium, difficult

Aim: Activating the group, raising energy levels, reopening the generational theme.

Ideal number of participants: 20

Duration: 20 min

Description:

a) Activating the group

Task: The leader asks questions with two possible answers and marks two sides of the space (to the left and right of the leader) for each answer. Asks the participants to stand on the side of the answer they prefer or which corresponds more to their preferences.

Questions:

* Mountains or sea?

* Coffee or tea?

* Chocolate or fruit?

* Cooking or baking?

* Watching TV or streaming?

* Speaking a foreign language or just my mother-tongue?

* Reading or using my mobile phone?

* Hiking in nature or shopping?

* Do I live with 3 generations in the same household or not?

b) Sharing personal experiences of living together with at least 3 generations

Participants are divided into two groups according to whether they have lived or currently live in a household with three generations or not.

Question for those who have lived together: What were/are the advantages and disadvantages? Sharing their own personal experiences

Question for those who have not lived together: Can you imagine this way of life for yourself? Would you like to live like this?

Material: Prepared questions

Source: KEMF and KIFE

5.4.8. My favorite place

Module: Generations (definition, trends, differences)

Type of method: Pair work, sharing personal reflections

Level of difficulty: easy, medium, difficult

Aim: Participants remember their favorite places and the positive feelings associated with them.

Ideal number of participants: 20

Duration: 30 min

Description:

Preparation: We prepare worksheets with pictures and some questions (What is your favorite place? What are the main characteristics of this place? What is your connection to this place?) to help participants recall their favorite places.

Task: Each participant thinks about their answers to each question (2 minutes). Then each person finds a pair and the pairs go for a walk or sit down and share their favorite places, their characteristics and their experiences of them.

Sharing experiences in the group: Back in the group, each participant tells what their favourite place is and why.

Variation:

If all the participants come from a particular city or institution, the favourite places would be linked to that city or institution.

Material: Sufficient number of worksheets

Source: Inspired by the idea „Mein Platz in Freising" (Project by Brigitte Ebertseder, Alexandra Holz-Dönges und Agnes Schranner in the context of the refresher course Biography Work, Information: www.lebensmutig.de

5.4.9. Meeting points of the generations

Module: Generations (definition, trends, differences)

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn about intergenerational activities and where they could take place.

Ideal number of participants: 20

Duration: 40 min

Description:

Preparation: Tables are prepared with a sheet of paper for each small group. We divide the papers into two parts: „Where do the generations meet?" and „What do the generations do together?"

Task: Participants form small groups of 4-5 people. The groups should collect places (e.g. sports club, metro, church, community centre, etc.) and activities (e.g. city walk, games, walking the dog, skiing, etc.) according to the questions on the sheet. It is important to focus on organised activities/programmes/good practices (e.g. kindergarten children's shows in elderly care homes).

Suggestion: Remind the groups not only to think about the children-older people opposition, but to mention as many generations as possible (e.g. young families-very old people).

Sharing experiences in the group: Back in the group, each small group presents its results.

Variations:

If there are many ideas, ask the group to choose the 3-5 most important ones and present them.

Material: One A/4 sheet with two questions per small group, pens

Source: Concept Generation mentors: „Generationen-Mentor*innen", Landesforum Katholische Seniorenarbeit in Bayern, AG Bildung, Monika Heilmeier-Schmittner, Brigitte Krecan-Kirchbichler, Karin Wimmer-Billeter

5.4.10. Places of life (Places of my childhood)

Module: Generations (definition, trends, differences)

Type of method: Board games

Level of difficulty: easy, medium, difficult

Aim: By listening to each other's childhood experiences, participants learn about the daily life of the youth of different generations.

Ideal number of participants: 20

Duration: 90 min

Description:

You can make your own board in advance on large A/2 or A/1 paper. Make enough board games so that each group has its own board.

1: Board games with "scenes" of home

On the large paper, illustrate the scenes of home with small drawings and pictures: kitchen (e.g. with kitchen tools), bathroom (e.g. with bathtub), living room (e.g. with sofa), children's room (e.g. with toys), garden (e.g. with plants), attic (e.g. with roof). Each should be listed twice, placed randomly, roughly equidistant from each other to fill the space on the sheet of paper. Then connect the adjacent rooms with lines.

2: Board games with community places

On the large paper, illustrate the different community places with small drawings and pictures: nursery (e.g. with toys), school (e.g. with writing tools), playground (e.g. with swings), theater (e.g. with masks), sports field (e.g. with sports equipment), night clubs (e.g. with disco ball). Each should be listed twice, placed randomly, roughly equidistant from each other to fill the space on the sheet of paper. Then connect the adjacent places with lines.

4-5 people form a team, they each get a game board. They start playing the board games with "scenes" of home (about 40 minutes), then switch to the board games with community places (about 40 minutes). The starting player is free to choose a scene to place the counter on. He can now share a childhood experience related to the chosen scene with his/her peers. The others can reflect on this, ask questions, etc. The next player must roll the dice, and is free to move the dummy along the lines connecting the scenes as far as the result of the roll. He can also share a childhood memory associated with that scene. In this way, the game continues until the time available runs out. The same process is used for board games with community places.

Material: Board games with "scenes" of home, board games with community places, dice, board game piece

Source: Sabine Sautter, Leben erinnern – Biografiearbeit mit Älteren, AG SPAK Bücher, 2004, S. 31)

5.4.11. One roll of the dice – one generation question

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Group discussion

Level of difficulty: easy, medium, difficult

Aim: Participants recall their generational experiences from the perspective of learning from each other.

Ideal number of participants: 20

Duration: 45 min

Description:

Preparation: 6 numbered question cards are laid out for each small group, with numbers facing up. On the back of each card is a question about generations learning from each other. In addition, one dice per small group is required.

Questions:

1. What did your grandparents teach you?

2. What else have you learned that children are no longer learning?

3. What is something you learned from a child?

4. What have you taught the older generation (e.g. grandparents, parents)?

5. Which activities have you done together with other generations?

6. What can members of different generations talk about?

Task: Participants form small groups around the tables. In a circle, they roll the dice and answer one by one the cards with the number corresponding to the value rolled.

Variation:

Alternatively, instead of numbers, there are pictures on the back of the cards. Each participant chooses a picture, explains why they chose it and then answers the question on the back.

Creating your own generation game: The group agrees on a common theme (e.g. α generation and us) and each participant comes up with a suitable question related to the theme and writes it on the blank side of the prepared, already numbered cards, 6 in total. These cards can then be used to continue the discussion as described above.

Material: Sets of 6 question cards depending on the number of small groups, dice

Source: Basic idea for this dice game with „Life issues" by Hubert Klingenberger (see Klingenberger in: Lebensmutig, Don Bosco Verlag, 2003, p. 209) with 24 different questions referring to biography. Variations to work with certain subject areas and to invent the game with a group developed by Karin Wimmer-Billeter

5.4.12. Opportunities for generations to learn from each other

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Brainstorming, discussion

Level of difficulty: easy, medium, difficult

Aim: The participants are familiar with aspects of intergenerational encounter and education. Participants gather ideas on how generations can learn from each other.

Ideal number of participants: 20

Duration: 20 min

Description:

The trainer gives an overview of the principles of intergenerational education

In educational work it has become standard to differentiate target groups, educating e.g. parents, seniors, women, men, etc.

What is complementary and new here is educational work going beyond target groups and connecting generations.

The intergenerational dialogue can initiate learning processes which vary in intensity. It is important not only to bring participants together but prepare and moderate the meetings well and adapt the targets to the respective group.

Task:

The leader asks the participants to write on the prepared sheets 3-5 things they would like to learn from someone older and 3-5 things they would like to teach someone older. The same task is done in relation to someone younger.

The leader reminds them to think not only about concrete activities (e.g. cooking, needlework, caring for animals) but also about emotional or value-based things (e.g. loyalty, pride, satisfaction, rules, autonomy). Participants go round in a circle and share their ideas. The results are recorded on the flipchart board according to the 4 themes. At the end, they discuss if they find any similarities that the older generation should teach and the younger learn, and vice versa.

Variation: WordClouds visualization

In the search for opportunities for the generations to learn with, from and about each other, the following table with the most important aspects of intergenerational encounter and learning is important.

Generations learn

Creating spaces for encounter			
Getting together, becoming aware of each other, starting to talk, e.g. while hiking, in a pub, at a planting campaign			
	To learn from each other	To learn about each other	To learn with each other
Place of knowledge	One generation in the study group has the expertise	All the generations in the study group have biographical knowledge	Expertise is acquired in a common process
Educational approach	Accompanying, counselling	Biographical learning, dialogic learning	Participatory learning in the group
Examples	Mentoring projects, smartphone courses for seniors; elderly pepole show how to knit the heel of a sock or how to construct a birdhouse; seniors teach children an old marble game and children teach the seniors a new board game	Storytelling café, contemporary witnesses visiting schools, learning something about the other or the time in which he/she grew up (e.g. schools then and now)	Developing something new together, e.g. a theatre play, a city rally; developing something in the „local agenda group", citizen's initiatives

Material: Ppt, projector, laptop, papers, pens, flipchart

Source: Theory: KEMF, Prof. Irmgard Schroll-Decker, Regensburg - Kursunterlagen zum Fachforum Erwachsenenbildung „Die sind ja ganz anders!" Intergenerationelle Bildung, Rosenheim 2019 und Kursunterlagen zum Generationenmentor in München (2019)

Intergenerational method: KIFE

5.4.13. Activity: Generations together

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Quiz

Level of difficulty: easy**, medium**, difficult

Aim: Raising awareness of what different generations can do together.

Ideal number of participants: 20

Duration: 25 min

Description:

We prepare word cards with activities that people of different generations can do together (e.g. cooking, playing board games, playing football, gardening, hiking, etc.). These will be the words to be shown by miming.

The active player draws a card and tries to mime the word on the card to his/her team members who try to guess it as quickly as possible (max. 1 minute). If their team does not guess the word within 1 minute, the other teams can start guessing. Each correct answer is worth 1 point. The team with the most points wins.

Material: Word cards, scoring sheet, pens

Source: KIFE

5.4.14. Generation-friendly places

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Group work, pair work, group work, discussion

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn more about the needs and expectations of each generation in terms of community places, work on ideas for developing community places where people of different generations can feel comfortable and involved.

Ideal number of participants: 20

Duration: 75 min

Description:

1. Needs and expectations of groups from different life situations, typical community spaces - working in pairs

Preparation: A4 sheets of paper to be handed out to pairs. Each sheet includes one of the following life situations:

Families with young children; Families with young schoolchildren; Families with teenagers; Empty nest; Recent retirees; Young adults; Working couples; Singles; Deceased partner, Very old people

The sheet is divided into two columns: Needs and expectations during leisure time; community spaces where leisure time is spent.

Task: Pairs should write at least 3-5 things in each column from the point of view of the people in the respective life situation.

Discussion: Identify community spaces suitable for several groups - group work

Back in the large group, the pairs present their results. After each pair has had its turn, they collectively highlight the spaces that were common to several groups in different life situations.

2. Brainstorming: Bringing groups from different life situations together in community spaces - small group work

Participants will be divided into small groups of 4-5 people. Each group is given 1-2 community spaces to brainstorm ideas for:

a) Gathering ideas for bringing together groups already present in each community space and involving them in joint activities

b) Collecting ideas to involve new groups in a community space, taking into account their needs and expectations

Discussion: Back in the large group, the representatives of the small groups present their ideas.

Material: A/4 sheets, blu tack, pens, flipchart

Source: Concept Generation mentors: „Generationen-Mentor*innen", Landesforum Katholische Seniorenarbeit in Bayern, AG Bildung, Monika Heilmeier-Schmittner, Brigitte Krecan-Kirchbichler, Karin Wimmer-Billeter

5.4.15. One-two-three Game

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Stimulating game, pair work

Level of difficulty: easy, medium, difficult

Aim: Strengthening awareness of each other through stimulating games.

Ideal number of participants: 20

Duration: 15 min

Description:

The participants stand in pairs facing each other and count out loud from one to three alternately. In the second step, the number 1 is replaced by a snap, and the numbers 2 and 3 are said out loud. In the third step, number 2 is replaced by clapping and only number 3 is said out loud (this requires the most concentration!). In the last step, number 3 is no longer said out loud, but is replaced by tapping on the thigh. This step is easier because there is only movement and it goes from top to bottom: snap, clap, tap the thigh.

Variation:

Participants come up with their own ideas for movements to substitute the three numbers.

Source: KEMF

5.4.16. Intergenerational interactive guided city tour

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Excursion, guided city tour

Level of difficulty: easy**, medium**, difficult

Aim: Participants get to know a guided tour for adults and children together and gain experience in methods of intergenerational sightseeing.

Ideal number of participants: 20

Duration: 120 min

Description:

Participants meet in the oldest or most significant square in the city. The leader (L) divides the group into two generations: children aged 7-14 (C) and grandparents (G). Methodological tools and types of tasks that can be used for intergenerational interactive guided tours:

1) Comparison of the old map of the city center with the current map.

L asks guided questions:

C: - Which city center is bigger, the old or the new one? How has it changed?

G: Does anyone know why it has changed?

L adds to and clarifies what has been said about the reasons for the change.

C: - What marks the boundary of the city center on the old map? Was there a city wall? What is it today?

G: - What happened to the city wall? (it's there / only pieces / not there but the paving marks its location / not there at all) Do you have any childhood memories of it?

2) Comparison of the old and the modern view of the city

Today's view: A city map or photo or the location / Old view: Photo or engraving

Task 1 for C: Find buildings in the old picture that are not there now

Task 2 for C: Show me a building that is still there and is exactly the same as it was. (Is there one? If not, how has it changed?)

Task 3: L makes true-false statements about the buildings, G answers, while C memorizes the true statements

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Alternative task for G (if he/she knows the municipality): What kind of houses have disappeared? Which ones have survived? What functions of buildings have changed or not changed?

3) Learning about the architecture and function of the church

Task 1: In which period was it built?

L hands out 3 era boards (e.g. medieval, pre-20th century, 20th century) to 3 Gs. C and the other Gs join the G with that era board they think the church was built in. If it seems too difficult, get a picture of a church from each period and then try to get it right.

Task 2: The architectural style of the church

L shows a picture of 2 more churches built in different periods (e.g. a Romanesque, a Gothic and a New Style church).

C: - Which is the oldest? Put the churches in chronological order

G: - What do you need to observe to be able to tell? (wall thickness, size, typical shapes, decoration, materials, etc.)

Task 3: The parts of the church

  a) L hands out the following word cards to C: tower, clock, window, buttress, gate, wall

  C: - Show me where it is. Name a characteristic that helps you to identify it (tower - high, clock - ornate, window - colourful, buttress - big, gate - full of figures, wall - thick)

  b) Common task: L hands out word cards to G: tower, rose, flying, archivolted, support

  - Find C's match with G. Put the matching terms next to each other (clock tower, rose window, flying buttress, archivolted gate, supporting wall).

  L explains unfamiliar concepts.

  c) C and G pairs tell whether they can see the given thing in the church.

  d) C and G pairs compare the churches they have seen and the churches in the pictures using the word cards they have.

  e) Moving exercise: What is appropriate to do in church?

  C1 mimes a movement (running, dancing, playing music, jumping, sitting, etc.).

  C2 tells if it is appropriate to do it in church. G corrects or approves.

  - What do they do in the church? G mimes an activity (praying, kneeling, singing, sitting, standing, communion, etc.). C guesses.

4) Monument (e.g. coat of arms/sculpture) and urban history aspects

Task 1: Look for a city-specific motif on the coat of arms or sculpture (this could be related to the history of the city or a typical craft)

C+G: Observation aspect: What particular element can be found on it?

Task 2: Saga / story related to urban history

  a) L: Telling the story

  b) Find the correct sequence of illustrative pictures + story sketch

    C: Find the correct order of the pictures related to the story

    G: Tell in one sentence the main events of the story

Task 3: Demonstrate craft(s) and/or objects specific to the city

L: Presentation of an object or photo/image (e.g. Munich: hops, Szeged: salt, peppers, Szeged slippers)

C+G: Which craft are they referring to? What did they do?

Task 4: Pair the coat of arms of the crafts with the names of the streets

C: Cards are given to them with the coats of arms of the crafts

G: They are given pictures of street signs which refer to crafts (weaver, salt carrier, furrier, tanner, painter, net, ark, cutter).

5) Markets/fairs past and present

Task 1: Odds

Find the odds in the list.

C: They are given a list of things found in old Hungarian markets (odds: waving cat, battery operated clock, cotton candy)

Tell me other things that are there now but were not there at all in the past.

G: They are given a list of things/activities in today's city markets (odds: horseshoeing, wooden cart, scoop)

Tell us more about things and activities that used to be part of, but have now completely disappeared from the markets.

6) Music or composer related to the city

  a) If there is a music clock in the city, have them look at it together and listen to it (e.g. Szeged is a famous city).

   C: Find the song on Youtube and listen to it

   G: Do you know any songs related to the city?

  b) Speak about the composer at a monument/sculpture/building/ fountain that commemorates the composer.

   L: Make a quiz based on the following aspects:

   - What is the connection between the composer and the city?

   - The composer's major works

   - The composer's life

   - Music history of the composer's life

   - Traces of the composer (buildings, statues, street names, etc.) in the city

7) Search for a building/monument in pairs

Forming pairs: C + G. The pairs must find a building or a monument nearby (max. 500 m away).

C: Navigation by phone

G: Traditional map

Teach each other how to use their tools

Discuss advantages, disadvantages (When and when not to use the tools? How can we use them easily and well?)

Material: old and new map of the city, old engraving and new photo of the city view, prepared word cards, pictures of two other churches, plants or objects (or pictures of plants or objects) typical of the city, illustrative pictures for the story, prepared list of things typical of the old and new markets with odd elements, quiz questions, smartphone

Source: KIFE based on KEMF training (Munich, 2022.05.04.); A 700 éves város (Korzó Egyesület, Kolozsvár, 2016.) elérhető: https://korzo.org.ro/700-eves-varos/ (2022. 11. 07.)

5.4.17. Reflections on the interactive city tour

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Discussion

Level of difficulty: easy**, medium**, difficult

Aim: Participants summarize and evaluate their experiences and the applied methods of the intergenerational city tour.

Ideal number of participants: 20

Duration: 30 min

Description:

During the discussion, the participants will gather and evaluate their experiences of intergenerational sightseeing and the methods used. The leader will collect experiences by asking the following questions:

- What were the similarities and differences between the tasks designed for the two generations?

- What was the leader's time management like?

- What methodologies did the leader use?

- To what extent did the leader adapt to the needs and build on the competencies of each generation?

- What was the rate of information transfer between the generations and the leader?

- How well did the leader involve members of each generation in the tasks?

Source: KIFE

5.4.18. Intergenerational guide of a sight in own municipality

Module: Forms of intergenerational learning – learning from, with, about each other

Type of method: Brainstorming, small group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants apply their experiences and the methods they have learned to create an intergenerational guide of a sight in their own municipality.

Ideal number of participants: 20

Duration: 30 min

Description:

Participants will be divided into small groups, preferably members of the same municipality in one group.

Task: Together, choose a landmark in your own town and design an intergenerational presentation using the methods you have learned. Back in the large group, the small groups present their results.

Note: When setting up small groups or choosing a sight, it is important to take into account where the participants are coming from.

Material: Flipchart paper, pens

Source: KIFE

5.4.19. Competence bingo

Module: Opportunities for intergenerational encounter and learning

Type of method: Game

Level of difficulty: easy, medium, difficult

Aim: Getting to know each other and strengthening communication.

Ideal number of participants: 20

Duration: 20 min

Description:

Preparation: Each participant is given a pen and a worksheet with 5 x 5 statements about competencies or interests. For example: I speak English well, I like to work with children.

Task: Have the participants go around the room and for each statement on the sheet, find someone for whom the statement is true. Write the name of that person next to the statement. Each person can only answer one question at a time, then they must move on to a new person. The aim is to find one person for each statement.

Variation:

1. Competition: Whoever has completed a line horizontally and vertically and/or diagonally must shout "Bingo" out loud. The first person to do so is the winner.

2. Looking for similarities between group members: Each participant is given a sheet of paper on which they mark the statements they agree with. For each of these statements, find someone for whom it is also true. It lasts until everyone can find a partner for every statement that is relevant to them.

Material: Worksheets with 5 x 5 statements; pens

Source: KEMF, Idea: Florian Wenzel, Dr. Hubert Klingenberger, Realization: Karin Wimmer-Billeter

5.4.20. Biographies of generations

Module: Opportunities for intergenerational encounter and learning

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants experience how each generation is affected by events in current history linked to their personal and family histories.

Ideal number of participants: 20

Duration: 70 min

Description:

In the room there are tables marked with a period in history. There are large pictures or photographs of 4-5 significant historical events (which may be of national importance) from each period.

Task: The participants should form groups of 4-5 people, preferably from different generations.

Small groups go to a table and use the pictures to recall the events and their own, their families' and their environment's reactions to them. On each table, find a blank piece of paper and write down a word or a short thought that you think is most important about that period. After about 10 minutes, the groups should rotate, every group going to each table.

Back in the large group, the leader reads out the participants' written thoughts in chronological order. This is also an opportunity to tell a story of your own or to expand a written idea.

Material: Tables, generation cards, large pictures, photos, paper, markers

Source: KEMF

5.4.21. Cup and spoon

Module: Opportunities for intergenerational encounter and learning

Type of method: Activating movement game

Level of difficulty: easy, medium, difficult

Aim: Attuning participants to the day's activities, stimulating concentration.

Ideal number of participants: 20

Duration: 10 min

Description:

Participants stand in a circle, at arm's distance, and raise their arms to chest height. They form a small cup with their right palm, pointing downwards with the index finger of their left hand forming a "spoon" so that each person points their index finger at the center of the palm of the neighbor forming the cup.

The game leader stands in the middle of the circle and signals at any time: Now! - At this point, you have to catch your neighbor's index finger and pull your own finger upwards as quickly as possible so that your neighbor cannot catch it. Then return to the starting position and watch the leader to see when the signal is given again.

Variations:

When the group is playing very well, they can switch sides (left hand cup, right hand spoon)-

Source: KIFE

5.4.22. Generational justice and generativity

Module: Opportunities for intergenerational encounter and learning

Type of method: Presentation

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn about the concept of generational justice and generativity as a central motive for sustainable development.

Ideal number of participants: 20

Duration: 20 min

Description:

Generational justice

The trainer presents the actual state of the demographic development of the country concerned:

State Germany June 2021:

Population development, the so-called demographic change will be one of the greatest social challenges in Germany in the coming decades. More and more old and very old people will be faced with a decreasing number of children and adolescents. Apart from that increased mobility, e.g. for professional reasons, has led to fewer encounters of old and young. Very often institutions instead of families look after people with care needs. More and more people do not have children and thus no grandchildren either. Growing individualization makes encounters of different generations rare, they do not happen „just like that" like in the past when e.g. three generations shared a home or there were more places where they met. Many people, however, wish to get together with other generations. Meeting is the basis for understanding and sympathy. Thus there is a need for initiatives which promote and support encounters and exchange.

In the 7. Altenbericht - Report on the Elderly of the German federal government in 2016 the term of the „Caring Community" was introduced, wihich is an intergenerational concept of solidarity taking into account the needs of all people and their right to participate and contribute. This would lead to intergenerational justice and social peace.

When we talk about intergenerational justice today, perhaps the first thing that comes to mind is the income gap between young and old and pensions. We might also think of the damage caused by wars, or pollution, which is always "paid for" by the next (several) generations.

The following is a theory developed by international environmental lawyer Edith Brown Weiss, which is based on the following principle:

All generations must work together as partners in the use and conservation of the Earth. Each generation should leave the Earth, including its natural and cultural resources, in the same or better condition as it inherited it.

She has developed 3 principles based on four important criteria. These four criteria are:

- ❖ We cannot expect the current generation to make irrational sacrifices for the future, but we must ensure that they are taken into account and not excluded from the use of resources.

- ❖ We must provide the next generation with resources to meet its needs and choose its own values.

- ❖ All this must be done in a way that is acceptable to a wide range of cultures.

- ❖ We need clear, applicable and practical principles.

The three principles:

1. The principle of equal choice

   Preservation of options, or the principle of choice

   Preservation of diversity of resources, e.g. in the case of natural resources

2. The principle of equal quality

   Maintaining similar quality for the present and the future

3. Principle of non-discriminatory (equal) access

   Ensuring present and future non-discriminatory access to the Earth's resources

It is clear from the principles that the present must be shaped, so social and generational justice are closely linked and create obligations.

Generativity

Another theory is that of generativity, which addresses the issue of generational justice in the relationship between generations. B. Erdős (2012) describes generativity as a psychosocial dimension of sustainability, based on Erik H. Erikson's (1959) theory of generativity. Generativity, according to this view, is caring for the fate - the well-being and prosperity - of the next generation. Generativity is a life task of personal development for up to forty years. It is in old age that the sum of lived experiences and achievements is then made. If the person feels unable to leave a constructive, personal legacy, has failed to contribute to the betterment of society, a sense of stagnation, of life as meaningless, followed in old age by the despair of "no time to start again" will be a fundamental problem.

A number of studies have shown links between generativity and well-being, life satisfaction and subjectively rated success. People with high generativity have more mature coping strategies. They are more resilient to stress and adapt well to challenges. Highly generative people are characterised by gratitude,

commitment, sensitivity to the suffering of others, personal faith and goals beyond themselves. For such persons, negative events have some subsequent personal benefit or lesson. This is related to faith: what we have done wrong can be fixed, rebuilt, and ultimately benefit us.

Living generativity is a way of solidarity between generations. In our country, this issue is of particular importance, as sudden ideological changes have made it much more difficult for one generation to provide valid lessons for another. Groups that have experienced severe historical traumas (e.g. the Jews and Roma in the Holocaust, the survivors of the Malenky robot, the victims of communism) have for a long time not shared or have not been able to share their personal stories with their descendants. The post-change downturn has left middle-aged and older people feeling that their own work was useless and that their personal failure was responsible for the decline. However, several studies have shown that generativity is associated with greater socio-political activity (voting, civic engagement, volunteering, etc.) and helps democratisation processes. Overall, generativity as a form of behaviour and attitude is of social importance because of its central role in sustainable development. On a personal level, it is the possibility of a happy, meaningful, free and responsible life (B. Erdős Márta).

Material: Projector, laptop, ppt

Source: KEMF: Prof. Irmgard Schroll-Decker, Regensburg - Kursunterlagen zum Fachforum Erwachsenenbildung „Die sind ja ganz anders!" Intergenerationelle Bildung, Rosenheim 2019 und Kursunterlagen zum Generationenmentor in München (2019)

Demografic change Germany: Infografik: So stark altert die deutsche Bevölkerung bis 2060 | Statista

KIFE: http://epa.oszk.hu/02300/02334/00030/pdf/EPA02334_Fundamentum_2008_01_031-036.pdf

http://szociologia.btk.pte.hu/sites/default/files/Acta_Sociologia/16_-_b._erdos.pdf

Demografic change Hungary: Magyarország népességének száma nemek és életkor szerint, 1870-2070 (ksh.hu)

5.4.23. Forum debate – Generational justice

Module: Opportunities for intergenerational encounter and learning

Type of method: Fishbowl

Level of difficulty: easy**, medium**, difficult

Aim: Participants take part in a forum debate on the issue of intergenerational justice and learn about the different views of generations on climate change.

Ideal number of participants: 20

Duration: 60 min

Description:

Preparation: According to the Fishbowl method, 5 small groups are formed, each group representing one generation (Z and α generations together). The resulting "generational groups" will discuss a relevant aspect of intergenerational justice: climate change.

Task: Each group puts itself in the shoes of its generation and collects their views and positions on climate change. To conduct the discussion, each group will choose one person to represent the group and its position.

During the group discussion, the room will be set up as a forum debate, with 5 + 1 chairs placed around a small table forming a small circle in the middle of the room for the debaters. On the table, in front of each chair, name tags are placed with the names of each generation. Place the other chairs in the outer circle for the audience.

Debate: Delegates are seated in the inner circle, and anyone can sit in the free chair whenever they wish to speak. Around the „debate aquarium" the others watch the discussion intently, because at any given moment they can join in the debate in the inner circle - for example, when the delegate or an outside member asks for a change. They then continue the argument and the people who were in the inner circle before become observers. In this way, everyone can participate in the debate.

Variation:

You can use any other topic that can or should be discussed controversially.

Material: Table, name tags, inner circle with 6 chairs; chairs for outer circle around the group, paper, pens

Source: Generationen lernen gemeinsam. Methoden für die intergenerationelle Bildungsarbeit. 2009. Bielefeld. W. Bertelsmann-Verlag. S. 74 / 75 *(Generations learn together. Methods for intergenerational education)*

5.4.24. Planning a mini-project

Module: Opportunities for intergenerational encounter and learning

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn to plan their own small project to promote intergenerational encounter and cooperation.

Ideal number of participants: 20

Duration: 30 min

Description:

The small groups will be asked to design their own project to promote intergenerational cooperation. The project can be anything from a short programme lasting a few hours to a series of programmes spanning a semester or a year.

Aspects to consider when designing a project:

- Indicate the topic and give reasons for your choice
- Specify target group, age group
- Place and time of the programme
- Type of programme, structure, methodology
- Personnel and material requirements
- Location, accessibility

In the time available, small group members can work together to design their own project based on these aspects.

Material: Papers and pens

Source: KIFE

5.4.25. Creating a poster for a mini-project

Module: Opportunities for intergenerational encounter and learning

Type of method: Group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn how to create a poster and how to use awareness-raising tools to promote their own intergenerational projects and attract participants.

Ideal number of participants: 20

Duration: 30 min

Description:

The small group members design an eye-catching poster for their mini-project, showing the main features of their project: title, aim, target group, programme, date and location, conditions for participation, etc. The leader can show previous project posters as a sample.

Material: A/3 paper, markers, pencils

Source: KIFE

5.4.26. Presentation of mini-projects

Module: Opportunities for intergenerational encounter and learning

Type of method: Presentation, discussion

Level of difficulty: easy**, medium**, difficult

Aim: Participants learn how to present a project in front of a group using the created posters.

Ideal number of participants: 20

Duration: 80 min

Description:

Using the posters already created, each small group will present its project idea to the other participants, who will have the opportunity to give feedback and share their comments and suggestions with the project promoters.

Material: Created posters

Source: KIFE

5.4.27. Crystal dance

Module: Opportunities for intergenerational encounter and learning

Type of method: Movement exercise, dance

Level of difficulty: easy, medium, difficult

Aim: Strengthening attention to each other and group cohesion through movement.

Ideal number of participants: 20

Duration: 10 min

Description:

Participants move freely while soft music plays. As soon as someone decides to stop and become a statue, everyone is invited to join in with a touch. He/she becomes the center of the crystal and the others join him/her. The person in the middle of the crystal decides when to move again, breaking the form. Then everyone starts moving again. It is useful to make sure that everyone in the group has the opportunity to be the center of the crystal.

Material: Music, music player

Source:
https://books.google.hu/books?id=mJMFEAAAQBAJ&pg=PT51&lpg=PT51&dq=krist%C3%A1lyt%C3%A1nc&source=bl&ots=LeUIrJVSvo&sig=ACfU3U1YHfxkOpzXr VuuTRX8gaw-Z_7Mlg&hl=hu&sa=X&ved=2ahUKEwie5p-ewoD7AhWinf0HHXHpCRU4FBDoAXoECBwQAw#v=onepage&q=krist%C3%A1lyt%C3%A1nc&f=false

5.4.28. Evaluation and closing

Module: Opportunities for intergenerational encounter and learning

Type of method: Pair work, group work

Level of difficulty: easy**, medium**, difficult

Aim: Participants reflect on the training focusing on different aspects.

Ideal number of participants: 20

Duration: 30 min

Description:

Preparation: Six stations are set up in the room on six tables, with an object, a caption and a task description. The stations are designed to assess the training in different ways.

1. Candle. It just became clear to me... Task: Finish the sentence and write it down (with sentence or keyword).

2. Paper basket: What I would throw away... Task: Write down what you wouldn't keep, then crumple it up and throw it in the paper basket

3. Coloured wooden blocks: What I would add.... Task: Write your ideas on one side of the cube

4. Jug of drinks with cups: How do I leave feeling? Task: Write or draw your answer with emoticons on the coaster. Then clink with your partner

5. Heart: I particularly liked... Task: Finish the sentence on the heart-shaped pieces of paper

6. Suitcase: Which I would also like to apply... Task: Write your answer on the passport-style sheet

Task: Participants form pairs and solve the tasks at each station by discussing them together.

Back in the group, they discuss the impulses one after the other. The leader thanks the participants for their participation and says goodbye.

Material: Tables, cards and exercise instructions, candles, matches, A/4 papers, paper baskets, post-its, coloured wooden blocks, cardboard cubes, heart symbol, heart-shaped papers, jugs with cups, drinks, coasters, suitcase, passport-shaped papers, pens

Source: Idea by Prof. Xaver Fiederle, Freiburg. In the meantime many variations have been realized in adult education contexts.

6. APPENDIX

Pope John Paul II: Prayer for the Elderly

Lord, thank you for the years and decades you have given me. Thank you for all the successes of my life that have delighted me and for all the failures that have warned me of my limitations. Thank you to my family members who put up with me, who stand by me and love me.

Lord, please forgive me for what I have done wrong and what I have failed to do. Thank You that You are not retiring, but that You are still doing everything for my salvation.

Lord, give me a grateful heart, so that I may always see that I have more reason to be grateful than to complain. Save me from envy, from discontent, from restlessness, from the appearance of all-knowing and the lie of all-knowing-better, from the suspicion that someone always wants to hurt me. Save me from indifference, from cranky, unfriendly behavior, from perpetual nagging, from ugly selfishness, from overwhelming bitterness and a depressing sense of futility.

Lord, give me the strength to bear the burdens of old age peacefully, to accept with humor the signs of my forgetfulness, my weakness, the dulling of my senses, the decline of my physical and mental strength.

Lord, give me a wise heart, that I may not forget the end here and the beginning there. Please give me the will to do the work I have yet to do. Make me useful, so that I may not feel like a burden, and give me the humility to see that I am more and more in need of others. Give me the desire to pray, to talk to You. Give me the light to see myself well and to see others well. Give me good humor and openness so that I can still be able to accommodate and give me love so that I do not just complain about the coldness of others, but radiate the warmth of your love.

Lord, remain who you have always been: my forgiving Father. May this be a reason for me to be able to forgive. Do not let me ever grow tired of saying thank you. Don't ever let me stop praising you. Keep and increase my faith. Speak Lord, Your servant still hears! Amen.

Get moving!

BUT: Choose exercises carefully according to the ability of the members of the group!

1. Sit on the chair - if necessary, hold on to the seat -, walk in place and alternately raise your left and right knees.

2. Lift alternately the right and left leg and extend as far as you can.

3. Run in place sitting up, with only the toe touching the ground. It helps to sit on the chair with your back straight.

4. Tilt your head slightly forward and back.

5. Turn your head slightly to the right and left.

6. Head nod to the shoulders to the right and then to the left. Touch your ears to your shoulders.

7. Gentle head circles.

8. Lean forward and touch the right and then the left ankle.

9. Opposite arm lift.

10. Stretch one arm straight forward, then slowly and carefully guide it backwards and back to the front, then switch and repeat the exercise with the other arm.

11. Hands in front of chest, then apart, then double the movement: apart - apart - in front of chest, apart - apart - in front of chest. Stretch the arm backwards as far as it feels good.

12. Raise the right hand, reach carefully behind the head to the left shoulder and then do the same with the left hand to the right shoulder..

13. The right hand grabs the left ear and then the left hand grabs the right ear.

14. Lunge backwards with even arms, then lunge forwards with even arms.

15. Sit with your back straight, hands on the back of your head, try to guide the elbows together as far as you can.

16. Stand up. Run in place.

17. Arms hanging down, trunks turn alternately to the right then to the left.

18. Stretch your arms, bend forward, touch the right ankle, touch the ground in the middle, then touch the left ankle.

19. Hands on hips, raise the right hand and bend to the left and back, then raise the left hand and bend to the right.
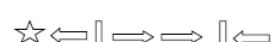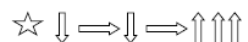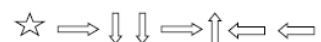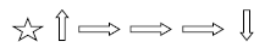
20. Shake out arms and legs.

According to: https://www.youtube.com/watch?v=JqHfvLmydU8

Coordination 20-picture worksheet
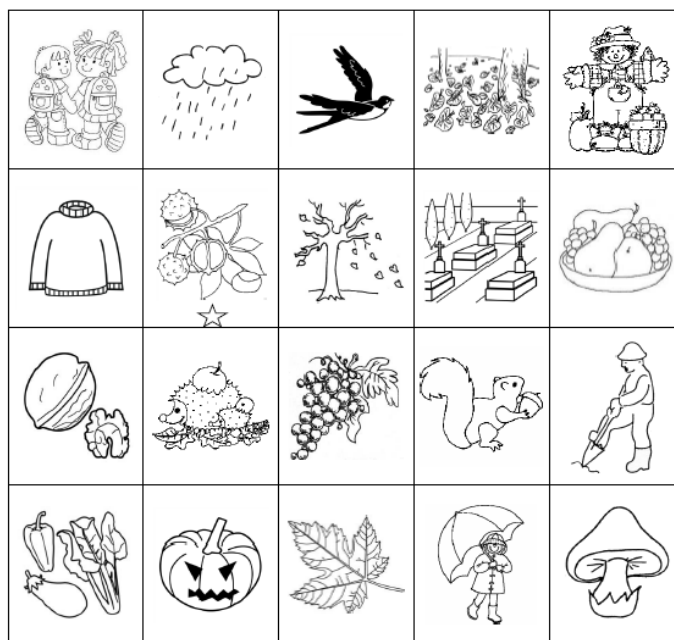
Shape finder
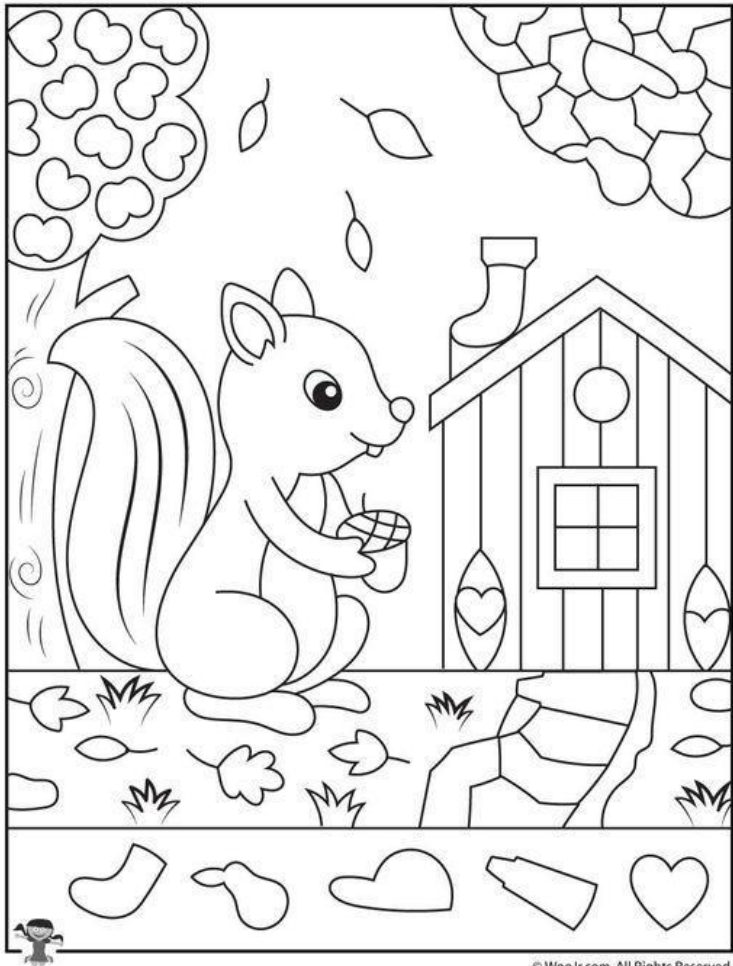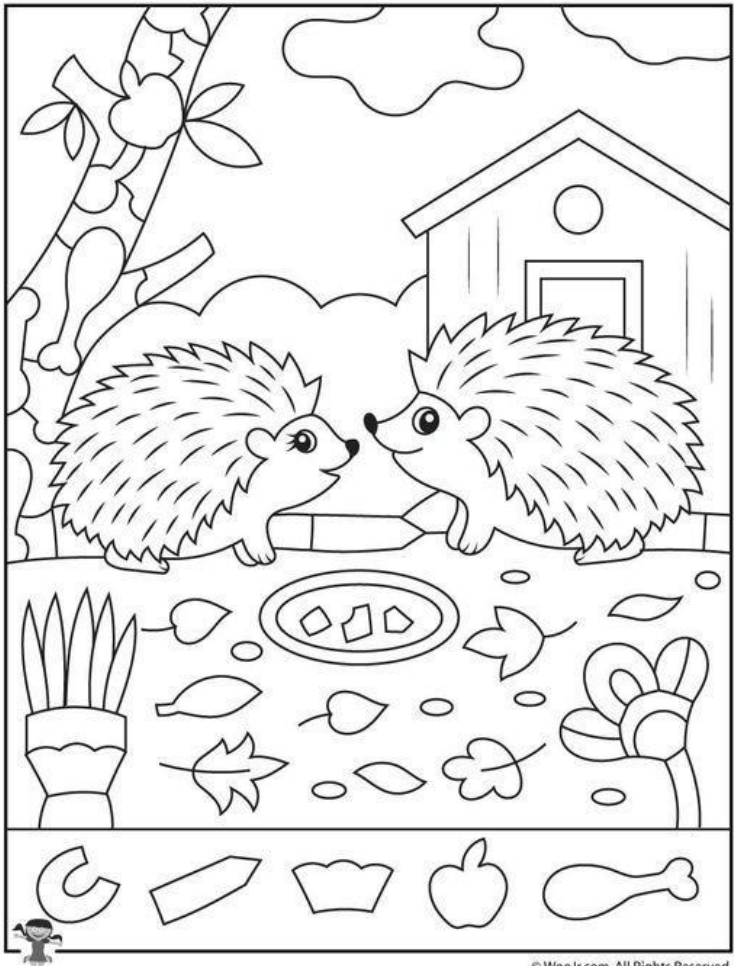
In the big picture, find these objects.

funnel
fish
saltshaker
carrot
clothespin
cat
spoon
duck
cow

hammer
chick
dinosaur
frog
rabbit
golf club

SKILLET
CANOE
CROWN
HAM
CANDLE
ONION
BIRD
GOURD
FISH
PIZZA
CONE
CARROTS
PENCIL
TEPEE
AXE
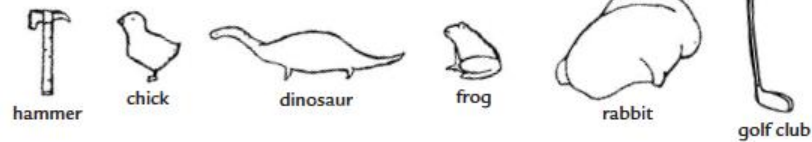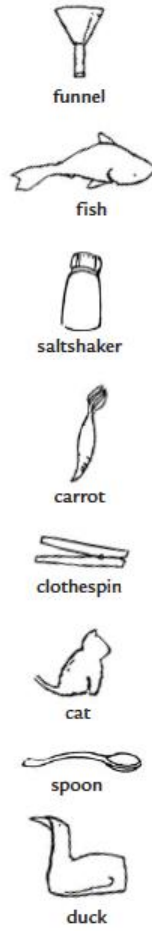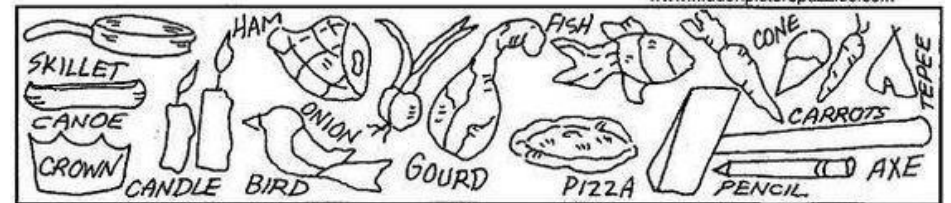
Hedgehog task
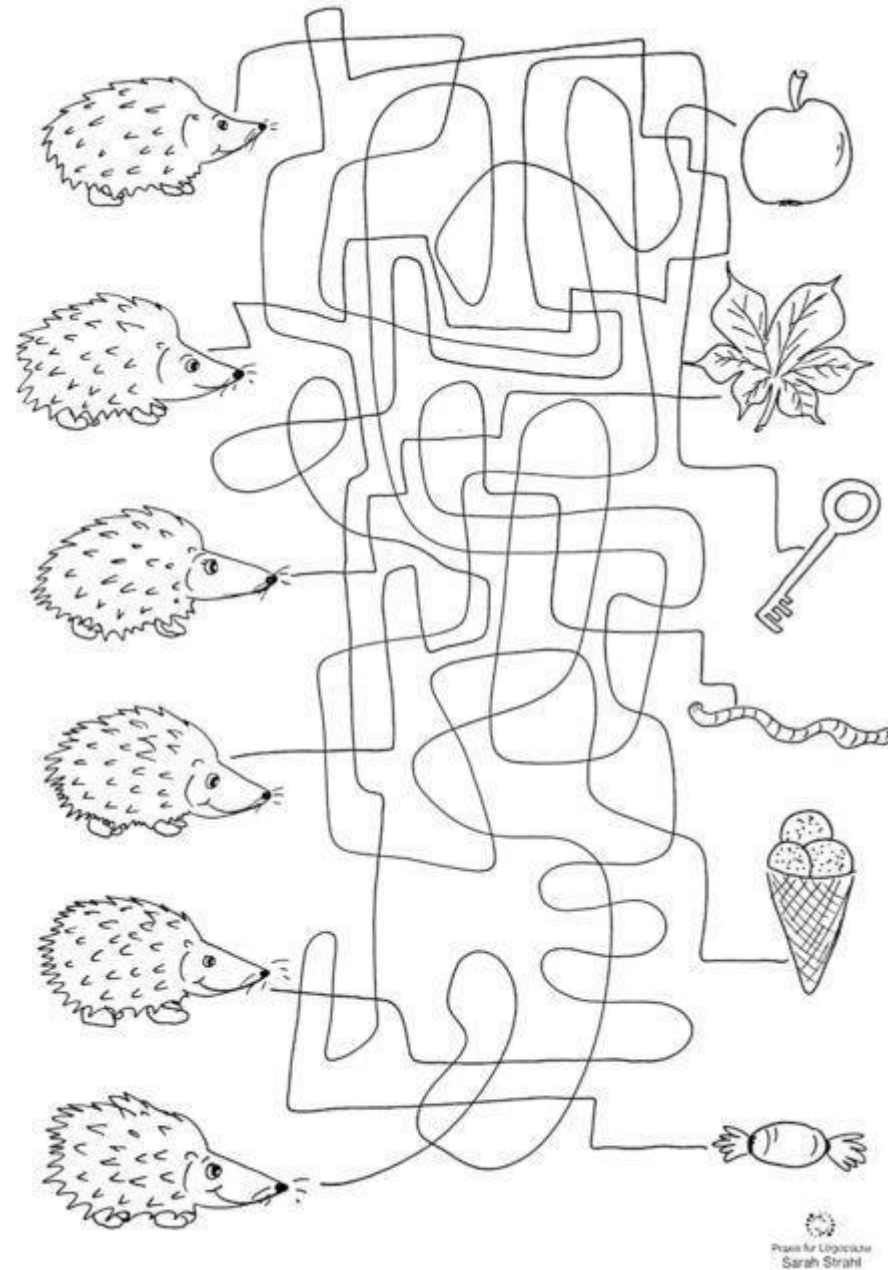
Manual work

The description of the preparation can be found at the link: https://hu.pinterest.com/pin/560346378637679154/

Mouse finder

Friedrich Hölderlin: Autumn

The legends that are departing from earth,

about the spirit that was and will return again,

 they turn toward humankind, and much we learn

from time, which hastily devours itself.

The images of the past are not abandoned

by Nature; just as the days grow pale

in high summer, autumn comes back to earth;

the ghost of showers is again in the sky.

In a short time much has ended.

The farmer who walks behind his plow

sees how the year declines toward a happy end;

in such images humankind's day is made complete.

Earth's sphere adorned with rocks

is not like a cloud that vanishes at dusk.

It reveals itself with a golden day,

and its completeness admits no complaint.