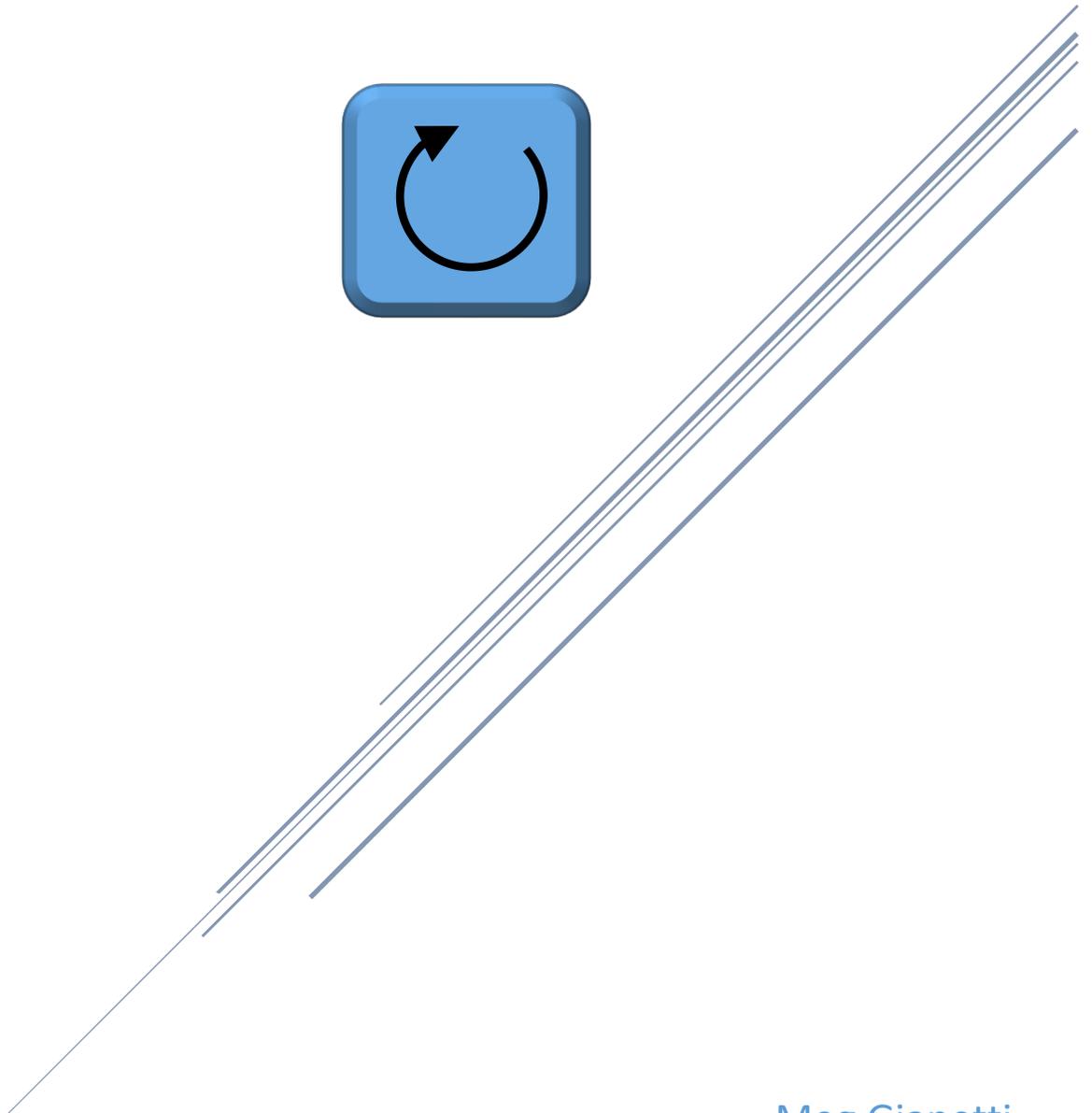
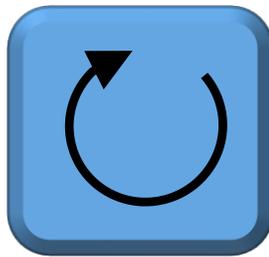


2017 DOCENT SYMPOSIUM

Tour and Training Activity Packet
for Hit Docent Refresh Button for High Energy Tours



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Table of Contents:

Introduction	2
Loosen Up Improv Activities	3
• Docent Improv Activity #1: Jack and Jill and Mary's Lamb	
• Docent Improv Activity #2: People Prop Points	
The Docent Welcome:.....	6
Smart Phone Challenge:	7
Tableau Vivant with Abstract Art	8
Baby Face Cards	10
Compelling Stories:	11
The Dark Side	11
Abstract Shape Designs:	13
What am I?	14
How would this [object] move/sound/talk?	15
Pop Up Conversations	15
Wall Line Drawings	17

MUNSON WILLIAMS PROCTOR ARTS INSTITUTE



The Farrar Family viewing Jackson Pollock at MWPAI

Introduction:

In order to attract and retain young visitors, many museums now promote events such as Friday night wine parties, yoga classes in galleries and high-energy group tours conducted by third party tour guides. One group, called Museum Hack, advertise their tours as a “highly interactive, subversive, fun, non-traditional museum tour”. [To see a sample of what they offer refer to the links below for Museum Hack videos].

In contrast, an unfortunate stereotype portrays docents as dull, bossy, opinionated and out of touch with their audience. Obviously, this is not true for the majority of docents; enthusiastic guides know how to engage visitors of all kinds. The challenge is to maintain that enthusiasm on every tour. Adding an activity can help boost energy for both the docent and the visitors.

Many of the activities listed in this packet are updated versions of fun party games and tried and true children’s tour activities. They are designed to increase all types of interactions with audiences by adding a little variety without completely changing the tour content. Consider the following suggestions as seasoning to add flavor to your tours.



To woo millennials, museum group taps into digital age:

<https://www.youtube.com/watch?v=qMoO4bpRiZM>



[Diana Does Museums](#) DIANA DOES: 6 Things that Rule about Museum Hack:

https://www.youtube.com/watch?v=rIk_1a5zrbE

Loosen Up! Improv Activities

Docents are enthusiastic, friendly people devoted to their institution. However, trying to remember vast amounts of information while dealing with crowd control and safety issues can be so overwhelming that enthusiasm fades. Positive attitude and thinking on your feet is essential and engaging an audience is a skill and takes practice.

The idea behind all of the activities listed in this packet is to loosen up and let your group feel comfortable and have fun. Docents, on top of being educators, are performers and one way performers develop their technique is to do improvisational activities. Actors need to interact with their fellow actors and docents need to relate to their audiences.

The following link lists many improvisational activities for actors. I have adapted a couple of these activities for docents to try out during their training sessions or to include as part of their continued skill development practiced during docent meetings.

Improv Encyclopedia:

http://improvcyclopedia.org/games//Energy_1-10.html

Docent Improv Activity #1: Jack and Jill and Mary's Lamb

The object of this activity is for docents to practice thinking on their feet, adding more description and feeling into their stories by going along with suggestions from another docent.

1. Organize the docent groups into pairs sitting in chairs facing one another.
2. Docent #1 tells the children's rhyme "Jack and Jill went up the hill... They tell the story from beginning to end.
3. Docent #1 starts the rhyme again, but this time Docent #2 interrupts the story by holding up one of three different cards that instruct Docent #1 to expand their story in a specific way. They expand the story by adding additional details suggested in the following three categories: Add Narrative/Add Emotion/Add Color
 - To add Narrative/Action:
 - Provide more information - What is happening? Whom it is happening to? Who is the character? Where do they live? Describe their personality. Why are they going up the hill? How fast are they going up the hill?

- To add Emotion:
 - Add more emotion to the telling of the story or describe the emotions of the characters or the reasons for those emotions in the story.
 - To add Color:
 - Color means adding more environmental detail; describe sounds and smells, what is the temperature outside or describe the weather conditions, what colors could you use to describe the scene, and what sounds would you hear.
4. Docent #1 must stop immediately and respond when they see a raised card. They need to think of ways to add detail, feelings or actions to the story depending on which card Docent #2 held up. The docent needs to pump up the story with vivid images.
 5. Docent #2 should look for as many opportunities as possible to interrupt and ask for additional details by holding up different cards.
 6. For Example:
 - a. Docent #1 starts with, “Jack and Jill” [immediately Docent #2 interrupts by holding up the Add Narrative/Action card]
 - b. Docent #1 continues “Jack and Jill were next door neighbors living in upstate New York [Docent #2 interrupts again by holding up the Add Emotion card this time] Docent #1 continues, “They were best friends as children but when they grew up they fell in love...” (Docent #1 should say this with feeling!)
 7. At the end of the first story. The docents switch positions and Docent #2 starts a new story with “Mary had a little lamb” while Docent #1 handles the card suggestions.
 8. Build this activity into regular docent meetings trying the same activity with different children’s rhymes or stories. This exercise only takes about 15 minutes to complete and is a good ongoing practice for docents.

*This is an adaption of an Improv activity called ACE - for Action, Color, Emotion.

Docent Improv Activity #2: People Prop Points

This activity is not about historical accuracy (which may drive some docents crazy) but instead it is about imagination and discussing an object from different points of view.

Props are objects that can be held in one hand. They can come from the docents bringing in their own objects or they could come from the institutions' education department.

This activity takes some practice, take your time with the first run through, have the group spend a little time holding the object and thinking about it before they start. If you prefer the docent characters can take suggestions from the rest of the group.

Activity Instructions:

1. Break into groups of eight or less docents.
2. Place one chair in the center of the group.
3. The group sits or stands to the sides of the chair so they can see what is going on.
4. Place one prop on the chair, the prop might suggest a particular person or group of people, or maybe a place, action or event [Suggestions: a touchable artifact like a fake moon rock, book of poems by a particular poet, wampum belt, ceramic vase, a famous artist's paintbrush, magnifying glass, pocket watch etc.]
5. One at a time, three docents take turns sitting in the chair holding the prop and perform a soliloquy. A soliloquy is a device often used in drama when a character speaks to himself or herself, relating thoughts and feelings, thereby also sharing them with the audience; envision Hamlet speaking to the skull of Yorick, "Alas, Poor Yorick!"
6. Each docent takes on the role of one of the three following characters.
 - Docent #1: [docent's choice] the person who originally used, discovered or created the object (tradesman, artist, everyday consumer, inventor, discoverer, etc.). Why did they create it? What motivated finding the object? Why did they enjoy using the object? [even if it is an ancient artifact, make up a personality]
 - Docent #2: [docent's choice] a curator/director/benefactor of the institution who obtained the object. How did they obtain the object, what attracted them to it or motivated them to get it?
 - Docent #3: Finally, the typical visitor looking at and appreciating or judging what the object represents.
7. Each docent starts by identifying their character and acting as the character, they start a soliloquy. The docent should try to get into character as much as possible. They should think about the motivation of the object why was it created or discovered.

8. Each different character acts alone as if they never met the other characters.*
9. Anyone who is inspired can jump in and tell their own version, choosing one of the characters.

*Another version of this activity can be with all of the characters knowing one another and they each tell one part of their story from their point of view.

The Docent Welcome:

There is nothing more important in any tour than the attitude of the docent. The most vital aspect of each tour is you; your energy, your knowledge, your commitment and love for what you do becomes evident within the first 30 seconds of your tour.

Visitors want to meet sincere and enthusiastic docents and your relationship starts with your introduction. Just like a performer, you need to warm up by practicing your personal introduction in front of a mirror, in the restroom or in your car, before every tour.

The Docent Welcome is short statement that declares why you enjoy being a docent and why you are looking forward to doing your tour. Most institutions have written scripts for a general introduction, these are usually very basic and quite often very bland. The docent should write their own statement; write one that sounds genuine, upbeat and fits your personality. This introduction should be delivered before every tour with genuine feeling. Remember docents are performers.

Here are a few suggestions, but the important thing is to write your own introduction:

Welcome to ____! My name is_____, and I am a very lucky person. Just look at what I get to look at every single day! I have so much fun working here!

...I'm so excited to have the chance today to share this beautiful space that excites me every time I enter this building. Just look at this majestic view!

Sincerity is important too:

... I feel honor and inspiration every time I visit this site and remember the history and sacrifice that happened here.

Important Note: Please keep the introduction simple and general. Be careful to not express too much of your personal opinion because it may differ from your audience. For example, "I love abstract art and I hope you do too!" That might turn off some of your visitors immediately.

Smart Phone Challenge:

Most docents have experienced visitors paying more attention to their smartphones than to the docent during a tour. This can be frustrating; some docents go as far as to ask visitors to refrain from using their phones at the introduction of their tour. Of course, there may be legitimate reasons for this such as safety or object copyright issues. However, the truth is that smartphones are here to stay and institutions are embracing the technology to include additional context.

The following activity is a suggestion to interact with your group by incorporating questions into the tour for visitors to look up on their smartphone.

Set up:

Planned stops with predetermined questions and answers. Prizes to award winners - Paper Techie Crowns/stickers/lanyard etc.

Activity Instructions:

1. The lead docent will conduct their usual tour but stop at certain junctures where they would normally offer facts about the object or subject.
2. The docent should enthusiastically announce a Smartphone Challenge! Tell them it is a timed challenge to see who is the fastest at finding the answer.
3. The docent will ask a question instead of offering information.
4. Make sure when choosing question content that it agrees with the institution's research.
5. Plan stops allowing enough time to incorporate this activity into a normal tour. This is a good activity to do when stopping for a rest with your group.
6. Keep the questions simple and suggest trusted sites or apps such as Google Arts and Culture or Wikipedia for their searches.
7. For example: While looking at a selection of artwork by artists considered as the Ashcan School of art, instead of rattling off the list of the artists in the group the docent would declare a Smartphone Challenge. "Who can look up the original group of artists in the Ashcan School of Art?" The winner is the first one to read off the correct list of names.
8. Award the winner a paper crown, sticker or small token and appoint them your "Top Techie" or "Techie Assistant for the day".
9. The docent should have the proper answer available to them for verification in case the information offered is incorrect. Keep your responses upbeat and nonjudgmental.
10. Docents could take this opportunity to expand the discussion and offer additional information connected to the subject.

Advantages: This gives the “Techie” who tends to get bored easily, something to do. Visitors also tend to pay closer attention to your talk looking for other opportunities to repeat the challenge. Works well with preteens and teenagers.

Disadvantages: What happens if the person provides the wrong answer? The docent needs to address the misinformation diplomatically. If something sounds very odd, laugh it off and say, “Oh that sounds like fake news to me!” or “That’s the first time I’ve heard that one.” Remember, it is a competition so the winner is the one who gives the correct information.

Tableau Vivant with Abstract Art:

This activity is a Tableaux Vivant performed in front of an abstract artwork. We all have probably done *Tableaux Vivants* before correct? For those who do not know, a *Tableaux Vivant*, translated from French means Living Pictures. Commonly performed during museum school programs for many years, this activity is fun for adults too. Visitors pose and mimic the body language and facial expressions of the various characters in a picture or sculpture.

To read an excellent explanation of this children’s program, view the link below for the website called, *Art Museum Teaching, a forum for reflecting on practice*.

<https://artmuseumteaching.com/2012/12/06/tableaux-vivant-history-and-practice/>

Here’s an image of a group doing a Tableaux Vivant at Portland Art Museum:



Set up:

Selection of the artwork and its location is very important; make sure there is enough room for the activity and that the artwork is not too complicated. The painting or sculpture should be visible from the activity space. Since people may feel a little silly, a more private location would be best to keep this activity from looking like an art performance to the rest of the museum visitors.

Activity Instructions:

1. The docent starts with a quick review of the artwork and conducts an inventory of what is in the picture pointing out the arrangement of various elements.
2. The docent tells the group that they are going to act out this object. If you have enough members in your group, you may want to select teams taking turns acting out the artwork.
3. The docent assigns each group member one element of the abstract piece. For example, one person could be the blue line and one person is the red square etc.
4. If necessary, the docent should help arrange their bodies, but try to let the group do as much of this as possible. That's the fun part. They might have to climb over each other, lie on the floor, or wind themselves around another person.
5. Once they are in position, the docent will ask the group to move the way the shape, color or line would in the piece, be open to all types of interpretation (and silliness).
6. This is a great opportunity to video the group and post it on FaceBook, Vine, Utube, Instagram or other video formats (remember to display the institution's hashtag!)
7. After the silliness, this can lead into a discussion of a formal analysis of composition, but don't drag down the fun. The docent should assess the group to see if they are in a listening mood at this point.

Just imagine doing a *Tableaux Vivant with Abstract Art* with this image from MWPAI:



Psychological Abstract Portrait of Ted

Shawn, 1929, Oil on canvas

Artist: Katherine Dreier

Purchased in Honor of the Museum's
Current and Former Docents

Munson-Williams-Proctor Arts Institute

Advantage: Great activity for team building or groups of friends.

Disadvantage: People who do not know each other well may not want to participate in a close physical experience. You need to know your group in advance, works well with close friends, family groups, and teenagers. Know your audience.

Baby Face Cards: Babies can't hide their true feelings.

Docents want their audiences to feel comfortable responding to objects on a tour, but encouraging honest responses can be a challenge. This activity will hopefully bring out honesty in your visitors in a fun way and encourage responses from people who may normally be reluctant to state their opinion. This activity also gets you to know your audience directly from the start and gives you opening questions to ask visitors.

Set up: Select and print sets of Baby face cards. You may want to limit the set to 4 face cards.

Activity Instructions:

1. The docent hands out a full set of baby faces to each member of the group. The baby faces have a range of expressions (see below). Choose as many as you feel comfortable handling, four is usually sufficient.
2. The docent asks the visitors, "What is your first impression when you look at this object?" Encourage the visitors to hold up the baby face that matches their feelings.
3. Lead docent uses the baby face responses to open up discussions. For example, "What is it about this work that confuses you?"
4. The docent needs to practice responding to different opinions happening within the group.
5. Throughout the tour, the docent should encourage visitors to hold up a baby face at any time during their visit and please encourage photo ops. (display your hashtag!)

Advantage: The Baby Face is printed on both sides of the card, so when the visitor holds up the card the visitor is seeing the same face as the docent (along with the rest of the group). Holding up a silly face makes both the visitor and the docent smile. (Docents need to smile more!)

Disadvantage: Docents must be prepared to respond to negative opinions. What will your response be if a visitor uses the disgusted or angry face at everything they see? The object of this activity is to let the visitor feel comfortable expressing their opinions. If you have made that individual feel comfortable doing so, that is quite an accomplishment!



Not Impressed Confused Happy Angry Disgusted Annoyed Amazed

Images: Creative Commons License

Compelling Stories:

First, you must FIND YOUR STORY! Docents should work with the curators or education department to find interesting short stories about the institution and collection. The stories' focus should be any compelling story that involves your institution and/or objects. Maybe an event had an impact on the surrounding communities. Does a story somehow connect to a historically marginalized group within the community? Some stories may be outrageous, funny and over the top but other stories might be sensitive, for example, talking about a child's death.

It is very important that you make sure your institution's staff authenticates the story.

Activity Instructions:

1. When the docent stops at the designated area, they should introduce their story and tell it with feeling. High-energy tours are all about the presentation of these stories. Don't rush through it, add some drama into your presentation. You must feel the story; is it sentimental or inspiring? Whatever the emotion, do not be blasé about your performance.
2. Pretend you are on stage performing this story as an audition for a big Broadway production. Ham it up, exaggerate body language, and use pantomime if necessary.
3. Practice in front of other docents.
4. This takes courage, but you can do it!

The Dark Side:

Bringing difficult subject matter into the light. The following is not so much an activity but a suggested method of facilitation.

In today's world of extreme biases, heightened sensitivity and broader exposure from social media, many institutions and guides may want to avoid difficult subject matter with their audiences. No one wants to make visitors feel uncomfortable. When discussing difficult content many docents often revert to lecturing and leave out visitors reactions. This is not engagement.

This activity is about sensitivity and listening. Timing and patience is important here. This should be a quick look, short reflection and quick response approach, no long torturous lectures, group counseling sessions or sermons.

Set up: Select objects carefully, ask museum staff for suggestions. Remember to include proper historical perspective; what was commonplace and acceptable subject matter long ago may now be quite disturbing to some people. In addition, some artists intentionally provoke extreme reactions from viewers.

Try to get to know something about your audience prior to the tour starting. Use your common sense; this may not be appropriate for groups that include children.

Activity Instructions:

1. Once you stop at the selected object, **always** ask permission of your group. "Would it be alright with everyone if we stop to discuss this ____? Pause, wait for responses and watch for non-verbal, facial or defensive body language as an indication of whether you should proceed or not.
2. Demonstrate a safety "Time out" sign by telling the group, "If at any time, someone is feeling uncomfortable with the discussion, just make this sign and I will stop and move along." The sign can be holding up your hand, or forming a capital letter T with two hands, etc. The docent should also use this sign at any time they feel the conversation is getting out of control. Don't force the discussion and don't judge. The docent is a facilitator acknowledging and engaging in thoughtful discussion.
3. Don't shy away, jump right into it. Introduce the object by saying, "Take a moment to look at this _____. The artist is making a statement. What part of this _____ might make someone feel uncomfortable?"
4. Next, wait for responses. You may have to wait a while (patience). If no one responds, focus in on a part that may be sensitive and ask again, "Does this _____ surprise anyone?"
5. Listen and acknowledge all responses with compassion and sincerity, and if appropriate use this opportunity to expand the discussion with additional questions or offer additional information/explanation.
6. Give your group plenty of safe space to express their ideas. Remember you do not know anything about your visitors' personal experiences. Keep your own opinions out of this discussion; it is not about you, the docent. Do not preach this should be a quick, open forum. Be prepared with responses to negative comments.
7. To conclude, repeat that the artist's intention was exactly what they experienced, artist seek to interpret all aspects of life, the good and the bad.
8. Do not dwell on the subject for very long, move on to more pleasant topics.

Advantage and Disadvantage: The energy comes from your group with this activity. Be prepared for either intimate responses or intense arguments. Diplomacy is key here; everyone is entitled to his or her opinion.

Abstract Shape Designs:

This activity works well prior to starting a formal analysis talk about abstract art looking at the artist's choices when arranging the elements of art (line, shape, texture and color).

Set up and props:

Determine an object that has distinct shapes. Shapes need to be cut out and available to place on a background board. This activity needs to be completed at a separate location and not in front of the original artwork.

Here is a list of a variety of materials for this activity. Check with your institution's staff to work out suitable props and stations for this activity.

Materials:

1. A white background board - this can be a large or small board either 20" x 30" or a smaller 9" x 12". It can be a white magnetic dry ease board, or a foam core board or matt board. Velcro boards or felt material also works well as backgrounds.
2. Colored shapes that match the shapes in the artwork. These can be printed on magnetic paper, *Avery 8 1/2" x 11" Printable Magnetic Sheets* is a good product and cut out. *Grafix Cling Vinyl Sheets (9" x 12", 9/Pkg)* offers a limited set of colors but may work with some artworks plus the cling vinyl works well on a dry ease board. Felt shapes or colored construction paper (with tape) also work well.
3. A table, cart or bench to lay the shapes onto the board placed away from the original artwork.

Activity Instructions:

1. This activity is designed to be a component of an Elements of Art discussion with abstract art.
2. At the designated station, the docent hands out all of the shapes to the visitors. Each person should get at least one shape.
3. The docent will tell the group that they are going to take turns and very quickly design an abstract artwork. They must place their shape on the board to make an "interesting design". Once on the board they can rearrange them so that the work looks "finished".
4. The very quick part is the high-energy part of this activity. Time them, and tell them not to overthink this; they have 30 seconds to complete their design. [This is also a good opportunity for the docent to observe group interaction and see which people take charge and which ones hold back.]

5. Everyone stands back and the docent leads a very short discussion pointing out any interesting aspects of their design [Balance, emphasis, or arrangement of colors]
6. If the board is small and the pieces stick to the board (magnetic or vinyl) take the finished board with you as you proceed through the tour. If you can't take the board with you or if the pieces will slide off, take a picture with a smartphone or ipad before continuing with your tour.
7. Go through a few other objects on your tour before you stop in front of the initial original artwork that connects to the activity.
8. Pause for a moment. See if anyone recognizes the design elements, pull out their design and point out how they did similar (or different) things.
9. This activity is meant to be a catalyst for discussion about the artist's method.

Advantages: This activity gets people thinking abstractly right away and their interaction keeps them engaged to look for things similar to what they have already done. It satisfies the "Anyone can do that!" because the individuals learn that an artist needs to make many decisions and uses these elements of art like "tools" to get the desired result.

What am I?

This game is similar to the party icebreaker game called "Who am I?" With this mostly self-guided activity, the docent sets it up and the visitors work to try to guess what image is taped on their back by asking questions to other the visitors in their group that can only be answered with yes or no.

Set Up and Instructions:

This is a nice activity to start a tour and get your group talking to one another. At the beginning of a tour the docent tapes images of objects from their current gallery, to each of their visitor's backs, (these images should include the object name/title). Instruct the visitors do not give away any information about the objects on the other person's back.

Tell the group that they are now going to mingle and work to help each other figure out who has which object. They can only ask questions that can be answered with a Yes or No; and asking, "Am I this [object]?" is not allowed. They are also limited to one question per person.

This activity takes about 10 minutes.

How would this [object] move/sound/talk?

Set Up:

This is a similar activity to a Tableaux Vivant. Instead of choosing objects that include figures, choose abstract works or other non-living artifacts.

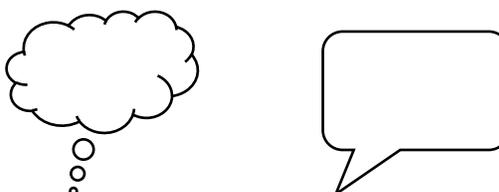
Activity Instructions:

1. Ask your visitors to imagine and act out how it would move, sound or act if it came alive or became human.
2. Would it have a pleasant outgoing personality or would it be shy?
3. Follow up with a discussion of the artwork or artifact and make sure to include any ideas that came up during the activity.
4. This activity also works for nature or science centers or historical sites.

Advantage: This works well with parents and children with the parents acting out the movement along side their kids.

Disadvantage: This takes a group that is comfortable looking silly; you may want to build up to this toward the end of your tour when people feel more comfortable with you and others.

Pop Up Conversations:



Set Up:

Have pre-printed bubble comments available. Use the ones provided in this packet or work with your institution education center to come up with additional comments. Prepare tour route to include objects with multiple figures represented.

Activity Instructions:

1. The docent hands out all of the pre written bubble comments to the group. Try to make sure everyone gets at least one. Everyone gets different comments.
2. To start, choose a painting that has two or three figures in it and ask you group, what would one figure say to the other or what is each figure thinking?"
3. Ask the group to hold up their bubbles for the rest of the group to read.
4. Some comments can be combined, see if your group can come up with the matches.
5. Some comments are serious and some are silly.
6. Encourage silliness (a little rude is okay amongst friends right?)

7. The docent can hold up blank bubbles and ask for suggestions from the group.
8. The docent can use the comments to expand a discussion about the work.
9. In an actual tour, the visitors should be encouraged to hold up these bubbles with any object that strikes their fancy during the tour.
10. Encourage photo ops.

Advantages: If you have seating available this is a good physical break if you have been doing a lot of walking. This activity works with both strangers and groups of friends.

Disadvantages: Sometimes people are afraid of being a little creative; they don't want to look silly. See the variations below.

Variations:

- Try selecting different objects to initiate a conversation. It could be a landscape or a cityscape with buildings in it. What are the people inside those buildings saying to one another?
- For nature centers or historical sites, this activity can still work but it takes a little more imagination. Ask what one tree/insect/animal would say to another. What would the person using the artifacts be thinking or you can try a 'Beauty and the Beast' type of story with objects talking to one another.
- Try an abstract painting or object; what would this red square say to the blue line?
- Tell your group that the objects in the museum regularly have conversations after closing. For example, ask, "What would this portrait say to that portrait?"
- Here's a list of suggested comments to add to the bubbles, but have fun coming up with new comments that work with your objects:

"Does this outfit make me look fat?"	"I have a bad feeling about this"
"I want a divorce"	"Have you lost your mind?"
"This is taking friendship a little bit too far"	"Is it Friday yet?"
"What's wrong?"	"Who you looking at?"
"Seriously, what were you thinking?"	"You go first"
"Well that's something you don't see every day."	"Wish I may, wish I might..."
"What part of 'No' do you not understand?"	"Trust me, it will be fine!"
	"I love it when you're weird"
	"I have a bad feeling about this"

Wall Line Drawings:

This activity works well as a team building activity but can be done with any group. This activity takes about 20-30 minutes and you need the space in which to do it, most likely a meeting room. This can be done on a large blank wall split in two sections or two tables or large boards on easels (each 4' x 6' or larger) if they are well secured.

Set up, Props needed:



- Thick line shapes cut in a variety of twists, curves, straight lines or angles (about 50 pieces total, 25 pieces each in two different colors). Size and length of lines depends on the size of the background.
- Masking tape to adhere shapes to a background, or use products such as cling vinyl or magnetic paper referred to in the **Abstract Shape Design Activity**.
- Two separate white backgrounds for each team; these could be two blank walls, large sheets of paper, large mat board (at least 30" x 40", the bigger the better). Two large tables in neutral colors works also.

Activity Instructions:

1. Introduce the activity by showing the group one, squiggle line drawing and ask them to use their imagination and tell you what they think the drawing looks like. You could also try handing out a few squiggle lines drawings printed on copy paper and ask them to individually complete the designs by filling in or connecting the lines. It could be abstract or realistic. This part is just a warm up for the activity.
2. Pick 2 teams (Team A and B) and assign each one a color.
3. Tell them they are going to do their own line drawing on the wall (or board or table) by connecting each line shape to another line.
4. This part is very fast, giving the group only 2 minutes to use all of their shapes. A lot of decision making needs to happen quickly and happen as a team. Is the drawing going to represent something real or abstract? How does the team work together? Remember, this is all about team building.
5. Team A and B switch sides and stand in front of the other team's drawing.
6. Team A looks at Team B's drawing and they offer their opinions of what they think the other group created.
7. When the discussion ends, both teams announce what they had (if anything) in mind when they created their design.
8. Continue discussion about different ideas and issues that came up during the activity.
9. This activity can be a nice introduction to a tour about abstract art.



Example of squiggle line drawing