

## Large Group Training Overview

### Friday Night

#### I. Preparation: Dinner and Community

- Brother Leo—what's wrong with this picture
- Tools in a tool belt
- Abe Lincoln axe quote

#### Part 1: Authenticity and Transparency

- Jahari's Window?

#### Part 2: Know Your Audience

- Age appropriate language
- Churchy words worksheet
- Know what the kids like

#### Part 3: Memorization

- Memorization competition (how does the mind remember)
- Read your script from beginning to end
- Chunk the script
- Memorize the outline (chunks)
- Memorize and recite script one chunk at a time
- Other helpful tricks and techniques
  - Write your script out
  - Record yourself reading the script and play it back

### Saturday Morning

#### II. Delivery: Breakfast and Community

#### Part 4: Blocking

- Movement
- Levels
- Gestures
- Stillness

#### Part 5: Voice

- Pace
- Pitch
- Volume

#### Part 6: Putting Delivery in Practice

- Creating a Moment
- Group Management

#### Part 7: Using Personal Stories

- Be honest

- Be age-appropriate
- Be relevant

## Part 1: Authenticity and Transparency as a Teacher

**Open and talk about why we are doing this.**

**Reflection Question:** *(Hold up a mirror)* If someone did a reality TV show of your life, think about what they would see. Would others in your life be surprised by what they saw? Would your actions match what you really believe and say? *(Share a personal reflection from your own life)* Think about what you believe...think about what you say...think about what you do. What might people be surprised about if they knew this part of you? *(Participants do not need to respond aloud, allow for reflective listening.)*

Let's take a look at this video and view an example of duplicity.

**Video:** "Mrs. Doubtfire" scene selection chapter 20? Or 19 at the restaurant.  
1:40:20 to 1:43:38. *(A duplicity scene. Robin Williams' character has double booked dinners at the same restaurant. At one table he is meeting with some business people as himself. At another table he is having dinner with his family disguised as Mrs. Doubtfire. In order to keep up the ruse, he has to continually excuse himself to the bathroom so that he can change outfits and makeup.)*

### **Debrief Video:**

What happened as Ms. Doubtfire continued to be duplicitous?

What started to happen as the character continued being duplicitous?

How does this remind us of ourselves?

While our stories may not be as dramatic, we all have a tendency to hide parts of ourselves from certain others.

Think about parts of your life that are hard to share with others. Why?

From whom?

**Lecture Burst:** If things stay hidden, we will not grow or change. If an area of our life needs to be transformed, then we need to:

1. identify the area of growth
2. bring it into the open with someone we trust
3. allow others to help us in our growth.

If we are going to teach in a transformational way, we have to be both authentic to ourselves and transparent to others.

## Part 2: Discussion of Authenticity and Transparency

**Discussion Questions:** *(Write responses on a flip chart)*

- Think of a person that you know that is authentic. Describe that person.
- Think of someone that you know that is transparent. Describe that person.
- What is similar or different between Authenticity and Transparency?

*(If participants ask for definitions, give the question back to the group. Do not define them at this time.)*

**Lecture Burst:** *(Give definitions of authenticity and transparency below. Discuss each by using the content and examples below. Use the comments from your group that were noted in previous discussion, along with the following definitions.)*

**Stickers:** 1. Authenticity – Being who you really are from the inside out.  
2. Transparency – Being willing to let others see who you really are.

1. **Authenticity – Being who you really are from the inside out. Know yourself.** (If you don't know yourself, it is hard to be authentic and transparent with others.) Vertical First, then Horizontal. Walk your talk. Do your actions match what you believe? "Our willingness to enter into a horizontal or relational intimacy is a statement of our true desire to invite the God to make over our lives. You might say, "I have nothing to hide and it is no one else's business what I am struggling with (shadow side) as long as God knows. But we have an almost infinite capacity for self-deception and self-justification.

**QUESTION:** Why is being authentic really hard?

To the degree I practice self-examination that will be the degree I am authentic. Self-examination is taking an honest look inside guided by the Holy Spirit. It is NOT about self-absorption. Is not a neurotic, fault-finding experience. It is not God's way of heaping guilt or shame. It is turning to face God instead of myself. **What am I like when no one is looking?** The Authenticity is one of the hardest things we have to face because we often have to face what we do not like about ourselves along with what we do like about ourselves since we were made in the image of God. Parker Palmer writes, "Ask me about the mistakes that I have made. I must also let it speak things I do not want to hear and would never tell anyone else."

As teachers & communicators you have a high level of responsibility – not just on the job. Would our actions outside of church, when we are on vacation, when we are in a hurry on the highway, etc. be things we would do if our kids would be watching us?

2. **Transparency – Being willing to let others see who you really are. Let others know you.** Horizontal. Talking your walk. Do your actions match what you say?

Share story of how I do review of the day. Communicated to someone something that I regretted. It would not go away. So at 7:00 pm I called this person and said I am sorry. I owned my action and promised that I would be doing some soul searching as to why I communicated what I did.

- **QUESTION:** Why is being transparent really hard? ("If I tell you who I am, you might not like who I am, and it's all that I have." John Powell)

#### **Discussion Questions:**

- Why do you think that being open, authentic and transparent about your lives is important in your growth and necessary for transformation?
- Read Phil. 3:12: "I don't say that I have already achieved these things or that I have already reached perfection? But I keep working toward that day when I will finally be all that Christ Jesus saved me for and wants me to be."
- What are some of your next steps to becoming what God wants you to be? How can you be more authentic and transparent?

#### **Lecture Burst: Johari's Window**

**(Draw Johari's window on the flipchart: See Appendix A)**

According to The Johari Window, we all have 4 areas to our life- Public, Private, Blind and Unknown. (The Johari Window is from *Group Processes: An Introduction to Group Dynamics, Third Edition*, by Joseph Luft. Copyright© 1984 by Joseph Luft.)

- Public – Things that I know about myself and you know about me.
- Private – Things that I know about myself but you don't.

- Blind – Things that you see in me but I don't know about myself.
- Unknown – Things that neither of us know about me (e.g., might be a good guitar player, but I've never played the guitar.)

In our groups, we ultimately want to maximize the area in which we are known and know ourselves (the Public area)...As we do so, God works in us and in others...and our outside life begins to reflect our inner life. So...how do we increase the Public area?

**(Draw second picture of Johari's window on the flipchart: See Appendix B)**

In the context of our groups and other close interpersonal relationships:

- **We reduce the area of the unknown as we open ourselves to God** (because He knows!). Asking Him to reveal things to us and taking time for self-examination. Just as we did today, we can ask God to reveal aspects of us that need to be surrendered to His work. We can also experiment by trying new things (e.g., like taking guitar lessons). As we do these things, God may also reveal barriers that we have put up that close off this work in our lives. Psalm 139:23-24 "Search me and know my heart, test me and know my thoughts. See if there is any wicked way in me, and lead me in the way everlasting.

3<sup>rd</sup> Sticker: Search me and know my heart, test me and know my thoughts."  
Psalms 139:23

- **We reduce the private area by being transparent** and telling others things about ourselves. We share, for example, with our small group things that God has done in our lives as well as things we are struggling with. When we share our struggles with others (such as our group or an accountability partner), we bring things about ourselves into the light where God's transforming work can happen.  
**Verses:**The prophet Jeremiah captured the mystery of the human heart when he wrote: "The heart is devious above all else; it is perverse-who can understand it.  
"Confess your sins to one another and pray for one another, so that you may be healed." James 5:16  
**Once something is admitted before others, it begins to lose its power to control.** We stay stuck until we get to the point where we can articulate to another those things that have a hold on us, we will live under the tyranny of our suppressed darkness.  
John says, "When you know the truth, the truth will set you free."
- **Similarly, we reduce our blind areas by being authentic and asking others to come alongside us and inviting them to speak into our lives.** Greg Ogden - "Transparent trust happens through encouragement, being their through difficult times, listening and confessing our sins to one another that we might be healed. We open up to others and ask them to help us see ourselves better and what might be standing in the way of God's work in our lives. By giving space for others to speak into us, we again allow the dark areas to come into the light, where they will be transformed by God. Relational transparency
- **We increase the public** when I know myself better and you know about me. By sharing your struggle with others, you openly invite trust, accountability, prayer, and encouragement...and then the group can support your growing relationship with Christ.

Moreover...by sharing, you increase the likelihood that others will be freed up to trust and share authentically over time. God does amazing things! You never know – someone in your group may be struggling with the same thing. When you share authentically and transparently, you allow them to admit their weakness and ask for help.

**Discussion Questions:**

- **Let's stop and pause – what questions or thoughts come to mind as it relates to any of the 4 window.**
- Who in your life are you most transparent with? Are you less than a 100% transparent with that person? If so, why?
- Next Step: Do you have someone/people in your life with whom you can take the next step and be vulnerable to? If not connect/reconnect so that you can grow in your ability to be authentic and transparent.

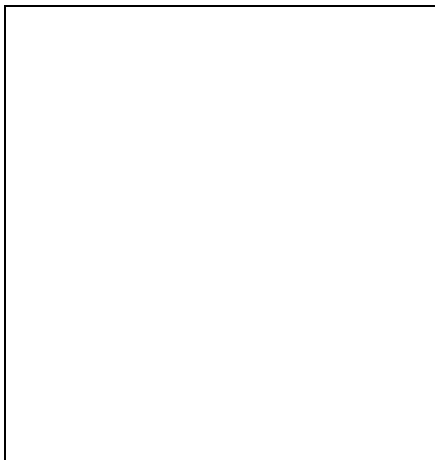
Here are some tools that can assist in this growth process:

- Self-Examination
- Scripture
- Solitude
- Prayer
- Simplicity – slowing down
- Spiritual Friendship

*(You may want to clarify/discuss some of the tools for your group if they have questions.)*

**Next Step:**

- Identify a person that you can talk about these four areas with.
- Which of these two areas, authenticity or transparency, is most challenging to you? What is one thing you can do in the next month to begin growing in that area?
- "There is no real knowing of self without real knowing of God and there is no real knowing of God without knowing of self." John Calvin



<p><b>Public</b></p> <p><i>Things I know about myself and you know about me.</i></p>	<p><b>Blind</b></p> <p><i>Things that you see in me but I don't know myself.</i></p>
<p><b>Private</b></p> <p><i>Things that I know about myself but you don't.</i></p>	<p><b>Unknown</b></p> <p><i>Things that neither of us know about me.</i></p>

## Part 2: Know Your Audience—Ages & Stages

Goal: To help teachers effectively communicate with kids by understanding and using kid language at various levels. Teachers will be given an Ages & Stages handout and given time to practice what they are learning.

**Exercise 1:** To help teachers know kids at a particular age level so that they can grow in their communicating skills.

**Materials needed:** Ages and Stages Cards, Handouts, Pencils/pens

The second step in the preparation process involves getting to know your audience. It's important to communicate with the kids in a way that's appropriate to their age and the stage of life that they're in. It's important because if you teach over their heads, you'll lose them. And if you teach beneath them, you'll bore them.

Let's start by learning a little about the kids we're teaching. **Hand out ages and stages card**

- 1. The teachers will work in groups according to the age level they teach (EC and Elementary).*
- 2. They will each be given an Ages and Stages Card (by age level) that provides information about Child Development: physical, emotional, relational, intellectual, social, spiritual, as well as wants and needs.*
- 3. They will also receive a handout with boxes on it to fill in, that will prompt them to read, discover and decide how they would respond to the facts they are given from the Ages and Stages Card.*

For example:

The card gives information about physical development. The handout may read:

### **My Body**

Because a \_\_\_\_\_ year old likes to \_\_\_\_\_, as a teacher I can \_\_\_\_\_.

Other categories on the handout may be: What I need, Feelings, Intellect, etc.

- 4. Each group will share 2 of their findings with the larger group and provide an illustration how they would respond as the teacher. This will encourage them to creatively put into use and practice their learnings and not just theorize.*

**Exercise 2:** This exercise will help teachers practice adapting or teaching new words to communicate to various age levels.

NOTE: Using kid sensitive language helps kids understand a lesson more effectively. Spiritual concepts can be very abstract.

**Materials needed:** Handouts on Kid Friendly Synonyms, Pencils/pens, (Bowl/basket and small pieces of paper – if time allows)

ASK: How well can you explain the following concepts or words to a \_\_\_\_\_ year old? How might you illustrate it?

GIVE: Each participant the Handout.

EXPLAIN:

1. We will divide into groups and assign age levels.
2. Everyone do the first 7 words and also the last one which is the Wild Card - the challenging one. (Allow time to discuss and discover the difference between early and late childhood.)

SHARE: The groups will then share with the larger group.

**Mini Lecture Burst:** Kids need to learn new words. When using them, we do it intentionally. In PL we teach them by putting the definition first, then the new word. Then we repeat the new word multiple times throughout the lesson. (Give ex. here)

GOAL: By having the various age levels, the teachers will see on a continuum from EC to LC how specific words can be defined or explained. Encourage them to pay attention to everyday words and think about how they would say this.

IF time permits... we will have everyone write down another challenging word or phrase and place it into a bowl. (If they can think of one) Then randomly, individuals will draw a word and see if he/she can define it simply to the appropriate age level he/she teaches.

We could always save this for another time as a warm-up/review exercise.



## Part 3: Preparing and Memorizing Your Script

### Part 1: Why Memorize

Does anyone here genuinely enjoy memorization? Then why do we do it?

Question: Why is memorization important? *(Take answers)*

- Keeps you focused and on message
- Keeps you concise and prevents you from being overly wordy or redundant
- Prevents you from talking in circles
- Allows you to focus on delivery
- Ensures that you're using kid-friendly language

If you have a script or notes in hand, you will be tied physically and mentally to the notes. If, on the other hand, you don't have notes, but you try to wing it, you will more than likely be wordy, confusing and ultimately boring to the kids. There's no way around it, great communicators memorize.

And this is just for communicating to kids. It's even important when speaking to adults. Even Greg and the other teaching pastors spend a significant amount of time memorizing the messages.

### Part 2: Memorization Competition

So let's begin by trying to understand how the brain works when it comes to memorization:

Split room into 2 teams. Give each team a list of words to memorize. Each team will be given the same words, but they'll be listed in a different order. One team will be able to see that the words are connected to one another in the form of a quote. The other team will only see that the words are jumbled in a random/nonsensical order. It should appear as if the words have no relationship to each other.

Number	Thank	Good
Used	Am	And
Stop	I	My
When	Got	To
A	Often	Is
That	Book	I
I	She	An
Until	Teacher	
Reading	Unlisted	

Actual Quote: "Often, when I am reading a good book, I stop and thank my teacher. That is, I use to, until she got an unlisted number."

QUESTION: Both teams had the same exact words. Why did team 1 do so much better than team 2? What does that tell you about memorization? How does that apply to memorizing scripts?

ANSWER: The brain remembers best when the information it receives has connection to the information around it in a way that creates meaning or story. That's why you can remember stories years later, but you can't remember your grocery list without writing it down. The words in a story are connected to each other in a way that creates meaning—meaning that the brain can recall, but the words on a grocery list have no connection to one another and therefore have no meaning. For your brain to effectively remember your script, it has to first understand what the meaning or story is.

So how does this inform our approach to memorizing a script? Don't just dive into memorizing the individual words on the page. Don't even dive right away into memorizing the different sentences or paragraphs. The first thing you do is to read the script in its entirety so that you understand the meaning or story of the entire lesson. Before you memorize the words, understand what you are trying to say. Make it personal. Every lesson has a beginning and an end. Understand the arc of the story—where it begins, where it ends and all of the steps in-between. When you just dive right into memorizing the words in a script without first understand the story or meaning in its entirety, it's like trying to memorize the list of words that team 2 had.

### **Part 3: Chunking Your Lesson**

Once you understand your lesson in its entirety, it's time to do what I call "chunking" your script. When you "chunk" your script, you're breaking it down into its parts.

- Our brains have an easier time remembering the parts than it does the whole
- It can seem overwhelming to memorize a lesson in its whole.

*Show an example of a lesson. Highlight the different parts or chunks of the lesson.*

- *Intro/welcome*
- *3 classroom rules*
- *Worship song*
- *Story about a time I broke something and lied about it*
- *Drama/Drama video*

### **Part 4: Mark the script up**

- Draw lines between the chunks
- Label the chunks in the margin
- Highlight transition sentences
- Underline the bible verse
- Put a star with a circle around it by sentences that are giving you trouble
- Do anything that makes sense to you so that you give your lesson some landscape
- visual handles

### **Part 5: Start memorizing**

- Start with the first sentence of the first paragraph
- Read over it a couple of times.
- Recite it until you have it and then move on to the next sentence.
- Keep adding sentences until you get all the way through the chunk
- Go back and recite the entire chunk.
- Repeat for the next chunk.
- Recite both chunks together.
- Repeat until you get through the entire lesson.

How memorized should you be. Talk about the 2 extremes: memorize the outline and then wing the words vs. memorizing and reciting every single word the way it's on the page. The words matter. The sentences matter. When you make changes to the wording or structure, be intentional about it, but memorize it the way it's in the script. Don't get hung up if you say something slightly differently than it's written in the script, but be memorized.

And then here's what I tell people when it's time to deliver: let go of the memorization. More specifically, let the memorization work for you in the background. Focus on the story that you're trying to tell and the words will come to you because of your preparation. If you've done the prep work, the words will be there when you need them.

### **Part 6: Ask the other staff what they're process looks like.**

### **Part 7: Other techniques for memorization**

- Write the script out by hand
- Read it out loud
- Recite it in front of someone you know
- Recite it in front of an imaginary audience

### **Part 8: Delivering memorized lines**

- **Rote Memorization** comes when you have memorized the words in your mind. The audience will see you reciting the words rather than watching you communicate something you are experiencing in the moment.
- **Memorization for Delivery** is when you know your script like the back of your hand. You will have the freedom to truly engage your audience and freely listen to how they are responding back to you.

### **Part 9: What if I forget where I am when I'm teaching live?**

- Slow down. That extra split second often buys you the time you need to remember.
- Repeat the previous line as if you saying it for effect. "Let me say that again..."

## Part 4: Blocking and Movement

What is blocking?

Blocking is the process of planning where, when, and how actors or presenters will move about the stage during a performance or in our case teaching a lesson.

Blocking is a term coined by W.S. Gilbert, who used small wooden blocks to represent actors, moving these about on a miniature of a set of a planned work.

### Why do we use blocking when we teach?

1. Blocking is important to the delivery of the message.

It's said that a picture is worth a thousand words. Could you imagine a play or movie without movement? We'd walk out or fall asleep.

Jesus used parables to illustrate his points ALL THE TIME! He gave people a memorable story to get their attention and make someone remember his point. The different ways we creatively express the lesson does the same thing.

2. Blocking can be a great tool to help us memorize our material.

If you think about your blocking as you are memorizing, your brain will tie what you are going to say with the movements you make and where you move.

If you want to teach and have the kids remember what you say, block your lesson! It will help you teach in an engaging, memorable way.

Blocking also helps us in our memorization process.

### Movement

Blocking and movement are skills that help you communicate in an engaging way. We also use movement to create **drama** and excitement on the stage. As large group communicators, we use movement in two ways to aid in the teaching of our kids.

1. Physical (How you move on the stage)
2. Spatial (where am I on the stage)

### PHYSICAL – the body

(The following is how we define each skill)

### **Movement--**

An organized moving, change of place, position/posture

- **Levels**

Explore different and varying “heights” at which to purposefully communicate... stand, sit, bend – High, low, neutral

- **Gesture**

The specific use of motions of the limbs or body that expresses emotion or emphasize idea, sentiment or attitude

- **Planting**

To place firmly in the ground

- **Stillness**

Free from noise or turbulence, calm. Can create soft moments, holy moments

Follow Your Instincts with your movement

- Movement must have a purpose.
- Movement must be interesting to the audience.
- Movement should create a picture on the stage that draws your kids into the lesson.
- Tip: Strategically place props around the stage to create reasons for purposeful movement.

**Stage Directions:** Stage directions always apply to the actor as he faces the audience:

- **Stage right (R):** The actor's right as he faces the audience
- **Stage left (L):** The actor's left as he faces the audience
- **Downstage (D):** Nearest the audience
- **Upstage (U):** Away from the audience

The acting area on stage is generally divided into nine locations. The abbreviations are the same as those for stage directions: "C" means stage center. The following diagram indicates stage areas.

**Stage Diagram**

Upstage Right	Upstage Center	Upstage Left
Right Center	Center Stage	Left Center
Downstage Right	Downstage Center	Downstage Left

Audience

## How do I begin to block?

### SPATIAL

1. Think about your lesson using the space we use in the room – not just the center and not just the floor in front of the center. Put your blocking in your memorization chunks!

DID YOU KNOW ... that some places onstage are more interesting than others?

- Downstage left is the most interesting position. It can hold attention longer than downstage center.
  - Moving downstage from upstage center is a powerful move or entrance, but can end up being dull if not for a purpose.
  - Generally speaking downstage is a better use of your space than upstage.
  - That which is new in a program creates more attention than that which has been there.
  - The audience looks where you look.
  - The person speaking gets more attention than those who are silent.
  - A moving person gets more attention than one that is static (onstage simultaneously)
2. Think in terms of a triangle rather than a parallel line when you move, and think thru levels of height in your movement. Levels or platforms can give you more space to play with your movement.
  3. Think thru where you want to place your props to add to your movements and make them purposeful.
  4. Find places to ground yourself and plant your feet.
  5. Think thru the eyes of the audience at certain points – what do they see in the “photo” – you are the visual, auditory, kinesthetic, tactual that helps kids remember.
  6. Entrances and exits – this can be so interesting.
    - a. Make them powerful.

- b. Make them purposeful.
- c. Make them well-timed.

Keep in check :

- *Pacing*
- *Authenticity*
- *Energy*
- *Over/under blocking*

#### Reflective Exercise

1. Recall a recent lesson that you presented
2. Rate yourself on the scale below...  
Ask yourself for each skill: Do I use this skill effectively and purposely on a weekly basis?

**MOVEMENT** I do not use I use  
This skill \_\_\_\_\_ this skill  
effectively

**LEVELS** I do not use I use  
This skill \_\_\_\_\_ this skill  
effectively

**GESTURES** I do not use I use  
This skill \_\_\_\_\_ this skill  
effectively

**PLANTING** I do not use I use  
This skill \_\_\_\_\_ this skill



effectively

**STILLNESS** I do not use

I use

This skill \_\_\_\_\_

this skill

effectively

OVERALL PREPARATION CLARITY, decision making when looking at our overall program or lesson:

One of the teacher's responsibilities is to the script, which has been written with the entire vision of the program in mind for the weekend. You want to capture the vision of the writer and then persuade the kidz how enjoyable it will be to enter into the world of that vision.

YOU ARE the UNIFIER of the creative efforts behind that vision! As you read and prepare to teach you want to be sure to use all your elements – and one of them is blocking – to share the vision and message with the kids.

Try thinking thru the following as you prepare:

Is the lesson clear enough to stand alone without the other program elements?

1. What is the main key concept?
2. Why is it important?
3. What is there to learn?
4. Why is it compelling?
5. What universal truth does it illuminate?
6. What sparks the imagination?
7. What about the material moves you/why?
8. Do you love what you are teaching?

**NOW SHARE IT WITH THE WORLD!!**

## Part 5: Using Your Voice as a Teacher

### Part 1: Why Talk About the Voice?

The voice?...Really? Some people might wonder why as a communicator or teacher we really need to talk about the voice. I mean, you just get up in front of the kids and talk. As long as you know what you're going to say and it's good, then who really cares what it sounds like right?

Wrong. Every communicator or teacher has tools that they use to help convey meaning beyond the words themselves. The way that we say things conveys meaning. Think of an expression you've probably heard from your parents at one time or another—"Don't you use that tone with me!" What meaning does "that tone" convey—and don't pretend you don't know what tone I'm talking about. (*Take answers.*)

Sometimes the way we say something holds as much or more meaning than the words themselves. That's why the use of your voice is important. So for the next bit of time we're going to talk about the different ways that you can use your voice.

Let's start with a tough question—can anyone tell me some of the different ways you can vary your voice. I already gave you one example—tone. For our purposes today, we'll refer to this as pitch. What are some others? (*Take answers.*)

### Part 2: Pace

Pace is simply the speed or rate at which you speak. Now—we've all met people who talk a mile a minute or people who are slow talkers, but most people speak at a similar pace. 150 to 160 words/minute is considered an average rate used in impromptu speaking. Daily conversation might be faster than that.

QUESTION: What might you be communicating if at some point in a conversation you begin speaking faster? (*Take answers. Possibilities—excited, aggressive, confident, defensive.*)

QUESTION: What might you be communicating if you begin speaking more slowly? (*Take answers—careful, tired, deliberate.*)

For the most part you want to stick with a pace that falls within our social norm. Too slow—you'll bore people. Too fast—you'll lose people. But at certain, strategically chosen spots you want to intentionally change the speed at which you're talking.

QUESTION: Can anyone tell me some moments or reasons why you might change your rate of speech during a teach?

Let's practice with the kind of excerpt you might see in Grade 3/5 lesson! Experiment with varying the pace at which you might deliver these following lines:

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

### **Part 3: Pitch**

We talked about this one earlier. It can also be called tone. Pitch is the highness or lowness of our sounds. There are some people who use very, very little of the range in their voice.

QUESTION: What do you call it when someone does that—when they use a single tone? Monotone.

Most people don't do much better than that. A healthy voice can easily stretch over 20—30 notes, but most of us only use 3—4 notes in our everyday speaking voice. So what does that tell us? There's a whole lot of range that we're not using. The more range we use in our voice, the more interest that we create for the words that we're saying.

Not only does it create interest, it creates meaning. Take a look at the following words or sentences. Read each with a rising inflection. Read it again with a falling inflection. What differences in meaning became evident?

- She was beautiful.
- Have you made up your mind yet?
- Oh.
- Well...

Similarly, placing emphasis on different words can also change the meaning. In the following sentences, stress a different word each time. Does the meaning change?

- I really like your brother.
- His music is different.
- She was my friend.
- Two men hit him.

Let's revisit our previous teaching segment. Read it again, but this time play with pitch to see if you can create different meaning.

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

#### **Part 4: Volume and Intensity**

Lastly, volume is simply the loudness with which you speak. Just like pace, there's a level of volume that is considered normal in everyday speech. But in order to create more interest and draw more attention to certain words or ideas, we have to know when to raise and lower our volume.

QUESTION: What kind of meaning can you create by raising and lowering your volume? How might you use this in a lesson?

Let's look again at our teaching segment. Play with the volume in order to draw attention to different words or ideas. Did you notice any connection between your pace, pitch, and volume?

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

## Part 6—Strategizing a Moment and Group Management

### Part 1: What's Wrong With This Picture? (Show "Hey Brother Leo" excerpt to class.)

We're going to watch an excerpt of a show right now. The excerpt is called "Hey Brother Leo". And I'm not going to lie to you—it's not very good. So here's what we're going to do with it. Have you ever done one of those activities or puzzles called "What's Wrong with This Picture"? It's where you look at a picture and try to circle all the things that are wrong with it. For example, someone might be wearing a shoe on their head or the car might have a pizza for one of its wheels. Well, we're going to play "What's Wrong with This Picture" with the "Hey Brother Leo" segment. So as you watch this video think back to all of the things we've learned so far and try to identify all the ways that Brother Leo has gone wrong.

(Have the class interact over what Brother Leo did wrong.)

- Not really an appropriate topic
- Language not kid friendly
- Motorbike?
- Monotone—no change in his pitch, pace or volume
- Little to no movement

### Part 2: Strategizing a Moment

Strategizing a moment is drawing extra attention or emphasis to a portion of your script that you feel is important. It helps your audience key in on what you most want them to key in on.

MUSICAL EXERCISE: We see this in music as well. There are moments in most songs that pull us in and moments that let us go. Let's listen to a song and see if you can pick out some of those moments (Play "Star Wars" by John Williams until 2:01.)

- Identify where in the music John Williams chose to emphasize a point or draw importance to.
- Identify a different place in the music where he chose to emphasize.

#### Step 1: Choosing the moment

QUESTION: How do you think you might choose a moment in your script to strategize?

- Ask yourself what is your objective? Key concept?
- What does the whole lesson boil down to?
- What's the one thing you want the kids to remember when they walk away?

#### Step 2: Strategizing the moment

QUESTION: What do you think you might be able to do with your voice and body in order to emphasize or draw attention to the moment you've chosen?

- Change the pace of your voice
- Change the volume of your voice
- Do something different with your body

- In particular, I like to increase the rate and volume of my voice and then at “the moment” pause and then decrease my rate and volume.
- At the same time I would choose to block myself in a way that was lower—eye level with the kids.

## LET’S PRACTICE!

*(Break into pairs. Spread out around the room and discuss how you would approach the following. After 5 or so minutes, choose some people to come on stage and deliver.)* With the same portion of teach we used earlier, use both blocking and voice to draw attention to the key moment.

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin’, lighting flashin’, rain drenchin’ kind of storm that the disciples were in, but there’s plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there’s a bunch of kids at school who’ve been picking on you and making fun of you and you don’t know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you’re going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

### **Part 3: Group Management**

**QUESTION:** When you are teaching on stage, what are some of the distracting or challenging behaviors that you see in kids?

**QUESTION:** What are some of the techniques you use to curtail those behaviors?

A lot of these negative behaviors can be addressed by practicing the things we’ve already talked about. When you show up prepared, you’ve memorized your script and you’re using your voice and blocking effectively, your lesson is probably going to be really engaging. And if the kids are engaged, then you typically don’t have behavior problems. This isn’t to say that behavior problems are the result of bad teaching.

What you DON’T want to do:

- Stop in the middle of the program and have to address a kid or the group as a whole.
- Save that as a last resort.

### **Step 1: Employ your small group leaders as group managers**

- Make sure they know what is and is not acceptable behavior during large group
- Empower them to address behavior issues during large group so that you don't have to

**Step 2: Establish rules for the room**

- EC example: Be kind, be safe
- Elementary: great to establish the rules consistently for the month of September and then revisit them periodically.

**Step 3: Use your voice and body to reengage them**

- If one or two kids are being a distraction
  - Lock eyes with the kid(s) and teach directly at them for 5—10 seconds
  - If you must stop the program, address the small group leaders instead of the kid(s). (ex. "Can I get a leader to help these 2 sit quietly.")
- If you begin to lose the room as a whole
  - Might be a sign that the current section is too long. Move on.
  - Change up what you're doing with your voice.
    - When the volume of the kids begins to rise, the tendency is to try and talk louder in order to be heard over them. What's more effective is for you to speak more quietly.
    - Slow down your pace. Speak more deliberately.
  - Change up what you're doing with your body. If you're standing up, sit down.

**IN CLOSING...**

Think through all of the things we've learned over the past 2 days. What are 3 things that you learned that could have the most impact on your teaching. Spend some time writing down what those things are and what your action steps will be in order to implement those things into your teaching.

# Large Group Teacher Training Handout:

## Part 1: Authenticity and Transparency

“What the teacher is, is more important than what he teaches.” —Karl Menninger

“Follow my example as I follow the example of Christ.” I Corinthians 11:1

“I don’t mean to say that I have already achieved these things or that I have already reached perfection! But I keep working toward that day when I will finally be all that Christ Jesus saved me for and wants me to be. No, dear brothers and sisters, I am still not all I should be, but I am focusing all my energies on this one thing: Forgetting the past and looking forward to what lies ahead, I strain to reach the end of the race and receive the prize for which God, through Christ Jesus, is calling us up to heaven.” Phil. 3:12 – 14

If things stay hidden, we will not grow or change. If an area of our life needs to be transformed, then we need to:

1. identify \_\_\_\_\_
2. bring it into the \_\_\_\_\_
3. allow others to \_\_\_\_\_

Authenticity: Being \_\_\_\_\_ from the \_\_\_\_\_

Transparency: Being willing to \_\_\_\_\_ who \_\_\_\_\_

QUESTION: Why is being Authentic really hard?

QUESTION: Why is being Transparent really hard?

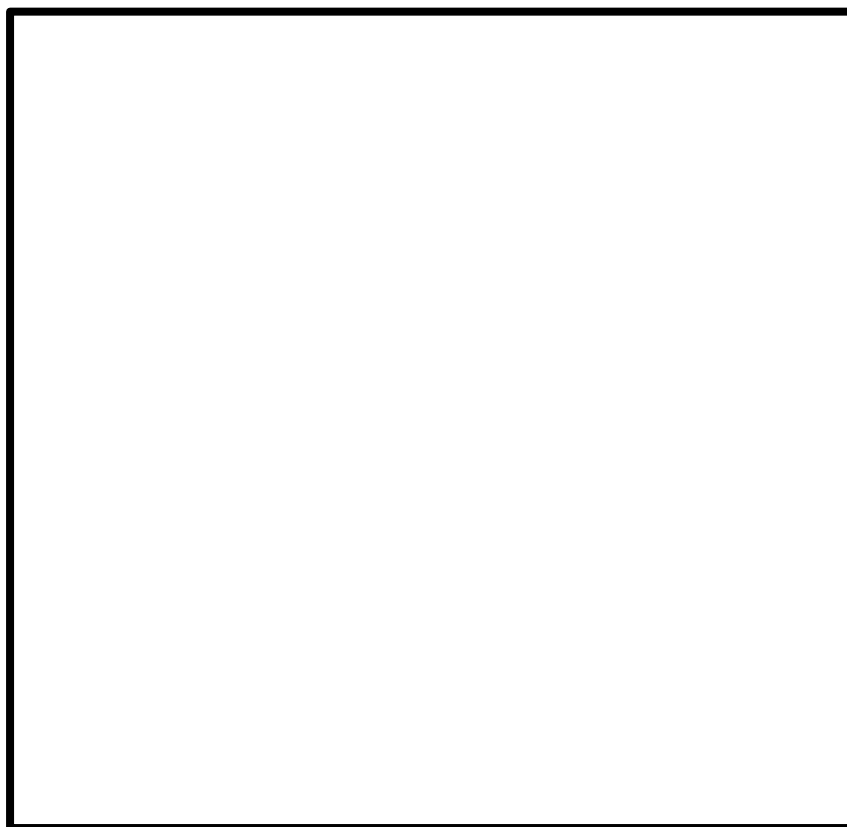
You can just doodle stuff here:



**Discussion Questions:**

- Why do you think that being open, authentic and transparent about your lives is important in your growth and necessary for transformation?
- Read Phil. 3:12: “I don’t say that I have already achieved these things or that I have already reached perfection? But I keep working toward that day when I will finally be all that Christ Jesus saved me for and wants me to be.”
- What are some of your next steps to becoming what God wants you to be? How can you be more authentic and transparent?

**Johari’s Window:**



**Johari’s Window—4 areas of our life:**

Public: \_\_\_\_\_

Private: \_\_\_\_\_

Blind: \_\_\_\_\_

Unknown: \_\_\_\_\_

**Managing the 4 areas:**

We reduce the area of the **unknown** by \_\_\_\_\_

We reduce the **private** area by \_\_\_\_\_

We reduce our **blind** areas by \_\_\_\_\_

\_\_\_\_\_

We increase the **public** areas by \_\_\_\_\_

\_\_\_\_\_

**Discussion Questions:**

- Who in your life are you most transparent with? Are you less than a 100% transparent with that person? If so, why?
- Next Step: Do you have someone/people in your life with whom you can take the next step and be vulnerable to? If not, connect/reconnect so that you can grow in your ability to be authentic and transparent.

Extra Credit: Draw a picture of Joseph Luft and Harry Ingham, the creators of Johari's Window , riding a quadricorn below :



## Part 2: Knowing Your Audience

“It’s important to communicate with the kids in a way that’s appropriate to their age and the stage of life that they’re in. It’s important because if you teach over their heads, you’ll \_\_\_\_\_ . And if you teach beneath them, you’ll \_\_\_\_\_.”

— \_\_\_\_\_ Rausch

### Know Your Audience Activity—Areas of Child Development

- Take a look at the “Ages and Stages” card for the age group that you most frequently teach.
- Along with the other LGCs in your age group, take turns reading the different areas of child development: physical, emotional, relational, intellectual, social, spiritual, as well as wants and needs.
- Work together to fill in the following boxes for each area of child development.

#### My Body

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

#### What I Need

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

**My Feelings**

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

**My Intellect**

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

**My Spiritual Development**

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

**My Moral Development**

Because a (add age here) \_\_\_\_\_ as a teacher I can \_\_\_\_\_.

### Know Your Audience Activity—Using Kid-Friendly Language

WORD	KID FRIENDLY SYNONYMS
Blessed	
Punishment	
Eternal	
Salvation	
Believer	
Sin	
Resurrection	
Sacrifice	
Environment	
Trust	
Symbol	
Community	
Faith	

## Part 3: Preparing and Memorizing Your Script

**QUESTION:** Why is it important to memorize your lesson?

### How does the brain remember best?

The brain remembers best when the information it receives has connection to the information around it in a way that creates meaning or story. That's why you can remember stories years later, but you can't remember your grocery list without writing it down. The words in a story are connected to each other in a way that creates meaning—meaning that the brain can recall, but the words on a grocery list have no connection to one another and therefore have no larger meaning. For your brain to effectively remember your script, it has to first understand what the meaning or story is.

So how does this inform our approach to memorizing a script? Don't just dive into memorizing the individual words on the page. Don't even dive right away into memorizing the different sentences or paragraphs. The first step in memorizing a script is to read it in its entirety so that you understand the meaning or story being told. Before you memorize the words, understand what you are trying to say. Internalize the message. Every lesson has a beginning and an end. Understand the arc of the story—where it begins, where it ends and all of the steps in-between.

### Step 1: Understand and apply the lesson

- Read the lesson multiple times. Understand what the story or meaning of the lesson is.
- Become a student of the material. Read the Bible verse and story for yourself and ask how it applies to you.

### Step 2: Chunking a script

- Chunking is sort of like outlining. It's the process of breaking a script down into its parts.
- "Chunks" of a script might look something like this:
  - *Intro/welcome*
  - *3 classroom rules*
  - *Worship song*
  - *Story about a time I broke something and lied about it*
  - *Drama/Drama video*
  - *Etc.*

## So let's chunk!

Take a look at the excerpt below. This is a variation of our "classic" ABC lesson for Elementary. Draw lines where you would break the script into chunks.

Becoming Jesus' "Forever Friend" so your story can be told through "The Wordless Book" is really as simple as...What are the first three letters in the alphabet? (ABC.) ABC, that's right!

"A" stands for the word ADMIT. Admit means to tell Jesus you know you've done wrong things—you admit it. We all know we've done bad things like the ones we wrote on the board, like disobeying, stealing, or lying. Then all you have to do is say "I'm sorry" to Jesus. That means you are asking for Jesus to forgive you for sinning.

What's the second letter of the alphabet? (B.) Right and "B" is for BELIEVE. Believe that Jesus is God's Son, who loves you with such an extraordinary love that he died on the cross to take your punishment for your sins, and He is the only one who can forgive you of your sins—or wipe them away. So "A" is for ADMIT—admitting that I sin and saying "I'm sorry." "B" is for BELIEVE—believe that Jesus is God's Son and took the punishment for my sins by dying on the cross.

What is the third letter of the alphabet? (C.) Right and "C" is for CHOOSE. Choose to accept Jesus' forgiveness for the wrong things you have done and choose for Him to become your "Forever Friend."

So I ADMIT that I sin, I BELIEVE that Jesus is God's Son and took the punishment for my sins by dying on the cross, and I CHOOSE for Jesus to forgive me and be my "Forever Friend." It's as simple as ABC.

Now, you may be wondering how the ABCs go along with the colors we've been learning about. Let's see if we can put this all together.

"A" is for ADMIT. What do we need to admit to Jesus? (Our sins.) That's right, we need to admit our sins and tell Jesus we're sorry for doing wrong things. We know that "B" stands for what? (BELIEVE.) BELIEVE—that's right. We need to believe that Jesus is God's Son who loves us so much that He took the punishment for our sins by dying on the cross. What does "C" stand for? (CHOOSE.) That's right, CHOOSE. We can choose to accept Jesus' forgiveness and become His "Forever Friend." Once we do this, we will grow on the inside by learning about and obeying Jesus' directions. You will grow in your friendship with Jesus. When you follow these ABCs and become Jesus' "Forever Friend," you'll live in heaven with Jesus after you die.

In a minute we are going to pray. Before today some of you have already prayed and asked Jesus to become your Forever Friend. Some of you may still have questions that you want to ask your Small Group leader or parents about. Then you don't have to say the special prayer that we're going to say. This prayer will only be for those of you who have never become Jesus' Forever Friend before and want to right now. It's different from the way we usually pray together because this time you don't have to repeat what I say. I only want you to say this prayer if you want to ADMIT to Jesus the wrong things you have done and tell Him that you're sorry; if you BELIEVE that Jesus is God's Son and He died on the cross to take your punishment for your

sins; and if you CHOOSE to accept His forgiveness and want to be His “Forever Friend.” We are all going to close our eyes now and fold our hands. If you want to say this special prayer you can say it very, very quietly—just to Jesus. No one else has to hear you.

### **Step 3: Mark the script up**

- Draw lines between the chunks
- Label the chunks in the margin
- Highlight transition sentences
- Underline the bible verse
- Put a star with a circle around it by sentences that are giving you trouble
- Do anything that makes sense to you so that you give your lesson some landscape or visual handles

### **Step 4: Start memorizing**

- Begin by memorizing the overall outline or chunks of the lesson.
- Next, start memorizing the first sentence of the first paragraph
- Read over it a couple of times.
- Recite it until you have it and then move on to the next sentence.
- Keep adding sentences until you get all the way through the chunk
- Go back and recite the entire chunk.
- Repeat for the next chunk.
- Recite both chunks together.
- Repeat until you get through the entire lesson.

### **What does the memorization process look like for others?**

#### **Other techniques for memorization**

- Write the script out by hand
- Read it out loud
- Recite it in front of someone you know
- Recite it in front of an imaginary audience

#### **Delivering memorized lines**

- **Rote Memorization** comes when you have memorized the words in your mind. The audience will see you reciting the words rather than watching you communicate something you are experiencing in the moment.



- **Memorization for Delivery** is when you know your script like the back of your hand. You will have the freedom to truly engage your audience and freely listen to how they are responding back to you.

## Part 4: Blocking and Movement

What is blocking?

Blocking is the process of planning where, when, and how actors or presenters will move about the stage during a performance or in our case teaching a lesson.

Blocking is a term coined by W.S. Gilbert, who used small wooden blocks to represent actors, moving these about on a miniature of a set of a planned work.

### Why do we use blocking when we teach?

1. Blocking is important to the delivery of the message.

It's said that a picture is worth a thousand words. Could you imagine a play or movie without movement? We'd walk out or fall asleep.

Jesus used parables to illustrate his points ALL THE TIME! He gave people a memorable story to get their attention and make someone remember his point. The different ways we creatively express the lesson does the same thing,

2. Blocking can be a great tool to help us memorize our material.

If you think about your blocking as you are memorizing, your brain will tie what you are going to say with the movements you make and where you move.

If you want to teach and have the kids remember what you say, \_\_\_\_\_!

It will help you \_\_\_\_\_ in an engaging, memorable way.

Blocking also helps us in our \_\_\_\_\_.

### Movement

Blocking and movement are skills that help you communicate in an engaging way. We also use movement to create **drama** and excitement on the stage. As large group communicators, we use movement in two ways to aid in the teaching of our kids.

1. Physical (How you move on the stage)
2. Spatial (where am I on the stage)

## **PHYSICAL – the body**

(The following is how we define each skill)

### **Movement--**

An organized moving, change of place, position/posture

- **Levels**

Explore different and varying “heights” at which to purposefully communicate... stand, sit, bend – High, low, neutral

- **Gesture**

The specific use of motions of the limbs or body that expresses emotion or emphasize idea, sentiment or attitude

- **Planting**

To place firmly in the ground

- **Stillness**

Free from noise or turbulence, calm. Can create soft moments, holy moments

Follow Your Instincts with your movement

- Movement must have a \_\_\_\_\_.
- Movement must be \_\_\_\_\_ to the audience.
- Movement should create a picture on the stage that \_\_\_\_\_ your kids into the lesson.
- Tip: Strategically place \_\_\_\_\_ around the stage to create reasons for

purposeful movement.

**Stage Directions:** Stage directions always apply to the actor as he faces the audience:

- **Stage right (R):** The actor's right as he faces the audience
- **Stage left (L):** The actor's left as he faces the audience
- **Downstage (D):** Nearest the audience
- **Upstage (U):** Away from the audience

The acting area on stage is generally divided into nine locations. The abbreviations are the same as those for stage directions: "C" means stage center. The following diagram indicates stage areas.

**Stage Diagram**

Upstage Right	Upstage Center	Upstage Left
Right Center	Center Stage	Left Center
Downstage Right	Downstage Center	Downstage Left

## Audience

### How do I begin to block?

#### SPATIAL

1. Think about your lesson using the space we use in the room – not just the center and not just the floor in front of the center. Put your blocking in your memorization chunks!

DID YOU KNOW ... that some places onstage are more interesting than others?

- \_\_\_\_\_ is the most interesting position. It can hold attention longer than \_\_\_\_\_.
  - Moving \_\_\_\_\_ from \_\_\_\_\_ is a powerful move or entrance, but can end up being dull if not for a purpose.
  - Generally speaking \_\_\_\_\_ is a better use of your space than upstage.
  - That which is \_\_\_\_\_ in a program creates more attention than that which has been there.
  - The audience \_\_\_\_\_ where you look.
  - The person \_\_\_\_\_ gets more attention than those who are silent.
  - A \_\_\_\_\_ person gets more attention than one that is static (onstage simultaneously)
2. Think in terms of a triangle rather than a parallel line when you move, and think thru levels of height in your movement. Levels or platforms can give you more space to play with your movement.
  3. Think thru where you want to place your props to add to your movements and make them purposeful.

4. Find places to ground yourself and plant your feet.
5. Think thru the eyes of the audience at certain points – what do they see in the “photo” – you are the visual, auditory, kinesthetic, tactual that helps kids remember.
6. Entrances and exits – this can be so interesting.
  - a. Make them \_\_\_\_\_
  - b. Make them \_\_\_\_\_
  - c. Make them \_\_\_\_\_

Keep in check :

- *Pacing*
- *Authenticity*
- *Energy*
- *Over/under blocking*

Reflective Exercise

1. Recall a recent lesson that you presented
2. Rate yourself on the scale below...  
 Ask yourself for each skill: Do I use this skill effectively and purposely on a weekly basis?

**MOVEMENT**    I do not use \_\_\_\_\_ I use  
 This skill \_\_\_\_\_ this skill  
 effectively

**LEVELS**    I do not use \_\_\_\_\_ I use  
 This skill \_\_\_\_\_ this skill  
 effectively

**GESTURES** I do not use \_\_\_\_\_ I use  
This skill \_\_\_\_\_ this skill  
effectively

**PLANTING** I do not use \_\_\_\_\_ I use  
This skill \_\_\_\_\_ this skill  
effectively

**STILLNESS** I do not use \_\_\_\_\_ I use  
This skill \_\_\_\_\_ this skill  
effectively

OVERALL PREPARATION CLARITY, decision making when looking at our overall program or lesson:

One of the teacher's responsibilities is to the script, which has been written with the entire vision of the program in mind for the weekend. You want to capture the vision of the writer and then persuade the kidz how enjoyable it will be to enter into the world of that vision.

YOU ARE the UNIFIER of the creative efforts behind that vision! As you read and prepare to teach you want to be sure to use all your elements – and one of them is blocking – to share the vision and message with the kids.

Try thinking thru the following as you prepare:

Is the lesson clear enough to stand alone without the other program elements?

1. What is the main key concept?
2. Why is it important?
3. What is there to learn?
4. Why is it compelling?
5. What universal truth does it illuminate?
6. What sparks the imagination?
7. What about the material moves you/why?
8. Do you love what you are teaching?

**NOW SHARE IT WITH THE WORLD!!**

## **Part 5: Using Your Voice as a Teacher**

**Part 1: Pace—the \_\_\_\_\_ or \_\_\_\_\_ at which you speak.**

QUESTION: What might you be communicating if at some point in a conversation you begin speaking faster?

How about more slowly?

For the most part you want to stick with a pace that falls within our social norm. Too slow—you'll bore people. Too fast—you'll tire people out and lose them. But at certain, strategically chosen spots you want to intentionally change the speed at which you're talking.

QUESTION: What are some moments or reasons why you might change your rate of speech during a teach?

Let's practice with the kind of excerpt you might see in Grade 3/5 lesson! Experiment with varying the pace at which you might deliver these following lines. Where would you speed up? Where would you slow down?

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you

and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

**Part 2: Pitch—the \_\_\_\_\_ or \_\_\_\_\_ of our voice.**

A healthy voice can easily stretch over 20—30 notes, but most of us only use 3—4 notes in our everyday speaking voice. So what does that tell us? There's a whole lot of range that we're not using. The more range we use in our voice, the more interest we create for the words that we're saying.

Not only does it create interest, it creates meaning. Take a look at the following words or sentences. Read each with a rising inflection. Read it again with a falling inflection. What differences in meaning became evident?

- She was beautiful.
- Have you made up your mind yet?
- Oh.
- Well...

Similarly, placing emphasis on different words can also change the meaning. In the following sentences, stress a different word each time. Does the meaning change?

- I really like your brother.
- His music is different.
- She was my friend.
- Two men hit him.

Let's revisit our previous teaching segment. Read it again, but this time play with pitch to see if you can create different meaning.

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you



and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

**Part 3: Volume—the \_\_\_\_\_ with which you speak.**

QUESTION: What kind of meaning can you create by raising and lowering your volume? How might you use this in a lesson?

Let's look again at our teaching segment. Play with the volume in order to draw attention to different words or ideas. Did you notice any connection between your pace, pitch, and volume?

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

## Part 6: Strategizing a Moment and Group Management

### Part 1: What's Wrong With This Picture?

Using what you've learned so far, list all of the ways that Brother Leo could improve his presentation:

- 
- 
- 
- 
- 
- 
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### Part 2: Strategizing a Moment

Strategizing a moment is drawing extra attention or emphasis to a portion of your script that you feel is important. It helps your audience key in on what you most want them to key in on. If you emphasize everything, you emphasize NOTHING.

MUSICAL EXERCISE: We see this in music as well. There are moments in most songs that pull us in and moments that let us go. Let's listen to a song and see if you can pick out some of those moments. Identify a couple places in the music where the composer chose to emphasize a point or draw importance to:

Choosing the Moment

QUESTION: How do you think you might choose a moment in your script to strategize or draw attention to?

QUESTION: What do you think you might be able to do with your voice or body in order to emphasize or draw attention to the moment you've chosen?

LET'S PRACTICE!

With the same portion of teach we used earlier, use both blocking and voice to draw attention to the key moment.

So the next time you find yourself in the middle of a storm, remember that Jesus is right there by your side. Now, for us the storm might not be the thunder boomin', lighting flashin', rain drenchin' kind of storm that the disciples were in, but there's plenty of times when our lives start to get kind of stormy. Maybe for you the storm is a huge blow up fight you just had with your friend. Or maybe you have a brother who is so mean to you and sometimes you just really want to get back at them. Maybe there's a bunch of kids at school who've been picking on you and making fun of you and you don't know what to do about it, but you just wish they would stop. Whatever it is—whatever storms you're going through right now in your life—just remember this: when the storms hit and the wind is blowing and the waves are crashing all around you...stop! And trust Jesus. He will help you through even the worst storm that life can throw at you.

### **Part 3: Group Management**

A lot of distracting or negative behaviors can be addressed by practicing the things we've already talked about. When you show up prepared, you've memorized your script and you're using your voice and blocking effectively, your lesson is probably going to be really engaging. And if the kids are engaged, then you typically don't have behavior problems. This isn't to say that behavior problems are the result of bad teaching.

QUESTION: What do you NOT want to do unless you absolutely have to?

**Step 1: Employ your \_\_\_\_\_ as group managers.**

- Make sure they know what is and is not acceptable behavior during large group

- Empower them to address behavior issues during large group so that you don't have to

**Step 2: Establish and communicate \_\_\_\_\_ for the room.**

- EC example: Be kind, be safe
- Elementary: At a minimum it's great to establish them consistently right after move-up weekend and then revisit them periodically throughout the year.

**Step 3: Use your \_\_\_\_\_ and \_\_\_\_\_ to reengage them.**

- If one or two kids are being a distraction
  - Lock eyes with the kid(s) and teach directly at them for 5—10 seconds
  - If you must stop the program, address the small group leaders instead of the kid(s). (ex. "Can I get a leader to help these two sit quietly.")
- If you begin to lose the room as a whole
  - Might be a sign that the current section is too long. Move on.
  - Change up what you're doing with your voice.
    - When the volume of the kids begins to rise, the tendency is to try and talk louder in order to be heard over them. What's more effective is for you to speak more quietly.
    - Slow down your pace. Speak more deliberately.
  - Change up what you're doing with your body. If you're standing up, sit down.

**IN CLOSING...**

Think through all of the things we've learned over the past 2 days. What are 3 areas that you feel you have limitations or need growth as a teacher?

Area 1: \_\_\_\_\_

What will you do to improve?

Area 2: \_\_\_\_\_

What will you do to improve?

Area 3: \_\_\_\_\_

What will you do to improve?

Often  
When  
I  
Am  
Reading  
A  
Good  
Book  
I  
Stop  
And  
Thank  
My  
Teacher.  
That  
Is  
I  
Used  
To  
Until  
She  
Got  
An  
Unlisted  
Number

Number

Used

Stop

When

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That

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Reading

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