



Sankofa

toolkit



STORYTELLING
FOR THE DIGITAL AGE

An old man was walking along the beach one day, very early in the morning, when he saw a child ahead of him picking up starfish and flinging them into the sea. Catching up with the child he asked them what they were doing.

"The starfish will die if they are still on the beach when the sun comes up-it will be too hot for them," the child said.

"But the beach goes on for miles and there are millions of starfish," replied the old man. "What good can you do? How can your little effort make any difference?"

The child looked at the little starfish in their hand then smiled and threw it safely into the waves.

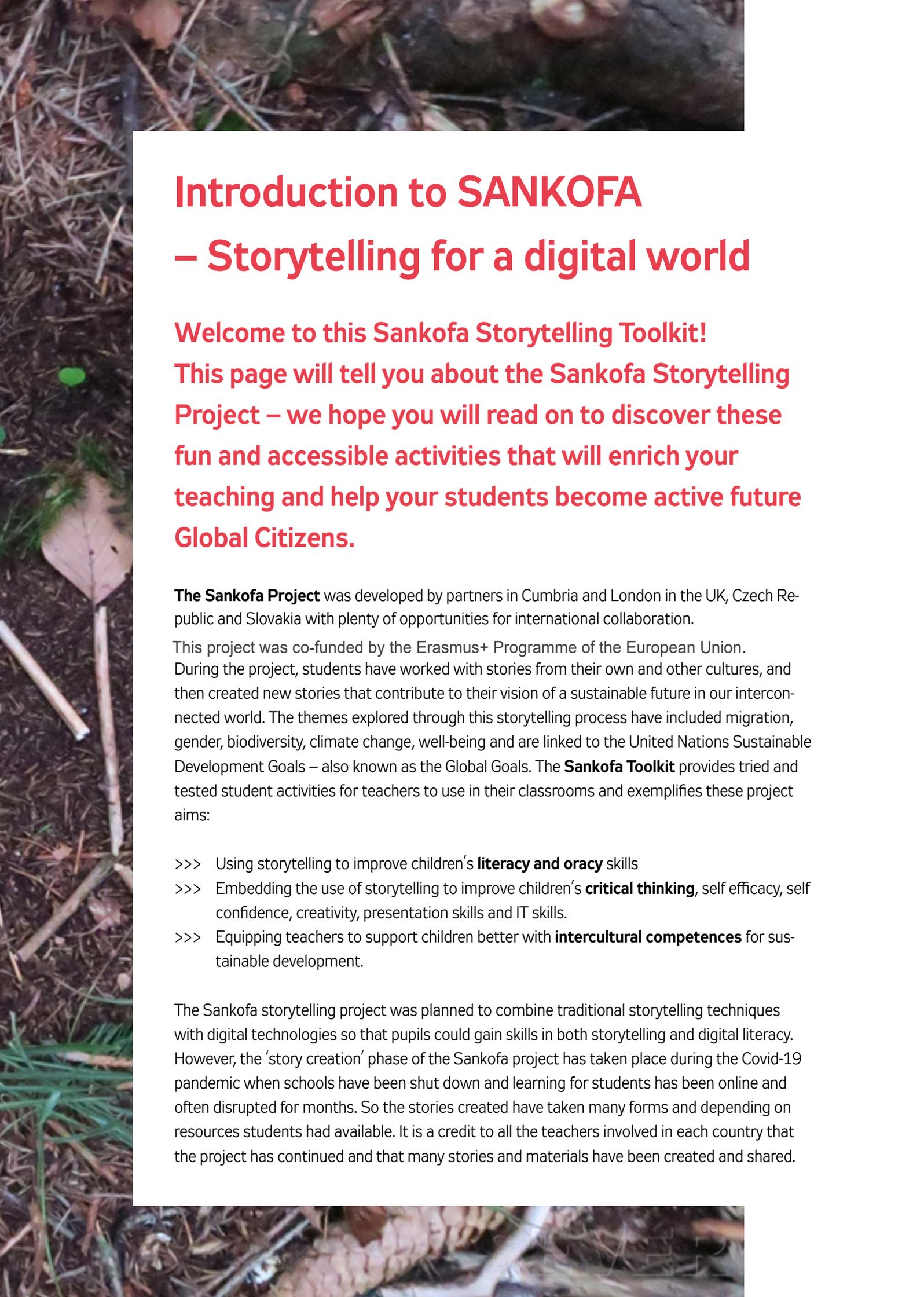
"Yes," the child said, "there are millions, and I can't make a difference to all of them... but I can make a difference to this one."

And with that the child walked on, picking up another starfish as they went on their way."



Sankofa

SANKOFA is a word in the Twi language from Ghana, which can be translated as "go back and get it". Our project looks back to one of the most ancient forms of human communication – Storytelling; a vessel our ancestors used to pass on wisdom and values for a better life for all on this Earth. We look back to stories from across the world, many of which share strikingly similar values and prize similar skills, to find solutions for our most urgent challenges today, towards a more sustainable future for all.



Introduction to SANKOFA

– Storytelling for a digital world

Welcome to this Sankofa Storytelling Toolkit!
This page will tell you about the Sankofa Storytelling Project – we hope you will read on to discover these fun and accessible activities that will enrich your teaching and help your students become active future Global Citizens.

The Sankofa Project was developed by partners in Cumbria and London in the UK, Czech Republic and Slovakia with plenty of opportunities for international collaboration.

This project was co-funded by the Erasmus+ Programme of the European Union. During the project, students have worked with stories from their own and other cultures, and then created new stories that contribute to their vision of a sustainable future in our interconnected world. The themes explored through this storytelling process have included migration, gender, biodiversity, climate change, well-being and are linked to the United Nations Sustainable Development Goals – also known as the Global Goals. The **Sankofa Toolkit** provides tried and tested student activities for teachers to use in their classrooms and exemplifies these project aims:

- >>> Using storytelling to improve children's **literacy and oracy** skills
- >>> Embedding the use of storytelling to improve children's **critical thinking**, self efficacy, self confidence, creativity, presentation skills and IT skills.
- >>> Equipping teachers to support children better with **intercultural competences** for sustainable development.

The Sankofa storytelling project was planned to combine traditional storytelling techniques with digital technologies so that pupils could gain skills in both storytelling and digital literacy. However, the 'story creation' phase of the Sankofa project has taken place during the Covid-19 pandemic when schools have been shut down and learning for students has been online and often disrupted for months. So the stories created have taken many forms and depending on resources students had available. It is a credit to all the teachers involved in each country that the project has continued and that many stories and materials have been created and shared.

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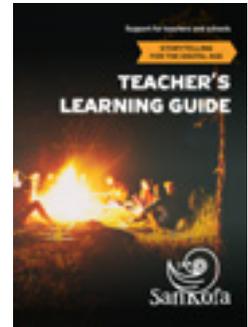
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Introduction

The Sankofa Storytelling Resources

This **Toolkit for Teachers** is part of a set of **Sankofa** project materials consisting of:

- >>> **Teacher's Learning Guide** – designed to introduce teachers to Sankofa Storytelling and the thinking behind the project; this is the best place to start. It describes the methodology used, the values that underpin the project and how storytelling can help students explore global themes. It supports teachers with activities to start using in the classroom.
- >>> **Sankofa Toolkit for Teachers** – a series of developed classroom activities and lesson plans, based on the Learning Guide, which have been tried and tested by partners and teachers in the UK, Czech Republic and Slovakia. They show how students have engaged with and learned from stories, become skilled storytellers themselves and used the global concepts to make new stories for a more hopeful future world. In some discussion activities, Philosophy 4 Children is used and support materials for this practice can be found in the Learning Guide.



It is important for teachers to first read the Learning Guide and then use it together with the Toolkit so that they are confident of the Sankofa storytelling ideas and methodology.

Sankofa website www.sankofa-storytelling.eu/ showcases the schools that took part in the project and some of the new stories for the future that were created by students from the 3 countries. You are invited to explore and be inspired by what they achieved!

It also hosts the online version of the Learning Guide and the Toolkit.



How to use this Toolkit

This Toolkit is accessible and easy to use. In **Chapter 2 – Using stories for developing understanding and global themes**, the full lesson plans all follow the same format and are mostly stand alone sessions.

Lesson title

Introduction

Sustainable Development Goal/ Global theme

Photos

Resources

Introduction to the lesson

Main activity

Extension ideas

Water Drop on the Road

School contributor – Základní škola Schulzovy sady, Czech Republic

The activity helped children to get acquainted with the topic of drinking water, to realize how they can save it in their household. The story helped the children develop discussion, storytelling skills and motivated them to subsequently create their own stories on a similar topic.

Sustainable Development Goal: 6 – Clean Water and Sanitation

Age: 8 – 9 years

Resources:
Water Drop on the Road: Maria Krahová – Schmidtová, published by the Hessen Ministry of Environmental Protection, Energy and Federal Affairs, Mainz, 1995.

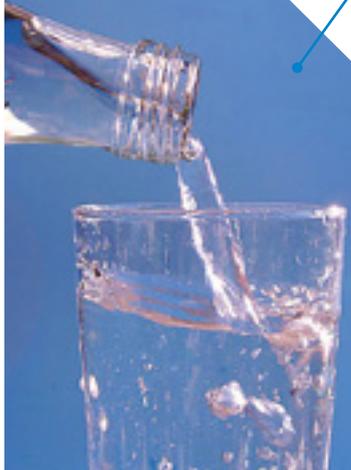
Starter activity:
Brainstorming on the topic of water. Before the activity, the children poured tap water from their jug into their mug – as much as they wanted. In a circle, one by one, they said what they knew about water. They toasted each thought with a sip of water.
Finally, I asked the children if they knew where the water in their mug came from?

Main activity – Developing Understanding
I read a story from the book *Water Drop on the Road*. In the story, a drop of water one day finds out that water is starting to disappear in the forest. She travels along the water pipe to the city to find out what people are doing to cause this. In a house in the town, she teaches children Anička, Petra and their family to manage water in the household.
I interrupted the story in seven places, the children were given the opportunity to tell how they thought the story would go on, and they immediately compared their predictions during the next reading.

Reflection – answers to questions. The children first prepared an answer to the question about water in pairs and then in fours. They chose a question written on a drop of water from a number of questions. Finally, they shared their answers with others.

The children enjoyed the activity with a mug and water in the introduction. The brainstorming method also worked, and everyone said something.
The story for listening was simple – for younger students, examples of illustrations supported the children’s interest in listening. They thought of their predictions for the next part of the story in pairs.

In the final part, the children shared the answers to the questions I prepared on the topic of drinking water and saving water in the home. It would be appropriate to leave them more space to create their own questions about water, to which they would like to know the answer.



Photos showing pupils at work, examples of work or displays

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STORYTELLING FOR A DIGITAL WORLD

Teacher section

Introduction

This toolkit is designed to support teachers to practice story-telling for a better world.

In this section you will find a brief history of story-telling, an exploration of what story-telling is, particularly in the digital age, and further expansion on the values that underpin the Sankofa work. Alongside the informative text, 3 staff development activities are offered, to help you to explore and embed this thinking with the staff of your school.

Story is like an intricate sea shell that passes human understanding across time and space. What is inside that shell is informed and determined by the values of the story-maker or story-teller. It also shapes the form of human understanding we wish to convey to others.

Imparting values to a new generation is a tricky business. Care needs to be taken to ensure that pupils are given the opportunity to consider, explore and unpack values, both their own and those of others. This reflective process of critical thinking needs to be undertaken from a firmly education stance, where pupils can critically engage with a variety of perspectives on a range of values and ultimately be supported in the process of making up their own minds about the values they hold dear. Stories are the perfect vehicle.

In this toolkit we have recognised the increasingly globalised and media dominated world within which children are growing up and drawn on the ancient skills of story-making and story-telling that can help us to 'look back to leap forward' – like our Sankofa bird!



Drawings of extinct animals in France, at the Lascaux Caves in the Pyrenees Mountains



*Epic of Gilgamesh British Museum
Wikipedia*



Indian Kathater Storyteller 1913 Wikimedia Commons

Looking back: A brief history of storytelling

At the turn of the 20th century, a group of children found drawings of extinct animals in France, at the Lascaux Caves in the Pyrenees Mountains. This find is remarkable not only because the paintings are 35,000 years old, but they also are our earliest recorded evidence of visual storytelling. Around the same time, some 30,000 years ago, scientists believe our brains developed the capacity for conceptual thought – we began to experiment with ideas, thoughts and concepts beyond our physical experience. This is evidenced by the kind of art that we find from this time frame – figurines representing fertility, paintings representing hunting escapades, carved pendants that don't seem to have any practical use.

These paintings are not only our first storytelling art, but also our first visual art, our first cartoon, and our first narrated slide show. The technologies we use to tell stories today are new, but our need to tell stories is ancient.

Before the written word, oral stories were passed to entertain, but also to carry news and messages. They were a wonderful form of entertainment, the ancestor of film and cinemas today, but they were also a way of keeping a people united by binding their imaginations to the collective – a king could maintain respect and fear when stories of his chivalry (or mercilessness) are told and retold to his people. A people feel a strengthened sense of belonging when stories of how they originated (and how they are bound to the land) are regularly circulated and celebrated. Violent forces of nature like floods, volcanoes and earthquakes, make sense when stories justify them as the wrath of gods to be collectively appeased and worshipped.

With the coming of the written word, the ability to appeal to a people's sense of the collective, a feeling of belonging, and fear of powerful forces exploded. No longer was a person needed to pass these stories on,

they could spread more easily and the intensity and speed at which stories moved was increased. The oldest piece of evidence we have of a written story is the Epic of Gilgamesh, a heart-rending, up-lifting, thought-provoking story about the rise and fall and rise again of a king.

This shift from oral societies to literate societies had an enormous impact on how we experience and inhabit the world. Walter Ong argues, in his book *Oracy and Literacy*, that because words as such have no visual presence without writing, even when the objects they represent are visual (they would have only been sounds) we could recall them, but there is nowhere to 'look' for them. Humans therefore developed a heavy reliance on formulas and repetition to remember and retell stories. We developed a preference for epithets – not the soldier, but the brave soldier; not the princess, but the beautiful princess; not the oak, but the sturdy oak. And because knowledge was hard to come by, society regarded highly those wise old men and women who specialize in holding and conserving knowledge.

What is story-telling?

Until very recently, the notion of storytelling was associated with 'story time' in schools, or with 'bed time' at home. It was certainly associated with an activity for children, and only up to a certain age. Increasingly, however, there is recognition that storytelling permeates our everyday lives. Storytelling is also fiction for adults and young people. It is the messaging we get through the news and the internet. It is the films we and our children watch, and the advertising we and our children are bombarded by.



Recent works, such as *Sapiens* by Yuval Noah Harari, have shown us that story-telling occupies a large part of human understanding of the world and how we co-operate – and most importantly collaborate – to be the most successful species on Earth (in some categories at least!). Human ability to collectively imagine concepts such as money, gods, justice, rests on the stories we tell ourselves and each other.

“The real difference between us and chimpanzees is the mysterious glue that enables millions of humans to cooperate effectively. This mysterious glue is made of STORIES, not genes. We cooperate effectively with strangers because we believe in things like gods, nations, money and human rights. Yet none of these things exists outside the stories that people invent and tell one another.”

Yuval Noah Harari, Sapiens (2011)

Although the *telling* aspect of *storytelling* lends the word to *oral* communication, the definition has expanded greatly over the past few years, especially with the burgeoning of the internet as a space for messaging. For the purposes of growing global citizens through the multiple mediums of storytelling in the digital age, it is important for the teacher and the learner to gain a grasp of storytelling beyond the limitations of a story book, or as an ‘innocent’ activity for children. *It is important to understand the power of storytelling as a tool to change the world.* This will motivate children to conceive inspiring stories about the global themes they are assigned – stories that stir hearts and minds into action for a better world.

Staff Activity 1: What is a story?

This activity gives participants the space to make up their own minds about stories, as well as hear and consider other perspectives and points of view.

Place two pieces of paper at either ends of a room, creating a Continuum Line, a spectrum with ‘AGREE’ at one end and ‘DISAGREE’ at the other.

Read the following statements, asking teachers to stand closer to the end of the continuum line that reflects their position. Approach this as a spectrum so that, for example, the stronger someone agrees with a statement the closer they stand to the AGREE side of the room, and vice versa. If they’re not sure, or they neither agree nor disagree, they can stand in the middle.



Statements:

- >>> Humans are the only beings that invent and tell stories
- >>> Storytelling is for children
- >>> Telling stories can give us precious guidance when we need it
- >>> Storytellers must be excellent listeners
- >>> Listening to a story is better than reading it
- >>> Culture is rooted in storytelling
- >>> Stories move, just like humans do
- >>> You can't tell a story well without having your heart in it
- >>> Storytelling can help children unpack their feelings about difficult and complicated issues
- >>> Listening to stories can be a great source of wisdom
- >>> Across the world, storytelling promotes the same values and skills
- >>> Digitisation is threatening storytelling as an art form

Keeping the list of statements somewhere visible to all the participants, debrief by introducing the following discussion points:

- >>> Find a partner and talk to them about the statement you disagreed most strongly with.
- >>> Find another partner and talk to them about the statement you agreed with most strongly.
- >>> Find a partner and talk to them about a statement you found difficult to place on the continuum.

Follow this by a group discussion. The aim is not to come to a consensus, but to expose as many attitudes and points of view about what we mean by the term 'storytelling'.

Leaping forward: Storytelling in a digital age

"Almost everything we do has a storytelling component... The technology we use to distribute these stories has changed many times. We've gone from telling stories orally to writing cuneiform on clay tablets; from using animal-skin parchment to using wood-based paper; from monastic scribes to the printing press; from scrolls to books; from feather quill to fountain pen; from the graphite pencil to the typewriter; to the word processor. But on a foundational level, the content of our stories has barely changed. Narrative has mostly remained linear... There was always beginnings, middles, and ends. Until a few decades ago..."

Jordan Shapiro, The New Childhood (2018)

Conversations about the digital age in recent years often provoke opposing and challenging perspectives. Some social developments have both very strong advantages and disadvantages at the same time. Another way of putting this is that they can have positive benefits and negative draw-backs simultaneously; they both aid and damage us depending on the context.

These types of social developments can be very hard to get to grips with and cause unease, confusion and uncertainty as to whether they are for social good or not. One such social development is digital technology.

When considering the concept of digital technology the concepts of shine and shadow help us to understand the complexities and dual nature of the phenomenon. By looking at the notion of digital technology through the lens of Shine and Shadow teachers can support critical engagement about several aspects: the place it takes in our society, the relationship we have with the digital world and our attitudes and values towards it.

Digital technology's SHINE

Examples: connectivity; creativity; active learning; interesting; saves time; ease of access to information; better informed; employment; digital literacy; electronic forms of books, money, music, shopping, payments, photos etc; builds critical skills; making friends, positive political change, sharing ideas

Digital technology's SHADOW

Examples: no laws or customs; dark forces gathering data; addiction; scams; political control; covert advertising; generational divides; tracking; monitoring; identity theft; fake news; damaging body images; 'second life' dis-attachment from reality; child abuse; cyber bullying; online grooming; sexting and sextortion (black-mail for online exposure), time consuming.

Whether you agree or disagree on the value of the array of digital tools young people can potentially access, growing up in an age of information processing is remarkably distinct to that which many adults experienced during their own childhoods.

One of the tensions is that children born in a digital age don't need to adapt to these digital tools, but are exposed to them as a natural part of growing up, and therefore learn with them intuitively and instinctively – to coin a phrase: they are 'digital natives'. Arguably, this has created a digital divide and some conflict. It is therefore not surprising that some generations who remember an age without the internet and word processing, might be sceptical. At this very point in time, for very many of us, so much of the fabric of society and our time utilises digital tools. These digital tools permeate their way into friendships, work, shopping, communication and leisure.

This has many implications for education practice and how we help young people to navigate the digital age, manage time spent on digital devices and nurture connections with others. Particularly important is how teachers develop empathy with digital childhoods where teachers own experiences are one of adaptation to the digital age. Furthermore, what will the digital age be like in the future?

Digital tools are not simply neutral information, they are subject to the underlying values held by individuals, institutions or policy utilising them. The introduction of networked personal computers, via the internet, suddenly allowed us to record and share knowledge differently. On the internet, storytelling is no longer a linear narrative, but instead it's an endless multi-dimension of platforms in a networked, ever connected, non-linear web.

Again, this holds implications for teachers – opening up new ways for interaction with knowledge and information through story. This may change the way we think, express ourselves and requires us to re-define and

re-conceptualise story. What does this mean for more traditional forms of storytelling in a digital age? There's also a distinction to be made between the digital age and the digital world which can sometimes be confused, and is often used interchangeably. There is a perspective the real world is distinct, or in conflict from a digital world. As if our interactions in a digital world are not part of the real world we inhabit in a physical sense. Arguably, the phrase digital world is more associated with a pedagogy which calls for digital literacy, fluency and citizenship. An educational pedagogy could presume the concept of a digital world is very much in the arena of education. Or is it? Another view is that digital tools have created a blurring between entertainment and education. Some are concerned that excessive and addictive screen time is damaging, concerns that children are spending less time outdoors, not to mention some of the more sinister concerns around young people's vulnerabilities that keep some aspects of digital tools beyond the shade, and into the shadows. There is sometimes a perspective that children can learn more from the internet than their teacher.

Staff Activity 2: Digital age food for thought

The Sankofa project philosophy raises many questions suitable for unpacking at a staff meeting:

- >>> What do we mean by a digital age?
- >>> Do you think young people are more part of a digital age than adults?
- >>> Do digital tools serve more as education or entertainment?
- >>> What does this mean for the role of teachers?
- >>> Do the positives outweigh the concerns?

Staff Activity 3: Values self-reflection exercise for teachers

An individual exercise.

If you could give a child three values for life what would they be?

Empathy, cooperation, freedom, happiness, honesty, humility, peace, respect, responsibility, broadmindedness, love of nature, tolerance, unity, resilience?

Or another value you treasure?

We form our values through a complex and lifelong process of engagement with issues, experiences and reflection.

What makes you think the way you do?

What shapes your understanding?

What are your values?

Who has influenced you?

What shifts your values?

In order to 'unpack' your value system, you are invited to reflect on where your values come from. What part have the following experiences played:

- >>> External forces – your culture, up-bringing, media, religion, education?
- >>> Internal forces – your personality, reactions, conflicts?
- >>> Your experiences, encounters and relationships?

How do your values inform the way you teach? Teachers are significant adults in young people's lives. Our values are imparted to learners all day, every day in school and this happens whether it is a conscious process or an unconscious one. Do you explicitly and purposefully inculcate values in the children in your care? What are the consequences and limitations of this? How can story play a part in this process?



Staff Activity 4: Looking Backwards to Fly Forwards – a reflective session for teachers

This session was created by Alia Alzougbi (Global Learning London) and Debbie Watson (CDEC Cumbria) using the framework developed for the Sankofa Storytelling project. Educators were invited to take part in this reflection session at the end of an online Global Learning Conference. It deepens personal reflection and assists in creating hopeful, practical action for a future that may be uncertain and challenging. It could be used in several ways eg:

- >>> Personally for your own reflection
- >>> As a school staff team to reflect on values and global learning within the team and to find ways to move forward with relevant and active global citizenship in the school..
- >>> Following a training event or festival online or face to face.

Aims of the Session

- >>> Harvesting
- >>> Inner Work
- >>> Storytelling and narrative building from the personal to the political
- >>> Expansion beyond the conference
- >>> Hope to prompt action

Instructions

- >>> This activity is individual and silent
- >>> It includes 15 minutes of sustained reflection
- >>> You will need paper and a pen
- >>> We will ask you questions and we invite you to write your answers
- >>> The questions will come in a flow and you will have between 30 to 45 seconds per question.

- >>> Keep writing. Keep the flow.
- >>> If you miss a question never mind.
- >>> If you're not quite sure what a question means, take it to mean what you think it means.
- >>> Follow the flow of the questions. Write without interruption.
- >>> There will be an opportunity to share in small groups later.

Begin the reflection – THIS MOMENT IS FOR YOU...

Looking back

- >>> Who has come before you?
- >>> Whose shoulders are you standing on?
- >>> What are you carrying?
- >>> Where do you draw your strength from?
- >>> What do you see behind you that gives you fuel for your work/life?

Presenting

- >>> What is happening for you now?
- >>> What learning has been powerful today?
- >>> What is most important to you now?
- >>> What support do you have around you?
- >>> What is no longer serving you?

Building the Future

- >>> How would you love it to be?
- >>> How are you going to get there?
- >>> How can you make a difference in the future?
- >>> Walk forward, fly forward, take off from the ledge.
- >>> Who are you taking with you?
- >>> What actions are needed from others for a hopeful future?

THANK YOU....

Move into breakout rooms in pairs, with the opportunity for sharing:

- >>> Where have you come from?
- >>> Where are you now?
- >>> Where are you going?

Plenary – sharing some main ideas together may be appropriate if you work in a staff team and want to support each other in the future; otherwise this exercise is just for you personally .

Final action – Hand on heart – Say one word to send to the group.

Learning to be a storyteller

Games and Fun Activities for Storytelling skills

These activities were tested with children within the Czech language and literature at the 2nd level of primary school.

Also see Sankofa Learning Guide pages 33–34 for more ideas.

Telling a story using Dixit picture cards

Pupils created their own story using a selected picture card. They worked independently to create the story. We focused specifically on either the fictional character and its description or on the timeline of the story (ie, the time that elapsed during the story). The timeline of the story worked very well and it was one of the activities that really fascinated children.

Telling a story as a group. They collaborated effectively in a group, where everyone formed part of the story based on their choice of card. They evaluated each other retrospectively and listened to each other's classmates. They reacted promptly, argued, and individuals who do not excel in the grammar experienced a feeling of success during these activities.



A selection of Dixit cards can be printed for free from this site: <https://print-and-play.asmodee.fun/dixit/>

Drawing a story

All students had paper and coloured crayons. I told a short story to the students and their task was to draw it artistically. Then we shared the drawings and each student retold the story according to their picture. The activity was a success and we had a lot of fun with it. It develops in students not only their imagination, but also their ability to listen and interpret the described story.

Telling a story using dice

The students loved this activity very much. They threw the dice and made a story out of the pictures. Through this activity, they expand their vocabulary, imagination, creativity and imagination and practice

memory. They tried to use their ideas in a logical sequence. They tried to express themselves literally and coherently. An excellent tool for style lessons, which I recommend. Children can become more confident in this activity, learning to speak without embarrassment in front of other classmates.

The cubes also proved their worth in grammar, in enriching vocabulary and practicing memory. We again created a story, but each student added a sentence according to the picture on the cube. He must always repeat the sentence after his classmate and then form another. The story must follow smoothly.

Imagination game

The children settled comfortably, closed their eyes, and used the story to engage their own imagination, as it was told. After the story, they opened their eyes and the self-reflection continued. Pupils freely discussed their own rich imagination and learned a lot of new information about each other. The children perceived this as a game, without realizing that they were “learning”. Through this play, they deepened their ability to listen to others and accept the opinions of others.

Re-telling a famous fairy tale

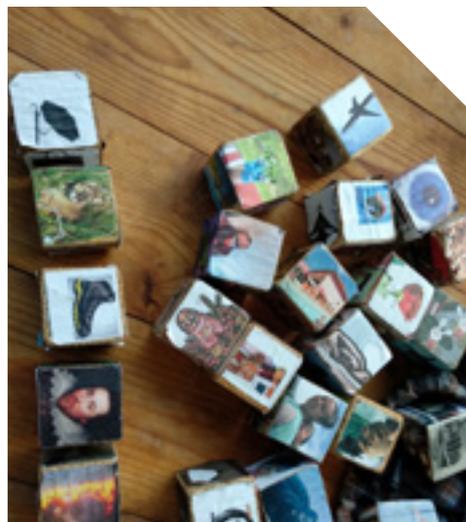
As part of the narration of well-known fairy tales, we changed literary genres. During the narration, the children tried to incorporate different literary genres into the well-known fairy tale. e.g. thriller, fantasy, science fiction. Through this activity, they not only learned to work with individual genres, but also gained confidence in their knowledge. They practiced storytelling and continuous speech.

Relay game – Building a snowman

Pupils play a relay story on the topic of Building a Snowman. Each of them says one sentence until the snowman is completely built. The game exercises vocabulary, quick insights, gives space to imagination and encourages communication. It contributes to a good mood and relaxation during teaching.

How the poem was transformed

This activity was very successful and all students really liked it. Each student received a short poem. The homework task was to record a video with your own presentation of the text plus dramatization. This could be done using any method. The students shared their work at a final presentation. Some played a scene and involved their family members, another combined a spoken word with a drawing, another used computer technology. Pupils also changed different environments, at home, in nature, in the garden or in the woods. The students really thought about the texts and tried to interpret it as best they could. The result also told more about the character and creativity of individual students.



Creation of text according to theme

Sometimes I work with pupils in a playful way and we create various texts according to a theme. eg. Children have to write a story about how they came up with their name or create a story about letters. Build horoscopes. Create stories based on sounds. These types of exercises are fun for children and we get rid of boredom in classes!

Expressing sounds

When students have had enough of speaking, we like to include exercises without it. We only express sounds and invent situations together where not only courage but also agility is needed. We learn to work with the body and give space to children who do not like speech exercises.

Mime

Pupils demonstrate in front of the class various activities or events that they draw for themselves or invent themselves. The other students guess. We implement grammar when learning a verb or also use it when we learn a stylistic process. We can also use the activity in literature when guessing scenes from movies or guessing proverbs. Sometimes we use it as a team competition. The activity is also very popular with children.

Other activities:

Describing a Stone – building vocabulary

Pass a stone around a circle of students. Each student must say one word describing the stone without repeating what has been said. See how many times the stone can go around the circle without repeating words. Adjectives such as hard, smooth etc., are a start, but any word that comes to mind is acceptable as long as it is inspired by the stone. For example, a smooth, round, white, oval stone could suggest "egg."



I went to market – building memory and vocabulary

Students sit in a circle if possible so that they can have eye contact. One student starts by saying .. *I went to market and what did I buy? I bought a/some ...*

The next student repeats the question and the first item and adds another.

Then the next student repeats the question and the first and second item and adds a third, and so on round the circle.

Students should be encouraged to use adjectives or to make a descriptive phrase eg.

I went to market and what did I buy? I bought a big bag of ruby-red, juicy apples ...

They can find out how using alliteration and making a picture in their heads of the object can help with remembering the list.

Showing expression in your voice

Storytelling is more than just reading the words of a story out loud. It takes other skills as well. It is important to be able to use different tones in your voice when you are telling a story.

Counting from 1 to 10

First, read a paragraph of a story, any story. Keep your voice the same level. Don't go high or low or loud or soft. Just say it flat.

Now count from one to 10 (out loud!) in these different ways:

- >>> As if you were an angry parent who said, "I am going to count to 10 and if you're not in the bedroom by the time I get to 10, you're in big trouble."
- >>> As a very little child just learning to count
- >>> As if you were very sad because you thought everyone had forgotten your birthday, but then you walked into your living room and saw 10 birthday presents sitting on the floor. How would you count them?
- >>> As if you were a referee for a boxing match and you were counting someone out.
- >>> As if you were telling someone a telephone number when the phone was not working right.
- >>> As if you were counting pennies as you dropped them into a piggy bank.

Read the same paragraph again that you read before. This time, let your voice go loud and soft. Go high and low. Go fast and slow. Do you hear the difference? Which way sounds better?

Showing expression in your body

Storytelling isn't just words; it's motion, too. You will have to move around while you tell your story. You will use your arms and legs. You will use your hands and face to tell the story. Practice storytelling motions with this game.

Walk the Walk

Walk across the room six times. Each time, pretend something different:

- >>> You are coming home from school and you know you have a lot of chores to do when you get there.
- >>> You are walking through a foot of snow.
- >>> You are walking barefoot in a very sticky, squishy swamp.
- >>> You are walking across a blistering hot desert.
- >>> You are in a graveyard at night walking through the tombstones.
- >>> Your right leg is in a bandage.

Making faces!

Student stands in a circle. Leader /teacher suggests an emotion – students all have to show this emotion with facial expression and body language. Students can take it in turns to suggest an emotion. eg suspicious, angry, questioning, puzzled, thankful, serious, thoughtful, grumpy etc.

Taking a Story Apart

From Morland School, Cumbria (based on Storytelling for Schools – Improving Children’s Literacy Through Oracy and Nurturing Global Citizenship by Alia Al Zougbi)

Aims:

- >>> to build confidence in storytelling and develop oracy skills
- >>> to examine a story and discover structure and patterns
- >>> to learn from the themes of the story – how this related to issues around Gender Equality

Age: 9–11

Time: 90 mins

Starter warm up games (10 mins) for creativity eg What’s in the bag? This isn’t a stick it’s a...(see Sankofa Learning Guide page 33)

Story (15 mins) Have a short discussion about why story is important, how we can learn from the themes of a story; then tell the story. This must be done orally! Tell the children that the pictures in this story will be in their own heads, in their IMAGINATIONS.

The story we used was ‘Goha and his donkey’ told by Alia Alzougbi. <https://youtu.be/el2iBOXKmN4>
(This highlights how we are often influenced by what others may think of us, rather making our own judgements and following our aspirations.)

Mind, Body Words (15 mins)

- >>> **MIND** – Check if the students have any questions about the story. You may ask them what the characters and objects looked like in their heads. Which character did they like best and why? Is it okay that each of us has a different idea?
- >>> **BODY** – Ask the students to walk round the space. Call out the name of different characters and ask the students to show how they walk. How do they eat? How do they say hello?.. etc Remind the students that it’s ok if they have different ideas about the same character. Discuss why the students represented their characters in the way that they did.
- >>> **WORDS** – Ask students to give descriptive words or phrases that describe the characters. (The ideas they have of a character in their mind emerges out of impersonating that character – so finding words to describe them becomes easier.)

Finding the ‘Bare Bones’ of a Story

(20 mins)

(This activity helps when they come to creating and building their own stories)
Students work in pairs – with about 20 pebbles, counters or beads. Ask them to remember the stages of the story together and show the **pattern** of the story using the beads. Remind them of story elements



such as building tension, repetition, pace. (They should already be familiar with these terms) . When finished, ask them to look at other students' work and discuss how the story was shown in different ways from the same 'Bare Bones'

Story Wheel (30 mins) **Action, Description, Feeling**

Take no more than 5 mins to prepare this activity. Start by demonstrating how story can be told in different 'modes': **action** , **description**, **feeling**. Refer to the first point from the Bare Bones sequence the pupils shared. ask the students how they **describe** everything mentioned in that point. Collect the words they share and weave them into sentences. Then go to the next point. Ask the students what **action** is involved in that point. *For example, the donkey stumbled, puffed and trembled.* Collect their words and weave them into a sentence. then move on to the next point and this time ask them how the character might have **felt** at this stage. Collect words and weave into a sentence.

Two circles are created. The inner circle faces outwards and the outer circle faces inwards so that students are facing each other in pairs. Name the outer circle 'A' and the inner circle 'B'.

Begin with 'A' students telling the story in **descriptive mode**. Allow 1 minute. Then 'B' students continue the story in **descriptive mode** – 1 minute. Then circle 'B' moves one person to their right, so that the circle moves altogether like a wheel.

Next 'A' must continue the story in **action mode** . After 1 minute 'B' continues for another minute in the same mode. Ask circle 'B' to move one place to the right again.

Next 'A' must continue the story in **Feelings mode**. After 1 minute B continues the story in the same mode for one minute.

It should be fast paced and a bit noisy with everyone talking at once! This makes it enjoyable and fun and helps students who might feel self conscious in telling a story. Any student that finishes the story before the exercise is finished must start over again from the beginning of the story.

Plenary (10 mins)

Discuss what the story is trying to tell us. What were the 'big ideas' behind the story?

With Goha and the Donkey – questions about the story:

Would it have been better if Goha and his son had gone about their business without taking so much notice of the villagers?



Thinking beyond the story – As we were focussing on Gender Equality , this led onto discussions: Can we make our minds up without listening to others? How much are we influenced by what others expect of us? How much are we governed by stereotypes and expected behaviours for boys and girls? How much are we influenced by advertising, our family, our friends, school?

The sequence of activities above and the discussion based on the story was good preparation for the students before starting to create their own stories around their theme.

Assessment of Oral skills

ORAL PREPARATION				
	Mastery	Intermediate	Beginner	Emerging
Voice: Easily heard; strong and effective tone inflection; clear enunciation				
Body language: Moves body and hands to improve telling of story				
Audience engagement: Makes eye contact with audience; holds attention; full concentration on audience				
Characters: Uses different voices for different characters; turns body to indicate different characters				
Pacing: Effective pacing; strong beginning and ending				

The grid above helps teachers in identifying elements of oral skills and mastery of them. It can also be used for students to assess their own progress and with peer assessment.

It could be used as a baseline before work on storytelling and at the end of a topic to show progress.

Using stories for developing understanding of global themes

1 Sustainability and climate change

Flip Flotsam – a Poem

(by Elspeth Murray)

What happens to the world's most popular footwear after its original use? This poem tells a story which can be an inspiration for pupils to write their own versions

Sustainable Development Goals: 12 Responsible production and consumption; 13 Climate Action 14 Life below water.

Age: 6 – 11 years

Resources:

>>> This ode to the flip-flop and its life after human footwear use can be found here:

<https://www.scottishpoetrylibrary.org.uk/poem/flip-flotsam/>

Paper copies of the poem

>>> There is a beautifully shot short film based on the poem. It looks at the story of flipflops in Kenya – how they are made, worn and eventually reused for children's toys. The trailer can be found here:

<https://www.youtube.com/watch?v=Yd2IRcS6law>

>>> and the full film: https://www.tvchoice.uk.com/Flip_Flotsam_p/160.htm



Suggested activities:

Storytelling practice – Enjoy telling this story poem aloud in pairs feeling the shape of the words on your tongue – a bit of a tongue twister! Use the poem to practice your storytelling skills, learning it by heart and performing it.

Watch the film trailer – how do they change the last verse of the poem to describe a more positive ending? You will need to watch the full film to find out how the local people are recycling flip flops in Eastern Kenya. Write your own last verse from the perspective of:

- >>> A sea turtle who mistakes plastic bits from flip flops in the sea for food
'And what does the turtle say.....'
- >>> A tourist on a beach holiday
'And what does the tourist say...'

Elizabeth Murray writes about balancing different ecological, economic and social perspectives on this footwear – The Eco Flip Flop – Are flip flops really that bad for the environment?

http://www.elspethmurray.com/Poems/poems_factFile.htm

Students could investigate these environmental, economic and social dilemmas by drawing Consequence Diagrams of producing flip flops. Draw a flip flop in the middle of a piece of paper. Use different colour pens to show negative and positive outcomes for people and environment at each stage of production, use and disposal. Look at interconnections, who/what gains and who/what loses.

Hold a debate with students speaking for eg. local factory workers, oil companies and suppliers of raw materials, local people suffering from air pollution from the factory, tourists, shopkeepers, beach cleaners, turtles, fish, the ocean.

Imagine you were an inventor and wanted to create some simple **biodegradable** footwear – what would you make it of, what would it look like?

The Secret Life of Shoes

School Contributor : ZŠ Seňa, Slovakia

Global themes: Ecological attitude in life, shopping behavior, production conditions in third world countries

Sustainable Development Goals: 12 Sustainable Consumption and Production; 10 Reduced Inequalities

Age: 7 – 14 years

Time: 2 hours

Resources:

- >>> Pictures of different shoes
- >>> Access to video <https://www.youtube.com/watch?v=DV1hQSt2hSE>



- >>> Shoes boxes showing names of countries of origin for Station 3 (a shoe shop may give you some)
- >>> Statements printed and cut up for Station 2
- >>> Copies of Quiz for Station 4

First activity

Pupils have pictures of different shoes spread out on the ground. Each student will choose the shoe that fascinates him the most. They should look at the picture carefully and write notes:

- >>> Who owns the shoes?
- >>> Where does a person / child go in them?
- >>> How does he take care of them?
- >>> What might they cost?
- >>> How long will a person wear them and what happens to them then?

Then show the students a video of “Radiohead – All I need”. This video contrasts a day in the life of an American boy with a boy making shoes in a workshop in an Asian country.

Pupils write 3 words that the video evoked in them. They share the words and have a discussion. This is an opportunity to have a longer P4C discussion based around fairness, inequality, social responsibility for supply lines, impact on people and environment and what we buy as consumers.

Second Activity

Pupils move around to different activities in a Carousel method:

- >>> **1st station** – How can I use an old and damaged shoe? If possible have one to look at. The task for the students is to come up with as many ideas as possible.
- >>> **2nd station** – What a worker’s life looks like – the task for the students is to read the statements of people who work in shoe factories; identify the biggest problem and suggest solutions.
- >>> **3rd station** – How my shoe got to me – the students have their shoe boxes ready. The task of students is to find out the country of origin (Made in) and write a story on a given topic
- >>> **4th station** – Quiz – the role of students is to guess the correct answers to questions – to agree in a group and write down answers.

Extension – An additional activity could be a discussion with a shoemaker or a visit to a shoe workshop.

Statements for Station 2

“The big problem is too high or too low temperatures in the factories. One Slovak worker announced: In the summer the heat is so unbearable that you have to call an ambulance 6 times “

“I can ask for gloves and a protective mask, but I’m slower with gloves, so I can’t meet normal production quotas. I feel worse with a protective mask, so I use a scarf instead “

“We will not save anything from our salary. My husband had to

go to Germany for a few months to work on the construction site so that we could have some money for heating for the winter. "

"The toilet really stinks. We use latrines in the factory. Imagine what it's like when 200 women use one toilet. The smell is so strong that we can smell it on our clothes all day long at work. "

"In the summer, I only wear a work shirt because it's hot in the factory and we all sweat. There is no drinking water available and we have to make do with tap water that is not drinkable. There is also a lot of dust in the hall. "

Quiz for station 4

1. In 2013, more than shoes were produced in the world
 - a) 22 billion
 - b) 20 million
 - c) 220,000
2. Up to 87% of world shoe production comes from...
 - a) Europe
 - b) Africa
 - c) Asia
3. Up to 40% of all shoes will be sold in...
 - a) America
 - b) Europe
 - c) Asia
4. The worker who sewed the shoes only receives from the selling price of the shoes.
 - a) 10 %
 - b) 5 %
 - c) 2 %
5. The price for a pair of shoes in India is around per pair
 - a) EUR 0.14
 - b) EUR 2
 - c) EUR 1.50
6. The production of shoes produces toxic waste and itself requires considerable resources of water, estimated at up to litres per pair
 - a) 25,000
 - b) 10,000
 - c) 14,000

Right answers: 1. a), 2. c), 3. b), 4. c), 5. a), 6. a)

Water Drop on the Road

School contributor – Základní škola Schulzovy sady, Czech Republic

The activity helped children to get acquainted with the topic of drinking water, to realize how they can save it in their household. The story helped the children develop discussion, storytelling skills and motivated them to subsequently create their own stories on a similar topic.

Sustainable Development Goal: 6 – Clean Water and Sanitation

Age: 8 – 9 years

Resources:

Water Drop on the Road: Maria Krahová – Schmidtová, published by the Hessen Ministry of Environmental Protection, Energy and Federal Affairs, Mainz, 1995.

Starter activity:

Brainstorming on the topic of water. Before the activity, the children poured tap water from their jug into their mug – as much as they wanted. In a circle, one by one, they said what they knew about water. They toasted each thought with a sip of water.

Finally, I asked the children if they knew where the water in their mug came from?

Main activity – Developing Understanding

I read a story from the book *Water Drop on the Road*. In the story, a drop of water one day finds out that water is starting to disappear in the forest. She travels along the water pipe to the city to find out what people are doing to cause this. In a house in the town, she teaches children Anička, Petra and their family to manage water in the household.

I interrupted the story in seven places, the children were given the opportunity to tell how they thought the story would go on, and they immediately compared their predictions during the next reading.

Reflection – answers to questions. The children first prepared an answer to the question about water in pairs and then in fours. They chose a question written on a drop of water from a number of questions. Finally, they shared their answers with others.

The children enjoyed the activity with a mug and water in the introduction. The brainstorming method also worked, and everyone said something.

The story for listening was simple – for younger students, examples of illustrations supported the children's interest in listening. They thought of their predictions for the next part of the story in pairs.

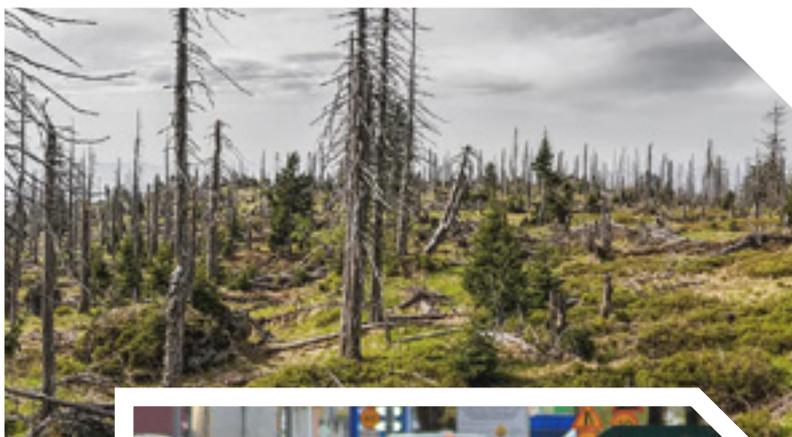
In the final part, the children shared the answers to the questions I prepared on the topic of drinking water and saving water in the home. It would be appropriate to leave them more space to create their own questions about water, to which they would like to know the answer.



Ice face of Patagonia

(SOSNA activity adapted from <http://www.ceeweb.org/>)

Greenhouse gas emission is one major environmental impact of car use. This activity encourages students to explore how they impact nature and other people in different countries through their everyday actions, and search for ways for reducing such negative impacts. It uses photographs which tell a story of processes over time.



Aims:

- >>> Increases students' awareness of the causes and consequences of climate change
- >>> They gain knowledge on the impact of our everyday life on other countries.

Global themes: climate change, overconsumption, carbon footprint.

Sustainable Development Goals: 13 Climate Action

Age group: 11 – 13 years

Time: 2 hours for workshop, 1 hour homework and 2 hours for poster design

Resources:

two photographs from Patagonia see below
set of statements for Green Line, green line (e.g. strip of green paper);
large paper, color pencils and paints for poster production.

Description of the exercise:

Workshop starts with discussions on climate change from various angles, the students will start to work with two different photographs of Patagonia – one from 1924 and the other, a color one, from 2004, on which the decrease of glaciers is clearly visible, as the impact of climate change. Melting of glaciers, floods or droughts, shift of climate zones, hurricanes: 97% of scientists present these events as the effects of climate change that is caused by human activities.

The students will identify the differences between the photographs; think about the causes, why these differences occurred. They will also think about, which of their actions and behavior could have contributed to these changes and how.

1. Divide the students in groups of 5-6. Give half of the groups the photograph of Patagonia from 1924, and the other group the photograph from 2004.



2. Ask the groups to study and discuss what they see in the photograph. Students do not see the titles of photographs, or the pictures of the other groups. Where do they think the photograph could be taken?
3. Ask each group to describe its picture in detail to another group, which does not have the same picture.
4. Merge two groups together – one group with a photo from 1924 and one group with a photo from 2004 together. Now each new group will see both photographs. Ask the students to answer the following questions:
 - > *Do the photographs show the same place?*
 - > *How can you explain that the same place is shown on both photographs, if there is a lake on one of them, while there is no lake on the other one?*
 - > *Which photograph was taken first? How do you know this?*
 - > *Could you list some causes of climate change?*
 - > *Could you list other impacts of climate change?*
 - > *Could you find similar examples of climate change impacts from your region?*
5. Screen the short film (3 min.) to the students:
 - > Photo Evidence: Glacier National Park Is Melting Away by National Geographic:
<https://www.youtube.com/watch?v=ur4l8tYnxP4>
6. Initiate and moderate a discussion on climate change.
 Questions for the discussion:
 - > *How do you feel after seeing this video?*
 - > *What influences the melting of the glaciers?*
 - > *What is the greenhouse effect and what are greenhouse gasses?*
 - > *Is this related to our everyday actions? How?*



Additional short videos:

- > <https://www.youtube.com/watch?v=S7jpMG5DS4Q>
- > <https://www.youtube.com/watch?v=aMaGFme4090>
- > <https://www.youtube.com/watch?v=ohd4TEnuZfU>

Information campaigns:

- > <https://www.youtube.com/watch?v=hC3VTglPoGU>
- > <https://www.youtube.com/watch?v=41ccetJyo8A>
- > <http://www.hongkiat.com/blog/global-warming-alert-posters>
- > https://www.youtube.com/watch?v=s_CFqR0psYA

7. Ask students to formulate messages for a climate change campaign. These messages could be related to the impacts of climate change (more frequent heat waves or floods, loss of species, appearance of diseases, etc.), or to our everyday actions that lead to climate change (actions that are related to greenhouse gas emissions or to the loss or degradation of forests or other natural habitats, which also contributes to climate change).
8. Ask the students to design and prepare a poster that can convey the identified campaign messages. They can prepare a poster in electronic form, or take photographs, use printed pictures or draw pictures, make a collage, etc.
9. You can exhibit the posters in the school, town hall/library or at another public space. At the exhibition opening they can present the posters to the class, their families and the public, campaigning for climate change mitigation.

Life in Danger – Bestiary

This poem by American ‘deep ecologist’ Joanna Macy lists some animals on the endangered species list (as in 1990’s when it was written). A bestiary – a compendium of beasts – originates in the Ancient World and in the Middle Ages were often in illustrated volumes that described animals, birds and even rocks.

This activity is an emotional listening and reflective piece for older students and could be done on November 30th which is Remembrance Day for lost species.



Sustainable Development Goals: Biodiversity – 15 Life on land, 14 Life below water, 13 Climate action

Age: 12 years or older

Resources:

- >>> The poem Bestiary, script for each adult below and Think Like a Mountain: (Seed J. et al.: Thinking Like a Mountain, Abies Publishers, Prešov, 1993)

- >>> A large number of candles, approx 35 spread out on several metal trays and placed at the front of the class. (Check what is allowed in your classroom)
- >>> **Metal** straw is good for blowing out individual candles.
- >>> 2 adults to read and run the session.
- >>> Relaxing music on quietly throughout
- >>> Blackout for the classroom – the activity is best done in darkness.

Activity:

Teachers light the candles. Pupils sit comfortably in complete darkness with quiet relaxation music playing. One teacher reads the names of the animals and the other the texts between them. After every 2 or 3 animal names are read, one teacher blows out a candle. Between each part, leave a pause with just music playing to enhance the experience. The last candle is the wolf and recite the rest of the text in the dark. Then let the music play for a while to finish.

BESTIARY by Joanna Macy

Short-tailed albatross
Whooping crane
Gray wolf
Woodland caribou
Hawksbill sea turtle
Rhinoceros

In Geneva, the international tally of endangered species, kept up to date in looseleaf volumes is becoming too heavy to lift. Where do we now record the passing of life? What funerals or farewells are appropriate?

Reed warbler
Swallowtail butterfly
Bighorn sheep
Indian python
Howler monkey
Sperm whale
Blue whale

Dive me deep, brother whale, in this time we have left. Deep in our mother ocean where I once swam, gilled and finned. The salt from those early seas still runs in my tears. Tears aren't enough anymore. Give me a song, a song for a sadness too vast for my heart, for a rage too wild for my throat.

Giant sable antelope
Wyoming toad
Grizzly bear
Brown bear
Bactrian camel

Nile crocodile
Chinese alligator

Ooze me, alligator, in the mud whence I came. Belly me slow in the rich primordial soup, cradle of our molecules. Let me wallow again, before we drain your swamp, before we pave it over and blast it to ash.

Gray bat
Ocelot
Pocket mouse
Sockeye salmon
Tasmanian kangaroo
Hawaiian goose
Audouin's seagull

Quick, lift off. Sweep me high over the coast and out, farther out. Don't land here. Oil Spills coat the beach, rocks, sea. I cannot spread my wings glued with tar. Fly me from what we have done, fly me far.

Golden parakeet
West African ostrich
Florida panther
Galapagos penguin
Imperial pheasant
Snow leopard
Mexican prairie dog

Hide me in a hedgerow, badger. Can't you find one? Dig me a tunnel through leaf-mold and roots, under the trees that once defined our fields. My heart is bull-

dozed and plowed over. Burrow me a labyrinth deeper than longing.

Thick-billed parrot
San Francisco garter snake
Desert bandicoot
Molokai thrush
California condor
Lotus blue butterfly

Crawl me out of here, caterpillar. Spin me a cocoon. Wind me to sleep in a shroud of silk, where in patience my bones will dissolve. I'll wait as long as all creation if only it will come again — and I take wing.

Atlantic ridley turtle
Coho salmon
Helmeted hornbill
Marine otter
Humpback whale
Steller sea-lion
Monk seal

Swim me out beyond the ice floes, mama. Where are you? Boots squeeze my ribs, clubs drum my fur, the white world goes black with the taste of my blood.

Gibbon
Sand gazelle
Swamp deer
Musk deer
Cheetah
Chinchilla
Asian elephant
African elephant

Sway me slowly through the jungle. There still must be jungle somewhere, my heart drips with green secrets. Hose me down by the waterhole; there is buckshot in my hide. Tell me old stories while you can remember.

Desert tortoise
Crested ibis
Hook-billed kite
Mountain zebra
Mexican bobcat
Andrew's frigatebird

In the time when his world, like ours, was ending, Noah had a list of the animals, too. We picture him standing

by the gangplank, calling their names, checking them off on his scroll. Now we also are checking them off.

Ivory-billed woodpecker
Indus river dolphin
West Indian manatee
Wood stork

We reenact Noah's ancient drama, but in reverse, like a film running backwards, the animals exiting.

Ferret
Gorilla
Jaguar
Wolf

Your tracks are growing fainter. Wait. Wait. This is a hard time. Don't leave us alone in a world we have wrecked.

(darkness, pause, listening to music)

Teacher – 'Maybe one of you (like myself) thinks that we still have time to change our thinking, stop our reckless actions and help. If you're in a similar situation, let's light the lights of hope together...'

The teacher relights a candle and if appropriate, asks pupils to come and light one too to symbolise hope and action for the future.

After the text ends, this activity ends. The teacher should let the activity speak for itself rather than give a comment. Pupils may want to share their emotions and feelings with each other. If no one volunteers, the teacher can give thanks for the animals, as well as for man, for the lights of hope which the class has rekindled for a more sustainable future.

Follow on activity – students could research what endangered species there are in their own country and what can be done to save them, or they could choose an animal from the poem and find out what its status is now. They could rewrite the poem with an up to date list. <https://www.worldwildlife.org/species/directory> These animals and birds listed are only a few of the **41,000 approx species** including plants on the IUCN Red List; approx **16,300** of them are endangered species threatened with extinction.

2 Migration

Moving Stories

(Adapted from the activity 'Line Out Connections to Migration', from the Migration Museum, UK.)

Global Themes: migration; human rights.

Sustainable Development Goals: 11 Sustainable Communities



Resources/Setting up the activity

This activity requires a fairly large space, so if in a classroom, desks will need to be moved to the side (or learners will have to raise their hands instead). Learners are invited to stand in one line, appropriately spaced and all facing the same way.

Introduction

Introduce the activity by saying that this is a chance to explore connections to migration in the group. What are **our** Moving Stories?

Explain what is meant by 'migration' (the process of people travelling to a new place to live for a variety of reasons, such as for work opportunities, to join family already living there, to escape war, persecution or climate chaos, to make a better life or to help fill a need in the new place, such as a shortage of doctors).

Activity

Read the statements below (you can add your own) and ask learners to take one step forward each time a statement refers to their experiences – individual, family – or if they agree with the statement. Give a practice statement just to make sure everybody understands the activity: such as 'take a small step forwards if you are a pupil at x School'

Statement suggestions – take one step if:

- >>> you have moved house or city
- >>> you were born abroad
- >>> you speak a different language at home
- >>> your parents/grandparents were born abroad
- >>> you have friends from a different religion
- >>> you have lived in a different country for more than 6 months of your life
- >>> you regularly eat food from different cultures
- >>> you know someone/have met someone who is a refugee or asylum seeker
- >>> you support a UK based football team with more than 5 players from other countries
- >>> you speak with family or friends abroad regularly
- >>> you have been to school in a different country
- >>> you have family/friends links to a European country [and then insert other continents as you want]
- >>> the music you like comes originally from a different country
- >>> the sports stars you admire or support are from a different country
- >>> you know a famous person who is a migrant.

Following the activity, ask learners to record all their connections to migration.

Learners could write a story, pen a news report, produce a cartoon strip or create a piece of art.

Please note: Some people have lots of connections to migration and others have few. Some families move around a lot and some stay in one place for generations. Both are equally valuable! Either way, we all have connections to the wider world.



Reflection prompts:

- >>> What did we learn from this activity?
- >>> How are you connected to other places and people?
- >>> Would you like to move to another country one day – to study? For a job? For a better climate? For an interesting life? This would mean you would be a migrant too!



For older learners:

- >>> Which statements were related to migration, and which to globalisation?
- >>> What statements would you add if you were a facilitator?

Challenging a 'single story'

This session uses a poem as a stimulus for discussion of stereotypes around migration, for critical thinking and as a starting point for more research and learning.

Global Theme: migration

Sustainable Development Goals:

10 Reduced Inequalities, 16 Peace, Justice & Strong Institutions

Age group: 8 years+

Resources: enough copies of the poem 'Refugees' by Brian Bilston for each pupil to see.

Activity

First read the poem out loud to the class, asking them to reserve judgment for 5 minutes! Next, ask the learners to read the poem from bottom to top in their heads or in pairs.

Refugees by Brian Bilston

They have no need of our help
So do not tell me
These haggard faces could belong to you or me
Should life have dealt a different hand
We need to see them for who they really are
Chancers and scroungers
Layabouts and loungers
With bombs up their sleeves
Cut-throats and thieves
They are not
Welcome here
We should make them
Go back to where they came from
They cannot
Share our food
Share our homes
Share our countries
Instead let us
Build a wall to keep them out
It is not okay to say
These are people just like us
A place should only belong to those who are born there
Do not be so stupid to think that
The world can be looked at another way
(now read from bottom to top)

Reflection time

With a partner consider:

- >>> How did they feel when the teacher read it out the first time?
- >>> What about when the poem was read the other way – starting at the end?
- >>> How has the message changed?

Activity ideas

- >>> Ask learners to find a definition of 'refugee'.
Or supply one: <https://www.unhcr.org/afr/what-is-a-refugee.html>
Spend some time unpacking the definition, encouraging questions and curiosity.
- >>> Ask learners to research the United Nations Universal Declaration of Human Rights
<https://www.un.org/en/universal-declaration-human-rights/>
On this website there is an illustrated version of the declaration, and its history.



Article 14 enshrines the right to seek asylum in a safe country – a right that applies to every person in the world. The poet says *‘These haggard faces could belong to you or me, Should life have dealt a different hand’*.

What does he mean?

How important is it to uphold the right to asylum?

What would happen if this right was denied?

A Recipe of Diversity!

This poem is an imaginative way of exploring the story of migration over time – not a new process! It looks at the British people as a recipe and goes back over history to find the different influences which have gone into the mix there is today.

Global Themes: migration; human rights.

Sustainable Development Goals:

10 Reduce Inequalities; 11 Sustainable Communities; 16 Peace, Justice and Strong Institutions.

Age: 9 years+

Time: 45 mins

Resources: copies of the poem and weblinks of video below

Activity

As a class, read the following poem, ‘The British’ by Benjamin Zephaniah. Give a line to each student, or watch the video, choosing the age appropriate one for your learners. (NB. Silures were a warlike tribe in Ancient Britain.)

<https://www.youtube.com/watch?v=Aq13dvtZjP4>

<https://www.youtube.com/watch?v=83ZBlm4KiU0>

The British (serves 60 million)

Take some Picts, Celts and Silures
And let them settle,
Then overrun them with Roman conquerors.
Remove the Romans after approximately 400 years
Add lots of Norman French to some
Angles, Saxons, Jutes and Vikings, then stir vigorously.
Mix some hot Chileans, cool Jamaicans, Dominicans,
Trinidadians and Bajans with some Ethiopians, Chinese,
Vietnamese and Sudanese.
Then take a blend of Somalians, Sri Lankans, Nigerians



And Pakistanis,
Combine with some Guyanese
And turn up the heat.
Sprinkle some fresh Indians, Malaysians, Bosnians,
Iraqis and Bangladeshis together with some
Afghans, Spanish, Turkish, Kurdish, Japanese
And Palestinians
Then add to the melting pot.
Leave the ingredients to simmer.
As they mix and blend allow their languages to flourish
Binding them together with English.
Allow time to be cool.
Add some unity, understanding, and respect for the future,
Serve with justice
And enjoy.

Note: *All the ingredients are equally important. Treating one ingredient better than another will leave a bitter unpleasant taste.*

Warning: *An unequal spread of justice will damage the people and cause pain. Give justice and equality to all.*

Ideas for Activities:

In groups, set an IT task for pupils to find out more about when different groups arrived in Britain. Find out WHEN they arrived and what events brought them to Britain. Follow with the following activities:

- >>> Write a sub-poem for each section describing WHEN they arrived, WHY they arrived. Share with the rest of the class.
- >>> Ask children to 'freeze frame' (freeze in action so that it looks like someone took a picture of any event) what they found out about their groups, then read the poem out and ask the different groups to 'freeze' in their picture when their group is mentioned.

Based on their findings, in an individual activity, children can write a diary entry about a person who came to Britain. They can include how they were feeling, what they feared, and what excited them. Who had they left behind? What was their life like now?

The Tale of Two Villages

This session was delivered as a Play Day Session in London with a mixed age group.

Global Themes: migration; human rights.

Sustainable Development Goals: 10 Reduce Inequalities; 11 Sustainable Communities; 16 Peace, Justice and Strong Institutions.

Age: 7–12 years

Time: 60 mins



Resources:

This workshop was developed using Sankofa Storytelling: A Tale of Two Villages told by Alia Alzougbi as inspiration.

- >>> Part one – <https://youtu.be/F-TFbZzd0QA>
- >>> Part two – <https://youtu.be/OBwfRrIIQJc>
- >>> Part three – <https://youtu.be/ECO0W160Hzg>

The text is given here as a version to use with your students; there are FREEZE FRAMES throughout where students can take part in the action of the story.

Starter Activity:

Introduce Ourselves activity: make a circle and one by one take it in turns to say your name and give a gesture that says 'welcome' then step back and everyone copies you. Don't worry, if you can't think of a gesture, just give us a friendly wave.

We're going to share a story, in fact we're all going to be **in** the story, so we need to warm up! Find a space and imagine you're looking in the mirror, getting ready in the morning – you might be yawning, or putting on trousers, a t-shirt, then you start to comb/brush your hair, and realise – you're looking good. Stand back, turn around – finish in a pose, a statue that says "I'm the greatest!" – take a sneaky peek at other people's statues, relax.

Uh oh, looking in the mirror again – what is that on your face?! You are horrified, shocked, scared, embarrassed how could you not notice this horrible blobby thing before – **make a statue**. Oh it's ok – phew it was just a bit of blue tack – laugh with relief – **make the statue**.

Well done everybody, very good acting! Let's do a few emotions/feelings, just as statues or **FREEZE FRAMES**: Bored, excited, shy, any suggestions? Tired, upset. Irritated, cross, angry, really really angry, fuming with rage, back to angry, back to cross, back to irritated. We seem to have lots of energy when we feel angry – but it's just a feeling, it's got nothing to do with hitting out. We often feel angry when something's wrong or unfair and anger can give you the energy or courage to try to put it right.

Main Activity

Take a seat, relax. But be ready for action, because you are going to join in with FREEZE FRAMES throughout the story.

This is the story of a village in which every human who had ever existed lived and they lived happily – yes, they had arguments, and they didn't always agree on everything, like us, but they managed to make up and get along together. One day, when the villagers were going about their daily work, there was a loud cracking and crunching sound. They stopped sweeping, chopping wood, picking apples, and looked at each other – and they ran towards the sound to discover a massive crack in the ground had opened up right through the centre of the village and it grew and it grew and it tore up the ground and it tore up more ground and it grew and grew until it had become a whole valley and where there had been one village there were now two, each perched on a mountain top with the valley running through the middle.

The villagers didn't forget that they came from the same village but they used to tease each other and say, we're the original village – you're the bit that broke off! The villagers used to visit each other even though it was a very steep climb down the mountain and

up the other one – and this was always a good excuse to have a special celebration, together they shared good food, singing and dancing, all night until the sun came up the next day! In between times, they could wave to each other.

The years went by and you know it's a very human thing to forget; in fact, the Arabic word for human is insan and it comes from nansaa – to forget. The villagers in both villages started to forget the old ways and started to wear different clothes, use different spices in their cooking – the East village found that spices grew abundantly on their mountain, but bamboo grew well on the West village slopes, so the Westies tried new materials and made houses with roof gardens. They made up new songs and dances, even the way they spoke changed. One village rolled their rrrs (like the scots rrrroll their rrrs) and the other village hissed their sss's – but what stayed the same was the space between them – the space between people which is where meaning fizzes and hisses into being. When they visited each other it was even more interesting because they discovered new things and they'd say to each other I love your dress or cloak, and then others would say – can I have your recipe please, sometimes I fancy my food spicy!

FREEZE FRAME: each village creates a scene of celebration – you could be dancing – showing off your clothes or giving the visitors/guests some food to try.

Discuss different types of dancing (eg Irish/Scottish/Bali/Indian/Spanish)

Rest and discussion: what do you like about us all sharing the same things; dressing the same way, eating the same food?

Do you like to try new things (eg tea and biscuits, fish 'n chips, pizza)?

Language: English is full of words from all over the world. Does anyone know a word from another country that we use in English? Cafe – French; fiasco – Italian; television – Greek; pyjamas – Iraq to India to England (how would we manage without the pyjamas)? Siesta, cockroach, avocado – Spanish. Vive la difference!

To continue our story ...

One day, as the sun was setting in a purple sky and the villagers were preparing their evening meal, a mysterious man in a cloak rode his horse through the valley. The people in the East village saw him and the people in the West village saw him, but what they saw was not the same. The people of the East village said did you see the man on the horse in the beautiful blue cloak? But the people of the West village said, we saw a man but he was wearing an exquisite green cloak. Everyone was puzzled.

The next day the man rode back and this time the East villagers said, "We saw the man you told us about in the exquisite green cloak." But the West villagers said, "No, that was the man you described in the blue cloak". This time everyone was even more puzzled.

They went back to their villages and still sent each other letters and waved, but something had changed. It was as if they didn't quite trust each other any more. So when the man came riding back one day, this was the chance to sort it out for once and for all; the East villagers shouted "Look it's the man in blue again."

"Oh no it isn't, it's the man in green," said the Westies.

“Are you colour blind?” said the Easties,

“Are you deliberately trying to annoy us by saying the opposite of everything we say?” said the Westies.

They argued and quarreled “Are you mad?” “Are you silly?” and on and on, all the way down their mountains until they were face to face in the valley.

FREEZE FRAME: facing a partner – “Don’t you dare call us liars” says one, “We’re never going to speak to you again!” says the other.

Just as it seemed that they would never be friends again, there was the sound of a horse’s hooves. The rider was returning and riding right to the middle of the two warring villages; there were shouts of ‘Show them you have a blue cloak!’ ‘No, show them you have a green cloak!’

He jumped off his horse in one bound, swirling his cloak around so everyone could see it was blue one side and green the other.

The villagers reeled back in surprise: how could it be so simple, how could they get it so wrong? And then they started laughing because it was so silly and so unimportant and they were so happy that they were friends and together again.

FREEZE FRAME: Peace and reconciliation! Laughing, sharing the joke, shaking hands, talking together.

Plenary Discussion:

How do we make sure that doesn’t happen again? Promise not to, try not to? We could take a vow to STOP! And before we rush to judge each other, try to see things from each others’ point of view. Or maybe have someone from each village whose job it is to help sort out misunderstandings? That would mean we can all take care of that precious space between us where we listen to and share each others’ thoughts and feelings.

Outcomes and Facilitator Reflections:

Due to the content of the sessions, children were able to reflect on their own identity and what defines everyone’s identity. They took turns leading the conversation, sharing their heritage and lived experience and reflecting on why we need to accept each other and how to resolve conflict. After the sessions with the main group, the children added the following:

- >>> “Sometimes distance doesn’t matter, and we can still be together.”
- >>> “I didn’t know that so many of our words came from other countries.”
- >>> “We can promise each other to do our best and there will be no problems.”
- >>> “I don’t want to make a decision about someone I don’t know.”
- >>> “We need to remember that we are all the same.”
- >>> “We need to give ourselves a moment, a chance to think.”

Migration Evaluation activity

What do you think about migrants?

This activity is useful to do with pupils at the start of learning and discussing migration. It gives a snapshot of pupils' understanding and attitudes which can then guide questions and further investigation. The activity can be repeated as an evaluation at the end of a topic on migration – perhaps using other activities in this section – and pupils can see how their attitudes may have changed in the light of new understanding.



This activity is just one of many on a range of global themes from the resource 'How do we know it's working?' (RISC Reading International Solidarity Centre, 2015, UK). They are all downloadable at:

<http://toolkit.risc.org.uk/>

Global Theme: Migration

Age: 9 years +

Time: 30 mins

What do I want to find out?

Use this activity to find out what pupils think about migrants and whether pupils associate positive, neutral or negative characteristics with them. Explore pupils' critical thinking skills and their awareness of bias in the media representation of migrants.

Resources:

- >>> downloadable <http://toolkit.risc.org.uk/>
- >>> A set of statements printed and cut up in a bag.
- >>> A recording template.

Activity

1. Ask the pupils what the word 'migrant' means to them. Record the pupils' responses.
2. Ask the pupils to stand in a circle, facing outwards.
3. Ask them to put one hand behind their backs.
4. Explain to them that they should express whether they agree or disagree with the statements you are about to read to them. If they agree, they should give the thumbs up, if they disagree, they should keep their fist clenched, and keep their hand flat if they neither agree nor disagree or don't know.
5. Make sure that the pupils understand the voting system. When they are ready, ask a pupil to dip into the bag, pull out a statement and read it out.

- >>> *Migrants bring new perspectives on things.*
- >>> *Migrants increase the crime rate.*
- >>> *Migrants contribute to the cultural diversity of our country.*

- >>> *Migrants take jobs away from UK citizens.*
- >>> *Migrants speak many languages.*
- >>> *Migrants take advantage of our health and welfare systems.*
- >>> *Migrants do the jobs that local people can't or won't do.*
- >>> *Migrants don't adapt to British culture.*
- >>> *Migrants help create new jobs.*
- >>> *Most migrants can't be bothered to learn English.*
- >>> *Migrants pay more in taxes than they take in benefits.*
- >>> *This country is so overcrowded we don't have room for more migrants.*
- >>> *Our health service would collapse without migrants.*
- >>> *I would like to live and work in another country one day.*



Write down how many times each statement was voted for. Share the results with the pupils and ask them to comment on it. Ask for a justification for the most popular statements. Do the same with the least popular statements.

How do I analyse the results?

Look for whether pupils have negative preconceptions about migrants. Are their attitudes towards migrants, their behaviour, work and the things they contribute to the new country, negative, neutral or positive? Each statement above can be categorised as either a statement of opportunity or a statement of threat.

- >>> Migrants bring new perspectives on things. (o)
- >>> Migrants increase the crime rate. (t)
- >>> Migrants contribute to the cultural diversity of our country. (o)
- >>> Migrants take jobs away from UK citizens. (t)
- >>> Migrants speak many languages. (o)
- >>> Migrants take advantage of our health and welfare systems. (t)
- >>> Migrants do the jobs that local people can't or won't do. (o)
- >>> Migrants don't adapt to British culture. (t)
- >>> Migrants help create new jobs. (o)
- >>> Most migrants can't be bothered to learn English. (t)
- >>> Migrants pay more in taxes than they take in benefits. (o)
- >>> This country is so overcrowded we don't have room for more migrants. (t)
- >>> Our health service would collapse without migrants. (o)
- >>> I would like to live and work in another country one day. (o)

Count the number of votes for opportunity statements and the number of votes for threat statements. Note the balance between the two.

To what extent are they able to see migrants as individuals or do they make sweeping generalisations about all migrants?

Note which country or continent they are referring to. Do pupils make assumptions about the origin of migrants?

How do I measure the change?

Ask the pupils to come up with their own statements and to provide a justification for using them. This may bring a completely new perspective of migrants, not limited only to the level of opportunity versus threat. For example, *“Migrants are brave people that were not afraid to leave their countries for a new one”*; *“Migrants do not want to go back to their countries of origin”*. There might also be some statements that refer to their unequal status in the country.

Analyse these statements as per the first audit.

Note what differences there are. Are pupils more likely to value the contribution of migrants? Are they less likely to make generalisations?

Observe how well pupils are able to debate and discuss, and whether it has improved from the first audit. Are they more willing to listen to others’ opinions and can they identify media bias?

3 Good health and wellbeing

Sun and Rain

Themes: Well-being, helping young children talk about sadness and loss during the Covid pandemic. The symbol for support and hope in the UK was the rainbow. This session was delivered as a play day session at a summer school in London.

Sustainable Development Goals: 3 Good Health and Well-being

Age: young children aged 4–5 years

Time: 30 minutes

Resources: This workshop was developed using ‘Sankofa Storytelling: Rainbow in the Sky’ told by Alia Alzougbi (Global Learning London). Check it out here <https://youtu.be/1C4lIHknwew>
For the story you need: sunglasses, umbrella, fresh flowers (optional)

Activity

This is a very adaptable session depending on the children (shy/boisterous). All actions, questions and songs can be performed by a storyteller alone or with the children joining in and can be cut or lengthened; the children’s responses will inform the session.

Hello [wave to children]. Who likes stories? If I tell you a story, will you help me? We can do actions together and sing songs. This is a story about the sun [sun rising action] and the rain [raining action].

[Put on sunglasses] What do you do on sunny days? Play outside, in the garden, paddling pool, swings, go to the park, feed the ducks, the seaside, make sandcastles, eat ice cream

[Possible song, children join in on 'hooray'. 'The sun has got his hat on hip hip hip HOORAY (raise arms), the sun has got his hat on and he's coming out to play x 3.]

Who likes rainy days? What can we do? Play with our toys, read stories, splash in puddles in our wellies. [Put umbrella hat on.]

[Possible song – 'I'm singing in the rain I'm singing in the rain, what a wonderful feeling I'm SPLASH SPLASH SPLASHING (stamp feet) again x3.] Well done! Give yourselves a clap.

Children aren't the only ones who like the sun and the rain. Long, long ago in this very place, right here where we're sitting, before there was a school and roads and a town, there was a forest, full of great trees and bushes, where we could play games – climbing, hide 'n' seek and where there was a beautiful carpet of flowers.

The flowers loved the sun and the rain. When it was sunny they lifted their faces to the sky and said, 'Thank you, Sun, for shining on us and making our colours very bright,' and when it rained they said, 'Thank you, Rain, we were so thirsty and dusty and now we're all clean and can grow even taller.'

Look at the lovely flowers; what's your favourite colour? [Point to the flowers.]

But one day, a little deer called Running Deer, was running through the forest and suddenly stopped. Something was wrong; the flowers had gone all droopy! Everybody, droop your body.

You could hardly see their colours at all because their little heads were drooping down; they were very sad.

Do you ever feel sad? What cheers you up? A hug? Someone who wants to help?

Running Deer said, 'Flowers, what is the matter? Please tell me why you are so sad.' But the flowers just dropped their heads. [Start to cry.]

So Running Deer said, 'If you don't tell me, I can't help.' [Pick up a flower and make it speak]: the roses and daisies said, 'We are sad because Rain has a place in the sky, Sun has a place in the sky, people and animals – you all have a place in the sky; but when our petals drop off, we fall to the ground and we don't have a place in the sky! [Sobbing]. (I bet you didn't know that long, long ago, there was a time when flowers could cry.) Running Deer said, 'Please don't cry! I'll talk to the Sun and the Rain. But promise me you'll stop drooping and show your colours or the Bees and Butterflies won't have anywhere to go!'

So Running Deer leaped away to the edge of the forest where he could see the sky and called, 'Sun! Rain!'

Can you help Running Deer call? – altogether SUN! RAIN!

Running Deer said, 'Please help the flowers, they're so droopy and sad.' Sun and Rain looked at each other and said, 'What can we do?' 'All I can do is shine, give light and warmth,' said the Sun. 'All I can do is fill up rivers, and give trees and flowers a drink and a wash,' said Rain. Running Deer said, 'I don't know; but, please, you have to work together to help the flowers.'

So the Sun and the Rain started to have a good think.

Everybody, let's have a good think: *[show different thinking faces and poses]*. Children can you help? What do you think they could do?

They thought all day until it was night time and the stars came out.

[Song: Twinkle, twinkle little star, how I wonder what you are, up above the world so high, like a diamond in the sky; twinkle twinkle little star, how I wonder what you are.]

The next morning when everyone started to wake up *[have a good stretch and a yawn, open curtains]* something wonderful was happening: the Sun was shining and the Rain was pouring together and what do you think the children and the animals and flowers could see in the sky – A BEAUTIFUL RAINBOW!! All your favourite colours!

[Song: red and yellow and pink and green, orange and purple and blue, we can sing a rainbow, sing a rainbow, sing a rainbow for you.]

Short discussion:

- >>> What next: if the flowers aren't crying any more, what feelings do they have now?
- >>> Thinking about the story: why was it important for the flowers to have a beautiful resting place?
- >>> Thinking beyond the story: when we cry, does that mean we are sad?

What makes me happy? (Younger children)

Contributed by Global Learning London, inspired by the work of the Rag Doll Foundation. The session was run during a play scheme in London, which was focussed on Good health and Wellbeing.

Lesson objectives

- >>> To introduce Amran from Ethiopia and to learn about what makes her happy.
- >>> To explore what makes the children happy.
- >>> Prepare children to better understand the SDGs

Sustainable Development Goals: 3 Good health and Well-being

Age: 4–5 years

Time: 45 mins

Resources:

- >>> Access to Google maps.
- >>> Amran's film: https://www.youtube.com/watch?v=5X_rp-64e4ns&feature=youtu.be
(The film has no words so is accessible for all languages)
- >>> Flower Activity – template below cut out – at least one petal per child.



Introduction (10 mins) – Drama Exercises

Warm up by exploring some emotions using some drama techniques (e.g. becoming statues, creating a posture and facial expression to embody different emotions such as sadness, worry, happiness, boredom, anger) Before showing the film, show the children the location of Ethiopia on Google Maps. Explain this is where Amran lives and that she will be telling us about her life and what makes her happy. Ask them to remember anything that makes her happy as they watch the film.

Watch Amran's film (11 mins)

Activities (20 mins)

Amran helps her family and afterwards enjoys herself by singing and relaxing with her friends and neighbours. Talk to the children about Amran's right to play, relaxation and enjoyment.

Scenarios: Ask the children to act out something that makes them happy eg a hug, playing football with friends, eating delicious ice cream!

Flower activity: Ask each child to either write or draw a thing that makes them happy on a petal shape. The name of the class can be written on a round piece to go in the middle of the petals. The completed petals can be arranged around the centre to make a flower. When handing in their petal, ask children to share about what they chose to include.

Plenary (10 mins)

Ask the children to spend a couple of moments re-capping the human needs they identified and whether those needs are important to all children in the world.

Suggestions for further development

As a follow-up activity share the book '**Children just like me: A unique collection of children around the world**' by Barnabas and Anabel Kindersley, published by Dorling Kindersley.

Unicef runs the Rights Respecting Schools Award. More information on teaching about rights can be found at: <https://www.unicef.org.uk/rights-respecting-schools/>

Other videos from the series are available at:

<http://www.ragdollfoundation.org.uk/what-makes-me-happy-series-1>

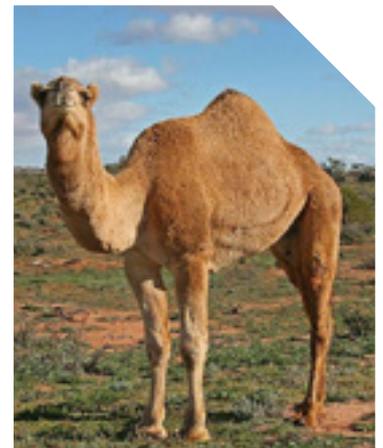
Outcomes of the Session

Learning:

- >>> We learnt that transport was camels and donkeys (not cars)
- >>> Amran and many people live in a village not a city
- >>> Homes and music are different around the world
- >>> We learnt that plants that grow around us can be made into medicine.

Empathy:

- >>> This discussion enabled everyone to join in/contribute
- >>> We need to think more about each other and think more about how we feel
- >>> We started to understand how Amran and her village were feeling, even though they live a very different life to us.



What makes us happy?

We expanded our discussion beyond thinking about ourselves. Amran and her village had a problem, they were worried but, in the end, were relieved and happy. We started to wonder what makes us happy?

- >>> Toys! We explored how we like to play:
 - >>> Alone
 - >>> Sharing together
 - >>> In teams
 - >>> Alone, using our imaginations
 - >>> Sport, running/leaping/cycling/dancing
- >>> Family: mummy, dad, auntie, nan
- >>> Being:
 - >>> liked/supported: "Well done!"/"thank you"
 - >>> helped "You can do it"
 - >>> looked after "We can do this together"

Can we be different and still like each other, be friends? Sharing, thinking and asking about our experience of friendship in a simple, direct and personal way meant that we were able to start to consider abstract concepts:

- >>> Mutuality
- >>> Respect
- >>> Appreciation
- >>> Gratitude
- >>> Support
- >>> Encouragement
- >>> Kindness, fairness/justice

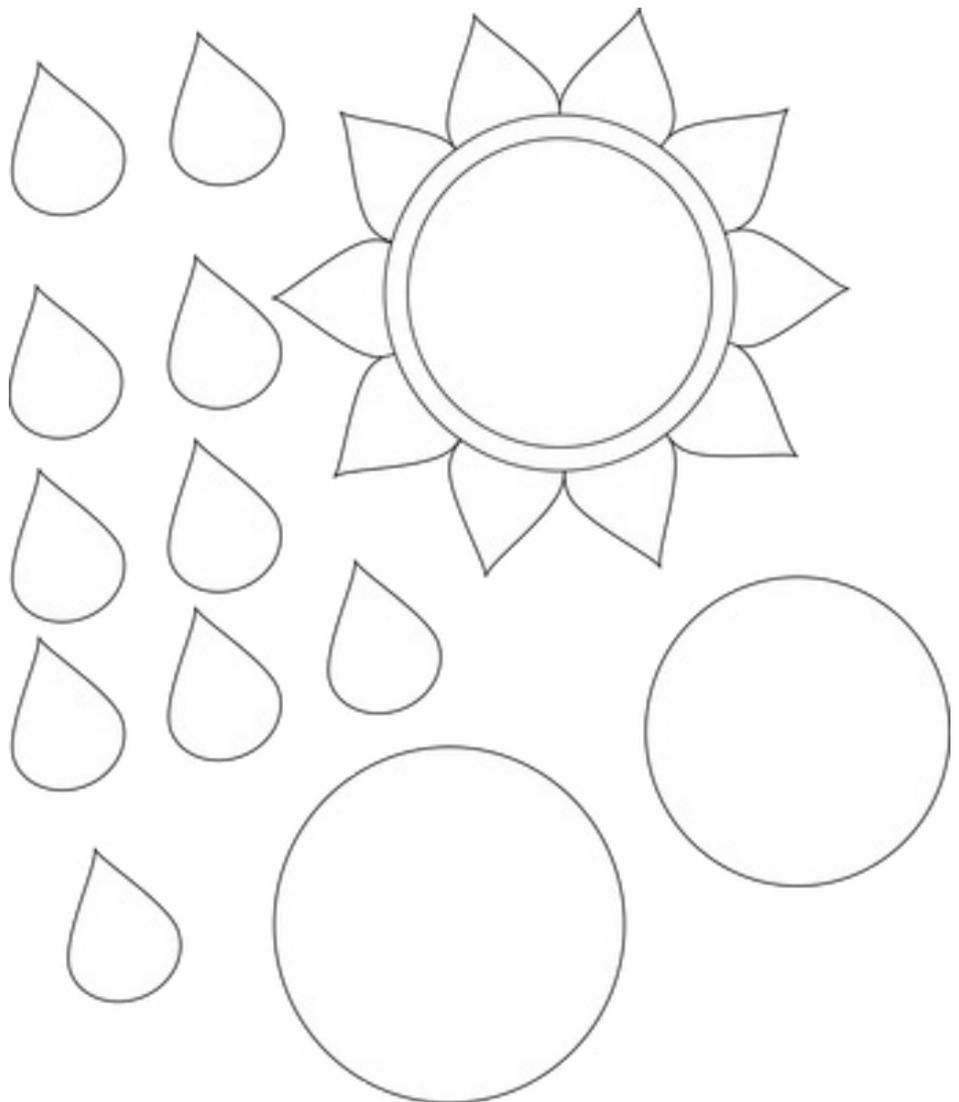
We closed the session with a group vote:

- >>> Should all children have time to play? Should all children be looked after?
- >>> Should all children be loved? Is everyone important?

Enthusiastic 'yeses' all around!

Activity: Flower Template

To be enlarged on the photocopier.



What makes me happy? (Older children)

Contributed by Global Learning London, inspired by the work of the Rag Doll Foundation. The session was run during a play scheme in London which was focussed on Good health and Well-being.

Lesson objectives

- >>> To introduce Amran and to learn about what makes her happy.
- >>> To explore what makes the children happy.
- >>> Prepare children to better understand the SDGs



Sustainable Development Goals: 3 Good health and well-being

Age: 7–12 years

Time: 60 mins

Resources:

- >>> Atlases or access to Google maps
- >>> Amran's film: https://www.youtube.com/watch?v=5X_rp64e4ns&feature=youtu.be (The film has no words so is accessible for all languages).

Introduction (8 mins)

Before showing the film, show the children the location of Ethiopia on Google Maps or in an Atlas. Explain this is where Amran lives and that she will be telling us what makes her happy.

Discuss the chores the children do to help their families, such as looking after pets or tidying up. How do the children feel when they are asked to help? How about when they have done well and their parents/carers are pleased with them for helping?

Watch Amran's film (12 mins)

Activity1: Discussion: (15 mins)

Ask the children to explore key points. What are the differences and similarities between where they live and where Amran lives? Think about some of these things:

- > landscape
- > clothes
- > colours
- > transport
- > different animals to the ones we see or have living with us.

What happened? What did Amran, the grown ups, the animals and the village do?

- > Walking
- > greeting each other
- > working
- > helping their family
- > asking for help
- > gathering plants
- > coming together to make music and celebrate.

What was the problem? How did people feel? How did they make things better? Use this story to share and find out about our own lives:

- > How do we help our families?
- > What jobs do we do?
- > How do we feel about it?
- > Our contact with animals: do we love them? Do they make us laugh? How do we look after them?
- > How do we feel when we or our pets get a tummy ache?

Activity 2 (15 mins)

Amran helps her family and afterwards enjoys herself singing and relaxing with her friends and neighbours. Talk to the children about Amran's right to play, relaxation and enjoyment.

Plenary (10 mins)

Ask the children to spend a couple of moments re-capping the human needs they identified and whether those needs are important to all children in the world.

Suggestions for extension

- >>> Unicef runs the Rights Respecting Schools Award. More information on teaching about rights can be found at: <https://www.unicef.org.uk/rights-respecting-schools/>
- >>> Other videos from the series are available at: <http://www.ragdollfoundation.org.uk/what-makes-me-happy-series-1>

4 Gender equality

Which toys for girls and which for boys?

This is an evaluation activity that can be used at the start and end of a topic to see progress in attitudes and understanding. It is taken from <http://toolkit.risc.org.uk/> which is a valuable online resource for a wide range of global topics with case study examples.

What do I want to find out?

To what extent pupils hold stereotypical ideas about gender and how they relate that to behaviour and activities for children

Sustainable Development Goals: 5 Gender Equality

Age: 4 – 11 years **Time:** 30 mins

Resources

- >>> A set of cards with names or pictures of the following toys: baby doll, ball, computer game, construction set, cuddly toy, dinosaurs, doctor's kit, dressing-up clothes, face paint, play kitchen, play people, tool set, toy sword, tractor. These can be found at <http://toolkit.risc.org.uk/>
- >>> Alternatively, you can use real toys.
- >>> A large piece of paper with a Venn diagram drawn on it, or two hoops.
- >>> A recording template.



Activity

- >>> Arrange the cards or toys where everyone can see them. This activity can be done with a group or as a whole class.
- >>> Ask: which toys are for girls, which toys are for boys and which are for both?
- >>> Ask pupils to place the toys into the Venn diagram according to whether they decide that the toy is only for girls, only for boys, or for both girls and boys. This can be done on an interactive whiteboard if working with the whole class at once.
- >>> For each choice, ask if everyone agrees? Why is this toy only for girls? Could a boy play with this toy?
- >>> Record all responses. Where pupils are unable to reach a consensus, record on the sheet the number of pupils that place the toy in the column for girls, in the column for boys, or in the shared column.

How do I analyse the results?

- >>> Look at the balance of responses for each toy. Do pupils conform to gendered toy choices, or are there responses evenly spread?
- >>> Note down any comments that pupils make in criticism of the activity, for example, do they refuse to choose and respond by saying that any child can play with any toy?
- >>> Note whether pupils are questioning, whether they change their mind freely or whether they are very certain about their choices.
- >>> Record whether pupils assign any qualities or characteristics to children who might play with the toys (pupils may even use pejorative terms). Is there greater acceptance of girls playing with 'boys' toys' than of boys playing with 'girls' toys'?

How do I measure the change?

- >>> Depending on the time between each audit, you can repeat the activity exactly, or use an alternative set of toys based on the same criteria.
- >>> Alternatively, you can repeat the method using different objects, such as lunch boxes, styles of clothing or footwear or types of story book.
- >>> Review the results and compare them to the previous set of data. Positive change will be indicated by an increase in responses in the column for both boys and girls.
- >>> Look for changes in certainty, as well as an increase in awareness of freedom of choice.
- >>> Look to see if pupils identify stereotypes, or are willing to challenge the views of others.

Recording template:

	Girls only	Both boys and girls	Boys only	Justification
Baby doll				
Ball				
Computer game				
Construction set				
Cuddly toy				
Dinosaurs				
Doctor's kit				
Dressing-up clothes				
Face paint				
Play kitchen				
Play people				
Tool set				
Toy sword				
Tractor				

Do stories begin in the home?

Contributed by Cumbria Development Education Centre (CDEC) and Morland Primary, UK. Survey adapted from *Gender Equality in Primary Schools* by Helen Griffin (2018)

Introduction

Stereotypes (single stories) can be embedded into our behaviours implicitly from a very early age through our families. Young people have an opportunity here to examine these and discuss issues of fairness, equality and their own behaviours for the future.

The survey (see below) can be used at the beginning of work on gender equality. It examines roles in the home and invites parents as well as pupils to become interested and motivated to discuss their ideas around gender roles and stereotypes. As a teacher, you will need to talk with your headteacher before using this survey and may want to adapt it to suit your local social culture or family circumstances, such as single parent families or single gender families.



Sustainable Development Goal:
5 Gender Equality

Age: 10 years +

Activity

The survey is sent home and completed anonymously. The teacher summarised the anonymous results from the survey. Pupils can produce bar graphs (maths/data work) with the results.

The teacher invited them to examine the results with some questions:

- >>> Paid work – is there a gender difference between full and part-time working? *(In our survey, more women worked part-time and were on lower rates of pay, although some were more qualified than men)*
- >>> Which jobs are mostly female? *(In our survey, shopping, cleaning bathrooms, washing, ironing, tidying up, cleaning out cupboards, changing beds, sewing repairs)*
- >>> Which jobs are mostly male? *(In our survey, DIY, car repairs and car cleaning)*
- >>> Which jobs are mostly done by both male and female? *(In our survey, emptying bins, recycling, helping with homework, childcare, cooking, gardening [but mowing the lawn was male])*
- >>> Would the survey have the same results if they asked their grandparents? *(In our survey, most pupils said that their grandparents followed more traditional gender patterns [e.g. grandfather seldom cooked])*
- >>> Did roles change during lockdown? *(In our survey, men did more cooking and both parents did more gardening and helped more with homework)*

Class Discussion

Pupils discussed their own ideas about:

Paid work In several families, women felt that their careers and rates of pay had been affected because of having a family – this is unfair and is still systemic in work places despite laws around equal rates of pay. In one family, the woman was the main wage earner.

Jobs in the home All pupils recognised the different expectations and stereotypes existing in household jobs, although there were differences between homes. They thought there was gender advertising around (e.g. washing products, cars, DIY products reinforce these). Pupils from farming families noticed more gender specific roles and expectations.

Stories for the future Pupils thought that traditional gender roles should not exist, but should be based on what each person prefers to do and what skills they have. However, they saw that girls are sometimes taught more domestic cooking and cleaning skills than boys. They also thought that some teachers treated girls and boys differently in school.



Extension suggestions

>>> There are more teaching ideas from the Gender Respect Project:

<https://genderrespect2013.wordpress.com/>

>>> Read Anthony Browne's *Piggybook* (1986: Dragonfly Books) and run a Philosophy 4 Children session. Using the text and illustrations, discuss the book's content before asking pupils to choose a word that really captures the story. Looking at these words, agree on an interesting philosophical question.

Survey: Who does which job in your home?

- >>> Please ask at home if it is OK to complete this survey. You will need collaboration from your family.
- >>> You do not need to include names – this is anonymous.
- >>> Tick the boxes or write any extra comments.

The results of the survey will be summarised by your teacher. We will use the summary to start discussions and investigate what you think about gender equality in our homes, schools, careers, sport, etc in our own country and in other parts of the world.

Paid work: Name of job and who does them (male/female):				
Unpaid work	Male	Female	Both	Comments (e.g. if both, does one do more than the other?)
Child care				
Cooking				
Laying the table for meals				
Making beds				
Shopping				
Cleaning bathrooms				
Vacuum cleaning				
Washing clothes				
Ironing				
Emptying bins				
Recycling				
Tidying up				
DIY				
Changing beds				
Cleaning out cupboards				
Cleaning windows				
Sewing repairs				
Gardening				
Helping you with homework				
Extra question: Did males/females do different jobs in the home when there was the Coronavirus Lock-down? If so describe the differences here:				

Gender Roles in Literature

Contributed by Morland School Cumbria UK
The Lion the Witch and the Wardrobe by CS Lewis

Sustainable Development Goal: 5 Gender Equality

Age: 9–11 Years

We used this book as a main text throughout the term. It was used in guided reading sessions. We particularly engaged with the era the book was based: World War 2, evacuees and the roles the children automatically assumed in the family.

We looked at how, although Lucy is the real 'hero' of the story, it is Peter who becomes king and ultimately has the most power. We discussed how their roles in and out of Narnia change and the frustration felt, not only by gender differences, but by age and position in the family.

We discussed differences in society now and considered, for example, UK law changes stating the first born would become king or queen, not the first boy.

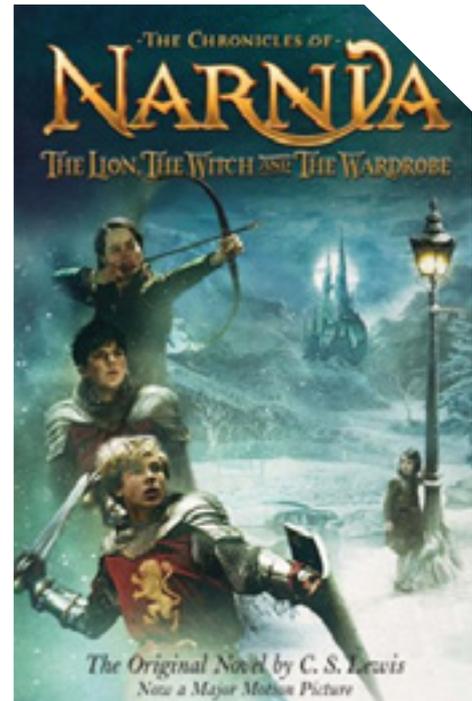
We also explored the characters of the Beavers, looking at the way the author gives Mrs Beaver the domestic role and Mr Beaver is the builder. We made real life comparisons and learned about beavers; both the male and the female take part in raising offspring, defending their territory and building and repairing their dams.

We related the story back to the children's own lives and their roles within their own families. For example, many of our families are farming families, where it is expected that the boys will work on the farm and the girls, although they will work on the farm, will do the bulk of the domestic work. We discussed pupils' thoughts on the issue of 'fairness' and conducted a Philosophy for Children (P4C) lessons looking into what 'fairness' means.

The children then used *The Lion, The Witch and The Wardrobe* as a stimulus for their own story writing. The work went well, apart from some interruptions and Coronavirus. As a result, our final stories were a little rushed. Eventually we made two new digital stories with a gender theme. See Sankofa website (<https://www.sankofa-storytelling.eu/>): 'The Fair Footballer' and 'Raven and Monty's Big Dream'.

The children were really engaged and certainly had plenty of ideas. It was difficult to steer them away from stereotyping and demonstrated what a massive influence society has on gender roles. Different family backgrounds contributed to this.

(NB There is a film version of the *Lion, the Witch and the Wardrobe* called 'Narnia' where some of the story and aspects of gender have been changed from the original book)



Developing understanding of Gender Equality using a story

Contributor: Morland Primary, UK

Sustainable Development Goals:
5 Gender Equality

Age: 9-11 years

Aim:

- >>> To create characters for our stories.
- >>> To think about gender equality.
- >>> To challenge opinions on gender.

We read *The Lion, the Witch and the Wardrobe* by CS Lewis, focusing on gender stereotypes that appear within the story.



One of our activities involved reading out various statements and asking the children if they strongly agreed, agreed, were unsure, disagreed or strongly disagreed with what they heard. The statements were all based around gender.

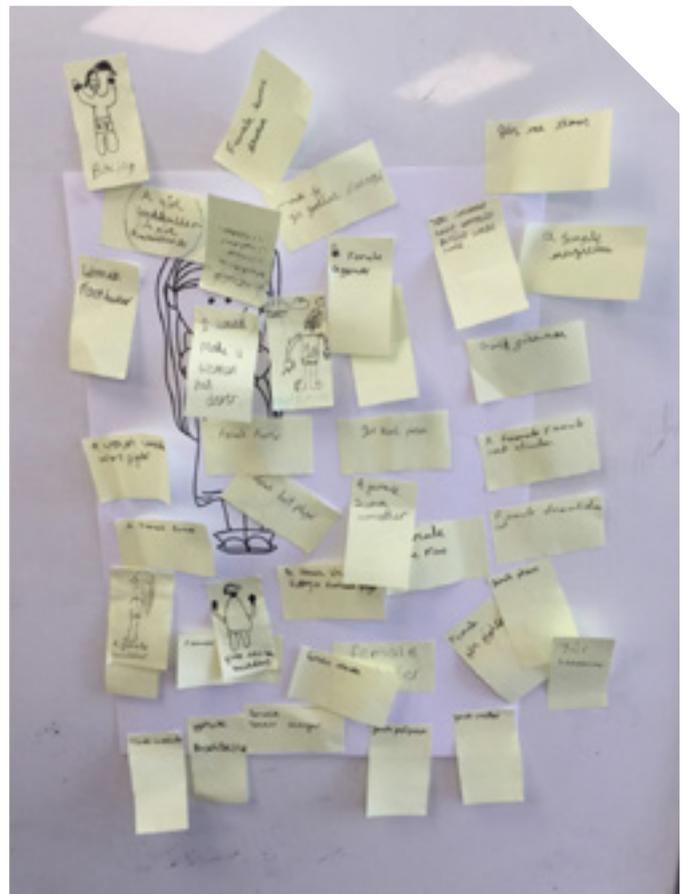
Once the children had decided their opinion on each statement, we had a class discussion on why some children had different opinions to others.

Creating characters for our stories.

Each pupil was given the opportunity to create a character. The aim was to create a character with a hobby or job that some people may not think that gender would do. For example a female footballer, farmer, engineer and builder or a male nurse, hairdresser and dancer.

Others created their male characters wearing makeup or dresses. Children came up with characters with no gender or that identified as both boys and girls. We then looked at these as a class and discussed many ideas, this then led onto the start of our story writing.

Both activities engaged the children and got them thinking about gender equality. Children created a range of characters and thought about why they might attribute a particular feature to a character based on gender. Children tended to reverse an existing role-model (eg make a footballer female). We need to think about why and how a character acquires attributes and where gender stereotypes come from.



Wadjda - the Girl with the Green Bicycle

This film, which is the first one made by a female director in Saudi Arabia, tells the story of a girl who is desperate to ride bicycles. Pupils can learn from the challenges the director had to overcome as a woman and the cultural restrictions and expectations for women in Saudi Arabia. But there are also opportunities to recognise similar challenges which still exist in 'western' cultures today.

Sustainable Development Goals: 5 Gender Equality

Age: 7-14 years

Time: Take two afternoons to watch the film, stopping the film to check understanding and discuss in pairs what the issues are around lack of equality using some of the questions below.

Resources:

- >>> Film trailer <https://www.youtube.com/watch?v=s2Q2JvhWjyE>
- >>> Full film available on Netflix, Amazon etc (93 mins)
- >>> Making the film – an interview with Haifaa Al Mansour the director describing some of the challenges and what she hopes to achieve with her work. (15 mins) <https://www.youtube.com/watch?v=q3q05VLc6u4>

Background

About the director: Born in Saudi Arabia in 1974, Haifaa Al Mansour is the first solo female filmmaker in Saudi Arabia. After studying literature at the American University in Cairo, she later completed her Masters in Directing and Film Studies at the University of Sydney.

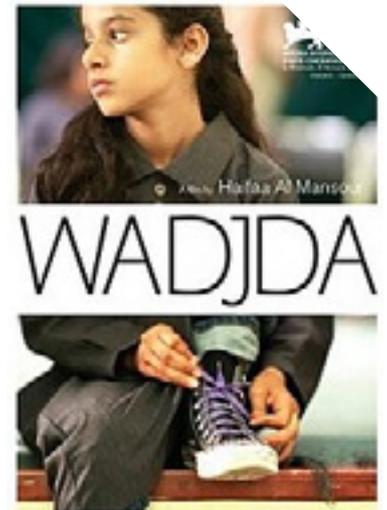
After the success of three short films, her feature debut film *Wadjda*, which she both wrote as well as directed, made its world premier at the 2012 Venice Film Festival. The film is about a girl who dreams of owning her own bike, which combines the need to take a critical look at traditional restrictive cultures.

- >>> Watch the interview with Haifaa Al Mansour. Discuss why you think the director made this film and what problems she had to overcome.

Discussion questions around the film

You may want to use your own writing frame to write about responses to *Wadjda*, and use some of the following questions:

- 1) What did you notice about Saudi Arabia as you were watching? Think about the landscape, the houses, the food, the cars, the stores, and any other aspects of the landscape. Was it as you expected? Why? Why not?
- 2) What did you notice about the fashion in Saudi Arabia? What was expected? What was surprising?
- 3) The shopkeeper who reserves the bike keeps it for "a brave little girl". In what ways is this true of *Wadjda*? What challenges does she face? (Describe specific scenes).



- 4) Wadjda put her name on her dad's family tree. Later in the movie she finds her name removed and crumpled. Who do you think removed her name and why?
- 5) Wadjda's mother has a friend who wants her to work at the hospital. The mother says, "My husband is jealous...I can't work with men". Her friend says, "You blame everything on your poor husband". Why does Wadjda's mother not work at the hospital? Is she simply blaming her husband as her friend suggests?
- 6) Who enforces the norms (fashion, behavior etc) in the lives of the girls/ women?
- 7) Is Wadjda more influenced by the men or the women? Justify your answer.
- 8) How would you describe Wadjda's relationship with her mum and dad?
- 9) Why do you think Wadjda's mum changed her mind about the bike?
- 10) Is the tone of the movie optimistic or pessimistic? Justify your answer
- 11) In what way are girls and boys treated differently?
- 12) What are the similarities and differences with your own context?



Haifaa Al Mansour (Photos from Wikipedia).

Life Stories from Around the World

Real life stories can bring the challenges of gender equality to life in different countries and can inspire students in their own lives. These examples are all taken from UN Women which is the global champion for gender equality, working to develop and uphold standards and create an environment in which every woman and girl can exercise her human rights and live up to her full potential. www.unwomen.org

Aim: Use life stories to extend students' understanding of challenges for women in different countries.

Sustainable Development Goals: 5 Gender Equality; 10 Reduced Inequalities; 4 Quality Education

Age: 9 years+

Resources:

- >>> Stories listed at the end (many more stories and more details for each story below can be found at: <https://www.unwomen.org/en/news/stories>)
- >>> Print and cut the stories up so that you have one per pair of students.
- >>> Sticky notes and pencils.

Starter activity

Sticky notes: Using learning from previous sessions, ask each student to write one **challenge** for gender equality in their own country. On another note, write one **support** for gender equality in their own country. Pin them on a board and have a short class discussion to recap learning and find any misconceptions.

Main activity

Aim: To find out about women around the world, their challenges and progress; how are these the same and different from their own country?

Give one story (from below) each to pairs of students. Use these questions to prompt their paired conversations; you could print the questions and ask them to write notes.

- >>> What challenges have they experienced? (Personal, social, economic, institutional etc)
- >>> What support have they had and what have they achieved?
- >>> What further aspirations do they have?
- >>> What might still hold them back?
- >>> What inspires you about this person?
- >>> What can you learn from them for your own life?
- >>> List as many things as possible that are important to tackle gender inequality – these will be shared with the class (personal, social, economic, institutional etc)
- >>> Ask students to introduce their person and explain their ideas to another pair.

Class discussion: gather all ideas from the last question and sort into personal, social, economic, institutional. What has been their main learning? Has anything surprised them?

Extension: Use the links to find out more about their person and to research other women's experiences from around the world.



From where I stand:

"We won the First International Women's Blind Cricket Series"

Date: Monday, May 6, 2019

Bhagwati Bhattarai-Baral is the Team Captain of Nepal's National Women's Blind Cricket Team. The team recently won the First International Women's Blind Cricket Series held in Pakistan in February 2019. Bhattarai-Baral and her teammates have overcome many challenges to prove that women with disabilities can be competitive professional athletes.



From where I stand:

"Every journalist must be aware of the power they have to help change things"

Date: Friday, May 3, 2019

Chissana Magalhães is a journalist from Cabo Verde (an African island country in the Atlantic) who reports on gender equality issues regularly. Since undergoing a training programme through UN Women, she feels that the media has the responsibility to report on gender and human rights issues, and that stories can change lives.



From where I stand:

"Technologies are the best and most effective tools for making change"

Date: Tuesday, April 23, 2019

Nino Nanitashvili was just 18 when she became the only girl in Georgia involved in a Google developer group. She went on to found Women Techmakers, which encourages women to explore new roles in IT.



From where I stand: "My dream is to own my own garage"

Date: Monday, October 14, 2019

Christine Wambulwa, 40, is the only woman mechanic in Kakuma Town, Turkana County, Kenya. As the sole breadwinner of her family, she works to send her children to school, so they can have the education she couldn't afford for herself.



From where I stand:

“Being LGBT means fighting against prejudice and violence every day”

Date: Thursday, November 15, 2018

Helen Tavares knew she was different, but it took her a long time to accept her own sexual and gender identity because of societal pressure and expectations. Although homosexuality is legal in Cape Verde, LGBT people suffer discrimination and violence. Same sex marriages are not recognised and there is rampant discrimination against LGBT people in employment and housing.



From where I stand:

“It’s men who can convince other men about women’s rights”

Date: Wednesday, December 5, 2018

On 5 December we mark International Volunteers Day by celebrating the important contributions of UN Volunteers, such as Albert Mirindi, who is working to build resilient communities in Mali by ensuring that women are drivers of peace and decision-makers.



From where I stand:

“I’m the first woman in my family to own property”

Date: Wednesday, January 30, 2019

Awaho Talla is the first woman in her family to own land. Next, she plans on building a house that she can rent to supplement her income. In her tribe, socio-economic status is often determined by the number of cattle they own and women rarely own property or have decision-making powers in the family. But times are changing. (Cameroon)



From where I stand:

“A woman can and should be able to work”

Date: Wednesday, August 14, 2019

Deep within the rural community of Karak lies the town of Taibeh, where 39-year-old Mona Ahmed Alqkla, found a safe place for her family seven years ago after fleeing the conflict in Dara’a, Syria. She had never had the opportunity to work, until now. She recently joined the incentive-based volunteer programme as a tailor in the Oasis Centre in Taibeh, which was launched by the Ministry of Social Development in partnership with UN Women in March 2019.

Using stories for developing critical thinking

The Story of Truth and Lies

This story and activities help students discuss ideas around truth and to encourage critical thinking skills when hearing stories in the news, documentaries, on social media etc.

Themes: Critical thinking, searching for truth, ethical thinking

Age: for teachers and adapted to use with students 10 years+

Sustainable Development Goal: 4 Quality Education

Resources: Story of Truth and Lies and the Well (printed below) or at: <http://vitaznyzivot.sk/ked-pravda-dostala-pastou-do-tvare/>

Activity:

Play video or tell the medieval short story of Truth and Lies. This story has served as an inspiration for many writers and painters. (*Picture: Truth comes out of the well – Jean-Léon Gerôme*)

Legend has it that one fine day Truth and Lies met.

“Hello,” Lies said.

“Good day”. Truth answered.

“It is a beautiful day.” Lies smiled.

The Truth looked around to see if that was the case.

And Lies was right.

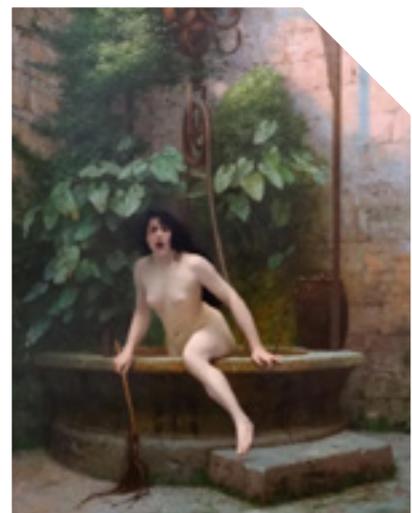
“Beautiful day,” Truth replied.

Soon they came to a well. Lies ran to the water and said, “The water is even more beautiful. Let’s swim! ”

Truth touched the water with her fingers and the water was really beautiful, so Truth trusted Lies.

Truth and Lies took off their clothes and swam peacefully.

Later, Lies climbed out of the well, **put on the clothes of the truth**,



and left. The furious Truth jumped out of the well and ran everywhere to find Lies and to get her clothes back.

The World, seeing Truth naked, turned its gaze away, with contempt and rage.
Poor Truth returned to the well and disappeared forever, hiding inside in shame.

Since then, Lies travels around the world, dressed as Truth, satisfying the needs of society, because the World, in any case, has no wish at all to meet the naked Truth.

Legend has it that even today, people prefer a masked lie to the bare truth.
Jean-Léon Gerôme

Each of us sometimes goes through the dilemma of whether to undress our own lies and start living a real naked life in truth. The truth is risky. Truth hurts. Sometimes they torment. Especially when you don't want to hear it. But the truth also *liberates*.

But why not choose a lie? After all, the lie has an incredibly magnificent coat. And coats are still in fashion now.

Discussion – this story could be used as a stimulus for a P4C session. Some possible questions :
We normally think that getting something wrong and doing something wrong are two different things. But can it actually be morally wrong to believe something on insufficient evidence? Eg gossip you hear about someone else; a story you pass on as a fact on social media, when you do not know if it is true? Or are there times when the only right thing to do is jump to conclusions?
And what is it about the most effective lies that make them such fabulous imitators of truth?

Other activity ideas for students investigating how to recognise lies and types of lies (These ideas are from Jason Buckley <https://www.thephilosophyman.com/>)

We started with a 'Lie Auction.' From the modest beginning of "my middle name is Bob" which could easily be true, participants gradually upped the bidding through mild untruths to whoppers to physical impossibilities to self-contradictions such as "I am not speaking". On the way you will encounter lots of different types of lies which will help with the next activity.

Then we moved on to constructing The Tree of Lies, a great branching taxonomy of different types of lie and examples of them. This is a great way of exercising the philosophical muscle of moving from the particular to the general and back again. Feeling-Saving Lies, Self-Preservation Lies and Obviously-Humorous Lies made it into the White Lies category sometimes, while Greedy Lies, Wasn't Me Lies and Fingerpointing Lies were some of the negative categories.

Questions that might emerge or be offered include:

- >>> Are some lies OK depending on who tells them?
- >>> Is a happy lie better than an unhappy truth?
- >>> Is there something wrong with a lie even if nobody is harmed by it?

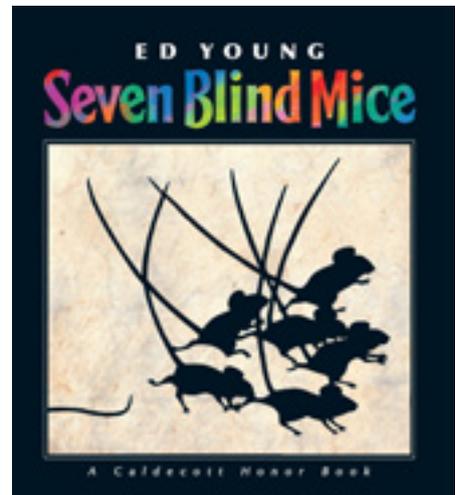
The Seven Blind Mice

Contributed by ZŠ Seňa, Slovakia

Objective: To create the overall picture. Critical thinking – it is important to know the whole picture and approach the problem from different perspectives. Different stories and information can only give a partial picture, but it is important to try to create an overall picture by bringing them all together.

Resources

- >>> Bag with a 'special object' inside – something complex and unexpected is best eg a kitchen whisk, an ornament, a hairbrush etc. You can have several bags to involve more students.
- >>> The story: <https://www.youtube.com/watch?v=Yze3AMJ2DSc> THIS IS SLOVAK VERSION AUDIO
- >>> or <https://www.youtube.com/watch?v=yl-2b9pR2MA> The Seven Blind Mice by Ed Young. (In the first telling use sound but no pictures)
- >>> A4 Paper divided into 6 parts and pencil for each student.



Starter activity:

Select 3–4 students from the class and ask them to reach into the bag in turn and touch the object, but not pull it out. Ask them to describe **what they feel with their fingers** eg something hard like plastic or something spiky or something smooth. Even if they have an idea what the whole object is, they should not say at this time. Do not have any discussion with them.

Main Activity:

Explain to the students that they are about to hear a story about 7 blind mice, who, like the students, came across something special and their task will be to figure out what it is.

To help them think, explain that the teacher will stop the recording after each day in the story and the students will draw on paper what each mouse discovered.

On the last day, ask the students to think about what this mouse did differently.

Small group Discussion:

Learning **about** the story

- >>> Work in groups of 3 and share their drawings –
- >>> What do they think the mice discovered?
- >>> Why did they have problems in identifying the object?
- >>> Has this happened to you when you have been learning something – you find out about one part but you realise you do not understand the whole thing?
- >>> (If using youtube clip – you could play the story again at this stage with the pictures to see if the students were right!)

Class Reflection:

Learning **from** the Story

- >>> What are the lessons for the mice from the story?
- >>> (What each mouse found was true in their own experience, but they had to listen to each others' expe-

rience to understand the whole.)

- >>> What are the lessons for us in life from this story?
- >>> Does everyone see and understand things in the same way?
- >>> What is the danger of a 'single story'?
- >>> When we hear a story eg in the news or on social media, how could we find out different perspectives of the story?

What do you see? What do I see?

Aim of activity: exploring viewpoints in your head and outside. Developing understanding of different viewpoints is vital for critical thinking skills.

Age: any age

Time: 1 hour

Resources

- >>> Small hand mirror, fingers to make a photo frame shape
- >>> (camera/phone, magnifying glass if you have one)
- >>> Sharp senses and curiosity to explore!
- >>> Story of the Two Villages (in 3 parts):
 - > Part 1 (<https://www.youtube.com/watch?v=F-TFbZzd0QA>)
 - > Part 2 (<https://www.youtube.com/watch?v=OBWfRrIIQJc>)
 - > Part 3 (<https://www.youtube.com/watch?v=ECO0W160Hzg>)



Introduction

Listen to the Story of the Two Villages – we hear how the people on each side of the valley argued about what the others could see. Each village was sure they were right – they would only accept their own point of view. Use the questions after each film to think more deeply about what we can learn from the story.

In these activities, we explore in our heads and around our garden/school grounds to look at familiar ideas and objects in new ways. This is good practice for finding out how other people understand and experience the world and what is important to them. It might well not be the same as you!

Activity

1. First look at these pictures – what can you see in each one?
Ask pupils what they can see. Is it the same? Can you see the same picture in a different way?
Which image is easier to see?



2. Now go into the garden or out for a walk. Find a familiar plant or tree and explore it in a new way. Try these for a tree – upside down through your legs; lying on the ground; close up with a magnifier like an ant; bird view, up in the branches (if safe to climb); eyes closed – touch only; eyes closed – listening only; dog view (smell!); caterpillar view of leaf. How many new ways can you find? You could take photos of 'new views' and challenge your friends to find the spot!

Extension

Now try asking a family member or a friend about an idea. What is their opinion/ view point?
Eg. What did you enjoy most about being at home during lockdown?
What changes might create a better 'new normal' for us and the planet after Covid 19?

Here are some questions to use for some good listening practice!

- >>> What do you think about...? Can you explain why you think that?
- >>> When you think about ... how do you feel?
- >>> Did you think the same way about ...when you were a child/ younger?

Other Practical activities for seeing things differently – perspective taking

Set up the hall (or outside) with a piece of equipment or a 'display of various objects' and sit everyone in different spaces spaced around the display. Ask pupils to describe, or draw what they can see from their perspective. Compare and contrast drawings.

An innovative new use of digital technology is Acute art by Icelandic artist Olafur Eliasson. He has developed a new app for 'augmented reality' which lets you get up really close and 'walk around' 3D objects via your phone.

<http://app.acuteart.com/get-the-app/>

You can watch a film to explain the thinking behind the project called 'nowness'.

<https://www.nowness.com/series/private-view/olafur-eliasson-acute-art-wunderkammer>

Something Else!

Contributed by CDEC from a Cumbrian Primary school

The story here is used to show how dialogue and critical thinking skills can be developed using story and the Philosophy 4 Children (P4C) method as outlined in the **Sankofa Learning Guide**. Understanding of global concepts that might otherwise be difficult for children can be successfully approached in this way.

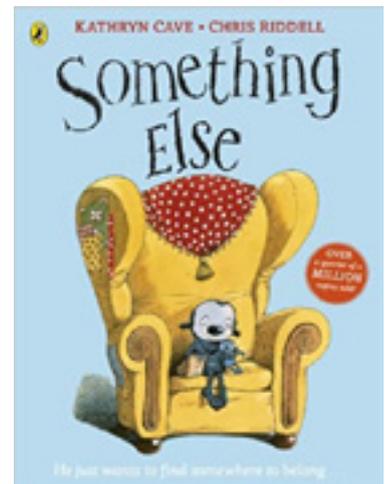
Something Else! is a simple story about a small creature who does his best to join in with the others. But he's different. No matter how he tries, he just doesn't belong. Then Something turns up and wants to be friends. But Something Else isn't sure he's like him at all...

Sustainable Development Goals: 10 – Reduced Inequalities

Age: 6–11 years **Time:** 45 mins – 1 hour

Resources:

- >>> Sankofa Learning Guide – www.sankofa-storytelling.eu Section on P4C
- >>> Something Else by Kathryn Cave or use read aloud version. <https://www.youtube.com/watch?v=cUncfpTF4pg>
- >>> Paper and pencils



>>> Pupils to be sitting in a circle.

Community building activity example (5 mins)

Pupils stood in a circle and watched each other carefully. Teacher clapped her hands to start and one by one the children sat down. Pupils were not allowed to communicate and only one person could sit down at a time. Any pupil could start and pupils sat in any order. If more than one sat at the same time, everyone had to stand and all had to start again! This was a collaborative exercise to build concentration, observation and turn taking and was fun!

Stimulus (5 mins)

The story was read to the class (or watch the read aloud version).

Thinking time (5 mins)

Individual reflection – is there anything puzzling about the story they don't understand? What 'big ideas' is this story about? In this session the teacher wrote their single word suggestions on the board – belonging, loneliness, friendship, difference, fitting-in.

Question making

Pupils worked in groups of 3 or 4 and were given a few strips of paper and pencil. Their aim was to come up with a philosophical (thinking) question to discuss. They were prompted to think about some of their 'big ideas' to help. The teacher had previously used the Question Quadrant to help them come up with better Thinking questions 'beyond the story'. Some examples of using the Question Quadrant in P4C and other subjects: <https://www.northlakes.cumbria.sch.uk/examples-of-question-quadrant-activity/>

Question airing and voting

Each group read their best thinking question to the other groups and laid it in the middle of the circle. Some examples were: *Why is it important to fit in? Why did Something Else not like Something at first? Why will the others not play with Something Else? Why do we judge people by how they look? Do you make fun of people just because they are different?*

Voting – (one possibility, there are many others) Pupils then turned to face out of the circle and put their hands behind them. The teacher read the questions and pupils put their thumb up individually for the one question they felt would create the best dialogue for the enquiry. Teacher kept note of the tally and at the end showed the class the question with the most votes.

First thoughts and dialogue

The class sat back in a circle. To begin the dialogue, the question was read out by the group who created it and explained their thinking behind their question – *Why do we judge people by how they look?* The discussion then followed with the teacher using some of the questions to aid facilitation (see the Learning Guide.) The pupils tried hard to listen to each other and build on other people's ideas, rather than just putting their own first thoughts in – this was an objective for the class from the previous P4C session. They also practiced using the phrases 'I agree because..' or 'I disagree because...' giving reasons for their ideas. Most pupils were involved and motivated. The discussion ranged over many ideas –

- >>> that looks should not matter,
- >>> our reactions to people who are homeless on the street, how do we judge them?
- >>> Children's own experiences of 'fitting in' in a new school
- >>> Are we frightened by how some people look if we do not know them?
- >>> Once you get to know someone you do not think about how they look
- >>> What makes us judge other people?

Final thoughts

The pupils were given a few minutes to think of their final thoughts and draw them on paper.

Some examples:

It would be boring if everyone looked the same. I think it is comfortable to feel that you belong in a group. I'm still confused about why we judge people by their looks.

Review, reflect, respond

There was only a short time for a review of the dialogue. The teacher asked them to give 2 stars – what went well in the session, and a wish – something they could improve on. They shared these with a partner.

Stars – we did not talk over each other and sometimes built on another's ideas.

We sometimes used I agree because ..and I disagree because...

I enjoyed the discussion, I think it was a tricky question to find any answers to.

Wishes – some people were very quiet and did not say much, we need to give everyone a chance. I don't think we always kept to the point of the question – **why** we judge people by their looks.



Creating new stories

Story Dice

Used at a Storytelling festival and in classrooms in Slovakia. Children also prepared their dice at home during lockdown to use with the family.

Global Themes: Zero waste, Upcycling

Age: 6–18 years and adults!

Resources:

- >>> Adults or children can make their own story dice using blank wooden or foam cubes and cutting pictures from magazines for each side.
- >>> You can also buy and see Story Dice in use here – there are sets for different themes.

<https://www.storycubes.com/en/>



What to do:

1. Divide children into groups by 3 – 4 members
2. Give to each group a set of 5 – 6 dice.
3. One student in the group rolls the dice and they all look at the top pictures.
4. Now they must make a story out of it, with a beginning, a middle and an end and present it in front of other groups.

Ask children if they think of other ways they can use the dice to make up stories.
Can they add a Global Goal theme to the story?

Other tips: – with older students, roll 9 dice and use 3 for the beginning, 3 for the development and 3 for the end.

Reflection from a Slovak teacher. 'It was great to see flexibility and spontaneous approach to telling new stories. Pupils each prepared their own dice at home, using old wooden dice, on which they pasted pictures. They brought them to school and in this way everyone contributed to the game personally. This is a good Zero Waste approach, and upcycling.

'This way of creating stories is fun and popular for children.

During this activity, the children unleashed their imaginative ideas. It was also clear from their stories what style of form they prefer! (horror, romance, stories with animals etc.)'

Backpack stories

Suggested by SOSNA for families at home during Covid-19. These can also be made by groups of children for others to use in the class or Storybags linked to books can be made for young children to use and retell stories they have heard.

How to do it:

1. Prepare a bag for stories, a bag, a decorated box, anything nice (children can prepare it). The number of story backpacks depends on the number of players divided by 2 or divided by 3 (if there are many of you in the family :-))
2. Put about 5 – 7 little things in each story bag that you will find at home and that fit into it.
3. One bag is for two – more players.
4. Make up a story based on the items from your backpack.
Choose the main character first, don't forget that the story has a beginning / introduction, a plot and an ending (happy end?).
5. Before you start the story, think about what values your story might have.
6. Tell / play, show your fictional story to your teammates, classmates in an online class It can also be a game of parents against children, or a mixed parent-child couple Or a fairy tale / story for good night.



Reflection from a Slovak teacher – The teacher should encourage timid children and give them space to talk. If children say only simple sentences, encourage them to repeat the story once more with more developed sentences.

When children are working in groups, it is good to go from group to group and help if they are stuck with their story.

A new story about Climate change

Experience from Elementary school Schulzovy sady, Czech Republic.

During lockdown, a group of 9 year old pupils worked online as a group with their teacher and individually at home to create a comic strip story.

Global Theme: Biodiversity and climate change.

Sustainable Development Goals: 15 Life on Land, 13 Climate Action.

‘First, the children designed the main character of the story together – the sporty girl Kitty. The students described where she lives, what she likes to do, what she cares about, what she looks like.

Using the free writing method, they figured out how Kitty responded to the lack of water in her forest. From the children’s design, we chose common themes for the story (magic, sea, friend, Kitty saves, travel). Gradually, we came up with the outline of the story together and wrote it down together. The teacher transcribed the story on the computer.

The children then agreed to divide the story into several comic book pictures. Two pupils drew comic book characters, other places.

They compiled the story and completed it with comic bubbles.

The children reacted very well to the introductory evocative part. They actively

This Comic story from Příběhy pataku z Ceperky



invented the main character and the environment in which she lives. During the online meeting, we focused on free writing, which served us to search for topics in the story together. We did not have the opportunity to write creatively in the woods, which would be more motivating for children. When writing the story, we used the experiences of the children from our joint walks to the school forest. The story should lead children to think about the importance of greenery in cities as an important air conditioning element.

The pupils processed the story into a comic book form. They drew everything and completed it with comic bubbles.'

A New Story about Gender Equality

This is the experience from Morland Primary School UK

Sustainable Development Goal: 5 Gender Equality

Age: 10–11 years

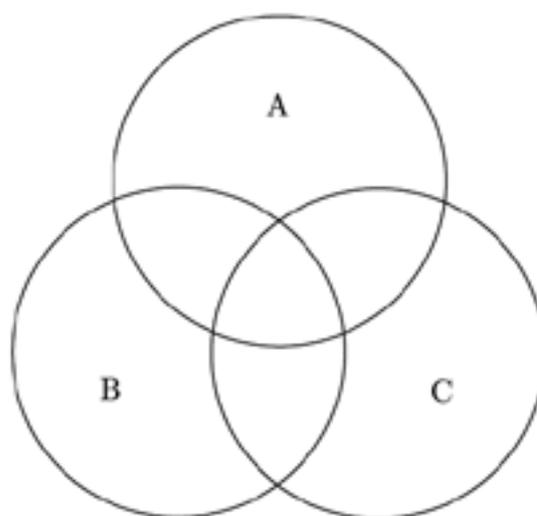
Time: 3 – 4 hours

This workshop was the culmination of work done through the year on Gender Equality. The students were already aware of examples of gender inequality round the world; they had spent less time looking at the situation in the UK. They were back in school after several months of lock-down from Covid-19.



Ideally, for students to work collaboratively on a 'new story for the future' that they are committed to they need:

- >>> A – Knowledge and understanding of the issue and how it presently impacts people and planet
- >>> B – Social responsibility – recognition and passion that the issue is important and that there is unfairness, injustice, damage to the planet etc and that they have a responsibility to help.
- >>> C – Agency – understanding and confidence that they can act to make a difference; have a vision for a preferable future.
- >>> Intersection of diagram = ACTIVE GLOBAL CITIZENSHIP



At Morland School, students had some knowledge of Gender Equality which was increased with work done previously at home and during the workshop; they had a strong sense of social responsibility, having worked on other environmental projects in school and with their community.

This was an opportunity for **agency** – Their brief was to create a story that would inspire other pupils in their school to identify and challenge gender barriers that were perhaps embedded at home, school and socially with friends, so aspiring to and being part of a fairer future .

Creative Warm-up activities

During the day we did short creative warm – up games regularly eg What’s in the bag; I went to market. We listened to a story and retold the story in a variety of ways, focussing on characters, plot, feelings and action and used beads to map out the structure of the story (See Taking a Story Apart in this Toolkit and Learning Guide). All of this work encouraged creativity, verbal fluency, patterning of language, building tension that they would use in their new stories.

Barriers and Opportunities for gender equality – During the day we gathered ideas from the Who does which job? Home survey, UK statistics on education, pay ,labour and leadership and Photo activity looking at stereotypes. We recorded barriers on a brick wall and opportunities on a ladder.

Final stimulus – we showed the trailer of the film Billy Elliot. A boy from a mining town in north of England who wants to be a ballet dancer – https://www.youtube.com/watch?v=eNsboAvYN_o

- >>> What barriers did he have to overcome? (personal, social, economic)
- >>> What opportunities did he have? Who helped him?

Creating the new story (Group of 6 students)

- >>> **Medium** – Students had already chosen iMovie as they had experience in using this.
- >>> **Prompts** – remembering who this story was for, using the brick wall/barriers and ladder/opportunities as prompts.
- >>> **Brainstorm ideas** for main story thread – teacher acting as scribe and facilitator of some excited and chaotic discussions! Students need to listen to each other and build on each others’ ideas. (Girl becoming a footballer was chosen – football is familiar to younger children in the school)
- >>> **Main plot mapped out** – we used the flow diagram below as a framework starting at the **top and working down**. Alternatively Story Mountain could be used.

1. Message of film and problem solved
2. Plot – how will it be solved?
3. Characters
4. Intro to problem
5. Opening – setting



tomboy
Alex - girl
Amazing footballer
Not too popular
Shy
10 years old



Creating **Characters**, – brain storm single words. Decide on roles. Using Storyboard to map out **action** in each scene Writing **scripts** for each character.

Practice a scene – film; practice – film repeated until satisfied with a scene. There was a tight deadline which kept the pupils focussed – the teacher acted as a facilitator and time keeper.

Another group used a drawing app on ipads and filmed their story of Raven and Monty using the illustrations. See both finished films –

<https://www.sankofa-storytelling.eu/>

The Autobiography of Anything!

Everything has a story! Everything comes, in its elemental origin, from the Earth.

Global Theme: Sustainability, recycling.

Sustainable Development Goals: 12 Sustainable consumption and production

Resources:

Collect an assortment of “things:”

- >>> Piece of Paper
- >>> Leather Shoe
- >>> Training shoe
- >>> Plastic toy
- >>> Rubber Band
- >>> Paper Clip
- >>> Woolen Socks

What to do:

Imagine the life story of each of those “things.” Describe their history backwards through the personal use, purchase, manufacture, to original natural resources from which it or its components were made. **Personify the object and tell its story like an autobiography.**



For example:

1. Tell the tale of a newspaper from the tree in the forest.
2. Tell the tale of a plastic toy's life, from the prehistoric plants that created the oil used in making plastic.

Then imagine the story forwards. Describe what will happen after it has been used and finished with. Will it end up as waste forever in landfill / sea or be recycled into something else or decay to form elements that can be used again (part of a sustainable cycle)?

How much impact has it had on the environment during production, use and disposal? Can all of it be recycled or only part of it?

Technology for creating digital stories

Whatever media is used, students should have worked through stages of creating a story e.g. identifying the focus of the story, setting, plot, character development, storyboarding and script **before** starting to film – otherwise much time is lost! See page 32 in the Learning Guide and a classroom example 'Creating a New Story' in this section.

Using iMovie

iMovie is a free video editing app that can be used on an iPhone, iPad, or Mac computer. It allows students to compile images and video with audio and transitions to create a simple movie. iMovie

includes a collection of theme music and sound effects that can also be included in movie projects.

iMovie allows students the option of creating a movie or trailer project. Movies offer less structure and more flexibility for adding video, audio, and images. Trailers offer a more structured approach to movie making. They are preformatted like a movie trailer you would see for an upcoming feature film. Students simply need to edit text and insert video or images.



Stop Motion Animation

Stop motion animation is great fun, both to watch and to create. However, it is very time consuming and needs a simple storyline and a small number of characters. This is an interesting way for your pupils to start using tech, use their imaginations and boost their own creativity. There are various free apps that make the editing easier such as:

- >>> Stop Motion Studio – useful range of features and good for beginners.
- >>> Lego Movie Maker – a kid-friendly app, that allows you to make your stop motion movie from start to finish within the app.
- >>> iMotion – powerful time-lapse and stop-motion app for iOS; best for older students.

Using Zoom to create stories

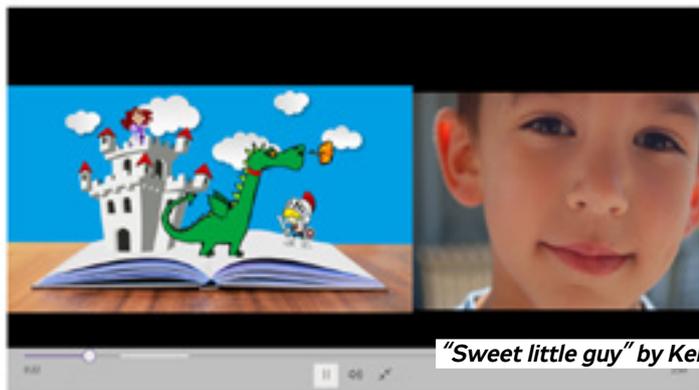
The pandemic invited us to rethink ways of teaching and learning, and made us search for inventive ways to tell and share stories, and use new and old tools to make stories digital.

Choose the story!

- >>> Is it original?
- >>> Is it a story we already love? Having the whole class agree on a story can be quite a task. Pick five books and ask the class to vote! One vote per learner!

Roles

- >>> Director, who will call action (student role)?
- >>> Is one of your students able to operate Zoom or assist you?
- >>> Assign students to read a specific part of the story
- >>> Assign students to represent a specific part of the story. This can be: a picture of them, of their toys, clay sculptures, a digital drawing or an actual drawing (scanned or picture)
- >>> Depending on the size of the group, students could have dual roles



Before recording

- >>> Create a slideshow with the students artwork using Powerpoint or Google Slides
- >>> Once your presentation is ready, open it on the first slide and click PRESENT
- >>> Open Zoom and set to: Shared screen with large active speaker thumbnail (if you can't have the children on screen, set to: shared screen without active speaker or gallery view)
- >>> Click NEW MEETING and SHARE SCREEN. Choose your screen and SHARE. While projecting on your class' screen, click through the slides and have a couple of practice rounds.

Record

- >>> Set your presentation to the first slide and click PRESENT
- >>> Press ALT+TAB and go to Zoom. Choose SHARE SCREEN and SHARE the full screen presentation
- >>> With the camera pointing at the children participating,, click RECORD and have a go!
- >>> Depending on your settings, you will find the MP4 file on the designated location.
- >>> Click on the links to find out how easy it is to edit MP4s in Windows or Apple.

Share

- >>> With other classes
- >>> Other schools (if you are part of a linking project)
- >>> With the children's parents and carers
- >>> With us! Through our website www.sankofa-storytelling.eu/

"We are all storytellers. We all live in a network of stories.

There isn't a stronger connection between people than storytelling."

Jimmy Neil Smith, Director of the International Storytelling Center

Case studies

A Storytelling Festival – Slovakia

The full day Summer Reconciliation Festival took place in the Ekocentrum SOSNA complex in Slovakia in August 2020. Families with children, youth and the general public with an interest in global and environmental issues all took part. SOSNA has been organizing this festival for 9 years and its goal is to draw attention to ecological and social issues through artistic and cultural activities. With our festival we want to increase the interest in the environment, nature, climate and societal problems of our region and the whole society. Our approach consists in combining artistic activities (theater, music, dance, etc.) with educational activities (lectures, discussions, etc.) as well as practice-oriented activities (craft and art courses and workshops). This year was specifically focused on the topics of storytelling and their various forms (theater, dance, spoken word, work with natural material, etc.)

SDG themes appear regularly at our festival and this year our programs focused on: Quality education, Responsible consumption and production, Gender equality, and especially Climate protection. Fortunately, the situation in August with Covid-19 in Slovakia was much better than in the surrounding countries and we were able to welcome participants from home and abroad. Most of the program took place in the open air in the Natural Garden, where people were at a safe distance from each other. Several teachers took part in the festival – some of them were also directly involved in the SANKOFA project. We informed the festival participants about the SANKOFA project, its goals and outputs.

The festival was organized by a project partner in SANKOFA – the civic asso-



ciation SOSNA. The program featured artists, educators and other people who deal with various forms of storytelling. Among the performers were, for example: Samo Marec – the most famous Slovak blogger and translator of literature; Ariadna Vendelová – one of the best dancers in Slovakia; Oto Hudec – award-winning visual artist focused on climatic themes; Samuel Szabó – one of the best slam poetry artists; singer Erik Sikora and many more. There was a successful theatre workshop with actors with Down syndrome – “Hopi Hope”, performer Jana Humeňanská led a creative workshop for children “How to understand a story” and women also came to talk in the Hobbit House with Natália Miramá.



There was also a sales stand with books focused on quality literature and stands with art objects made of waste and natural materials.

The individual parts of the program used different approaches:

- >>> Concerts, Slam poetry, dance and theatre were based on the “classical” approach of spectators and listeners, but also on the involvement of spectators in the process
- >>> The lectures were interactive, involving participants in debates and finding answers to important questions together
- >>> Creative workshops for adults and playful activities for children were based on the active and practical mastery of some skills, including skills in storytelling.

The goals of the festival were fully achieved and we thus contributed to the revival of interest in stories and global learning themes. Visitors to the festival had the opportunity to get to know a wide range of different forms of storytelling. The lecture “The best story you haven’t heard” about forgotten heroes of the past aroused the greatest interest. Jakub Andor was excited about his volunteer work in South America and made young people in particular laugh. Overall, almost 30 people spoke, and the programme was successful and positive with plenty of feedback for a great program.

Top tips for a successful storytelling festival:

- >>> Prepare volunteers to help run the programme at least two months in advance. Check you have enough to conduct the whole event.
- >>> It is very effective if the presentation of more serious topics (eg lectures) alternates with artistic and “lighter” programs (concert, slam poetry, etc.)
- >>> People love to be involved in activities and creative workshops!
- >>> For families with children: prepare the program so that a children’s session runs alongside an adult /parent session, so that parents can enjoy some freedom.

Sankofa at Tower Hamlets Child Care Scheme, London

The Tower Hamlets Holiday Childcare Scheme provides childcare for children aged 3 to 13 years old and runs during the school holidays. They provide good quality, safe, inclusive childcare service encouraging all children to engage and participate in play-based activities indoors and outdoors. Global Learning Centre, London established a partnership with the scheme in 2019 and the Scheme welcomed the opportunity to add the storytelling workshops based on identity, migration and wellbeing to their programme in the Summer holidays and in October half term.

August 2020

During the August scheme, the group was formed by 179 children, representing 40 Tower Hamlets schools. A number of places were provided for children with children with special educational needs and disabilities (SEND).



https://www.towerhamlets.gov.uk/News_events/2020/October_20/

On Wednesday 5 August, we joined children and adults across the UK to celebrate Playday 2020. This year Playday was themed around ‘every day freedoms and every day adventures’.

The focus was on the unique characteristics of play that we know help children make sense of the world around them and can alleviate their stress and anxiety, particularly during challenging and uncertain times.

- >>> Playing is fun and is central to children’s happiness
- >>> Playing helps children’s physical, mental and emotional health and well-being
- >>> Playing boosts children’s resilience, enabling them to cope with stress, anxiety and challenges
- >>> Playing supports children to develop confidence, creativity and problem-solving skills
- >>> Playing contributes to children’s learning and development.

To link Playday and our Sankofa Storytelling Project, Global Learning Centre London was able to offer the children fun and interactive storytelling workshops based on identity and migration, while playing together.

The sessions were developed using the project’s videos and resources created by Sankofa partners, combining traditional storytelling techniques with digital technologies to explore local and global themes, with a focus on storytelling skills and community skills.

We developed a session for Early Years – ‘Sun and Rain’ and a session for the main group, consisting of children 7 – 12 years old – ‘A Tale of Two Villages’. **These sessions with resources and outcomes are available for teachers in the Activities section of this Sankofa Toolkit.**

As part of the safeguarding guidelines of the Council, telephones and cameras are not allowed in the space, so no photos sorry!

October 2020

We also ran a session in the Autumn, delivering workshops aligned with SDG 3, Good Health and Wellbeing. The format explores what makes children happy and introduces the global theme of rights and responsibilities through exploring human needs, building the foundations for understanding children's rights at a later stage

During the Autumn Term, the scheme supported 166 children from 97 families and included students from 51 schools.

For these sessions, we used "Amran's Film", a video developed by Ragdoll Foundation, an organisation dedicated to developing the power of imaginative responses in children through the arts. The video is a tool that can be used in different countries, as it has no dialogue. With the video as a base, we developed two workshops called "What Makes Me Happy" – one for Early Years and one for 7 – 12 years old.

These sessions with resources and outcomes are available for teachers in the Activities section of this Sankofa Toolkit.

Feedback from Parents/Carers was very positive for both summer and autumn schemes – 89% are returning families and 100% of parents rated staff and activities good or very good.

In 2020, the Tower Hamlets Holiday Childcare Scheme received a Sanctuary Award, making it the first holiday club in the United Kingdom to be recognised in this way. The award, from Sanctuary City UK, recognises networks, groups and organisations which foster a welcoming and inclusive culture for people who are fleeing violence or persecution.

The scheme recognises that the workshops from Global Learning London on identity, migration, refugees, and asylum seekers contributed to the award.

John Biggs, Mayor of Tower Hamlets, said: "I'm delighted that our holiday childcare scheme has received a Sanctuary Award. The East End has a long and proud tradition of welcoming people from all over the world, especially those who have escaped war and persecution. By introducing children to the contribution that people seeking sanctuary make to our community, we can foster a welcoming and inclusive culture from an early age."

SANKOFA

– Pupil Audit

Activities

This document describes three classroom activities that are designed to be carried out at the beginning of the SANKOFA project with each class that will be taking part in the project. This is part of the project evaluation, and is a method for collecting “baseline” evidence of pupils’ competence in the six learning areas that the project will focus on.

The intended outcomes for students of the SANKOFA project are:

1. develop critical thinking
2. feel a greater sense of confidence and self-efficacy in being able to take action that has a positive effect on people and planet
3. improved intercultural competences for sustainable development
4. improved children’s literacy and oracy skills
5. improved digital competencies
6. improved English language skills (Czech and Slovakia)



Outcomes 1, 2 and 3 are 'global competences', and these participatory activities will help you to explore attitudes, and what pupils know or think they know about the project themes. This document provides instructions and all the resources you need to run three classroom activities, and record your observations, with students when the project starts. You will be asked to run the same activities again at the end, and record your observations, in order to assess your pupils' learning, and how their attitudes may have changed as a result of taking part in the SANKOFA project.

Outcomes 4, 5 and 6:

As a SANKOFA Lead Teacher, you will be asked at the end of the project to give us your assessment of the extent to which children have improved their literacy skills, digital competences, and English language skills (for pupils in Czech Republic and Slovakia only), and most importantly, how much the project has contributed to these changes. You will be asked to choose three children, one who you think has made the MOST improvement in each of these three areas, one who has made the LEAST improvement in these three areas, and one who is in the middle of the class in terms of their attainment, and then to provide brief observations on their learning journeys, in particular what you have observed about how all of the activities in the project have helped to stimulate children's learning. You are invited to keep regular reflective notes about children's learning journeys, including your own observations and perhaps examples of their work that stands out to you. This process of reflection will help you, as a teacher, to build your own understanding of the methods as you progress through the project, and how these methods are best supporting your pupils' learning journeys.

Acknowledgments

Activities 1 and 2 are adapted from CDEC's 'Global Literacy Pupil Audit' (www.cdec.org.uk/)

Activity 3 is adapted from RISC's 'How Do We Know It's Working' toolkit (toolkit.risc.org.uk/)



AUDIT ACTIVITY 1

Exploring children's self-efficacy / confidence in taking action that has a positive impact on people and planet

What do I want to find out?

- >>> Whether students feel confident that they are able to take action that has a positive impact on people and planet
- >>> What pupils think and know about actions they can take to make the world a more just and sustainable place

What do I need?

- >>> Rope, about 5m long
- >>> A4 sheets, 'Agree' and 'Disagree'
- >>> Use an assistant to take photos of where children stand and to take notes of the discussion.



What do I do?

Timing: 30 minutes

- >>> Lay out the rope out in a straight line, with the 'Agree' and 'Disagree' cards at each end.
- >>> Explain to the students how to use the 'concept line'. You are going to read out a statement, and they should think how whether they agree or disagree with the statement. They may fully OR partially agree or disagree. To show what they think, they must decide where on the rope line they will stand.
- >>> Pose the question "*Children don't have enough power to change the world*". Give the students 20 seconds to think about the question, closing their eyes if they want to. Ask them to discuss their thoughts in pairs for 60 seconds (this gives everyone the chance to engage with the question and not leave it to others to think about).
- >>> Ask the students to stand on the line to show how much they agree or disagree with the statement. Now explain that you would like to hear reasons for their choices. Ask for volunteers at different positions on the line to share their thoughts. If all students have the same position (or similar) ask what reasons someone *might* have if they'd chosen the opposite end of the rope. Try to facilitate the discussion so that children are building on others' ideas, or challenging others' ideas, giving reasons to back up what they say.
- >>> Avoid stating your own views and try not to indicate approval or disapproval (eg with tone of voice). Seek alternatives from other students, following where they lead, and asking them to give examples. Finally, ask if any of the students would like to change their position on the rope after hearing the discussion.

- >>> Repeat with the questions *"I know how to make a difference in the world"* and *"I feel confident that I can make a difference in the world"*
- >>> End the exercise by asking a final open question (not on concept line): *"Have I ever done something to make a difference in the world?"* See if children can identify any activity they have been involved in that they think might have had global impacts.

How do I analyse the results?

- >>> Soon after the session, use the teaching assistant's notes to help you reflect on whether students feel confident that they are able to take action that has a positive impact on people and planet, and what pupils think and know about actions they can take to make the world a more just and sustainable place.
- >>> Use the record sheet (page 89). You don't need to record ALL comments, just try to record a representative sample that gives an impression of the student's overall level of awareness and confidence. Use as much detail as you need as a reminder for yourself, as you will carry out this activity again at the end of the project.
- >>> Look for pupils' ability to recognise the impact of their lives on people and the planet
- >>> Determine the extent to which students show an understanding of appropriate actions relating to both social justice and sustainability, and between local and global actions
- >>> Are students aware that they can work together to achieve change, or that they can join wider campaigns?

How do I measure the change?

Repeat the activity in exactly the same way at the end of the project, and compare the initial and follow-up responses

- >>> Look for increased understanding of the impact of individual and collective actions, and greater confidence about making changes
- >>> Look for a broader range of ideas about how to make change, and broader range of the kinds of impacts they can bring about (eg a balance between responses relating to social justice and sustainability, and between local and global actions)
- >>> Look for understanding that the stories they have created for the future, based on their themes and values, can have influence locally and globally.

AUDIT ACTIVITY 2

Intercultural understanding

What do I want to find out?

Whether, and the extent to which, students have an understanding of intercultural awareness and communication

What do I need?

- >>> A4 sheets with each of the 12 statements below printed on them (see pages 91–102)
- >>> 12 small pots
- >>> Small counters (seeds, or dried peas, for example) – enough for each student to have 12
- >>> Record sheets

I have contact with people from other countries (in my family, or neighbourhood, or group of friends).	I value the opinions of people from different cultures.
I can overcome my difficulties in interacting with people from other cultures.	I respect people from other cultures as equal human beings.
I want to learn how people live in different countries.	I think of myself as a citizen of the world.
I want to learn more about the religions of the world.	I think everyone in our country, and any who have come to live in our country, should have the same rights.
I am interested in how people from various cultures see the world.	I enjoy learning about and celebrating cultural diversity throughout the school year.
I am interested in finding out about the traditions of other cultures.	I speak more than one language.

What do I do?

- >>> Arrange the statements in a circle on the floor so that students can circulate around them. By each statement place a small pot.
- >>> Tell the students that this activity is all about the ways we think about, and relate with, people from places and backgrounds different to our own. Explain that there are lots of ideas about this topic, and none of them are necessarily more right than the others, so be as honest as possible – it's an opportunity to talk, listen and learn together

>>> Give each student 12 counters, and ask them to walk around the circle, reading each statement. Put a counter in the pot for each statement that is true for them. If a statement is not true, only partially true, or if they don't understand the statement, don't put a counter in the pot! So they might not use all your counters – that's fine. No talking while they do this, and make their own choices, they do not follow their classmates.

>>> Once complete (may take up to ten minutes) ask for volunteers to count how many counters in each pot, and record (you could use a sticker or a post-it note on each statement).

>>> While all students are gathered round, facilitate a discussion around some of the statements. (Use the record sheet on pages 10 & 11 to note down any key responses. Ask an assistant to take notes)

>>> First, you may choose 1 or 2 that have the highest, and ask for volunteers to comment on why they put a counter in that pot (give examples of when or how they might do that particular thing)

>>> Ask if anyone was confused about any of the statements. Involve the class in a discussion to clarify what it might mean, and why it might be important

>>> Then choose 2 or 3 statements that have the least counters, and ask if any students who didn't choose those statements to talk about why they didn't, why these statements might be important or less important.

>>> You might also tell the children that through the SANKOFA project they will have the opportunity to connect with students from other countries and share their digital stories online, and view others' stories.



How do I analyse the results?

>>> Soon after the session, record the number of counters against each statement (use the record sheet on pages 90). Also record some example comments made, or questions asked, by the children for each statement.

>>> Look for students' ability not only to understand the intercultural competencies, but to understand why they are important, and to be able to give concrete examples of how they demonstrate them in their lives (if they do). Look also for statements that were not understood or that students didn't express competency in. This can help you to focus activities in the SANKOFA project.

>>> Determine whether the students have a superficial understanding of different cultures, and the challenges of intercultural communication. Did they stereotype, or did they demonstrate a more complex critical understanding?

How do I measure the change?

Repeat the activity in exactly the same way at the end of the project, and compare the initial and follow-up responses

>>> Look for increased intercultural competency, with more children putting counters in more pots, and their comments revealing a more complex and detailed understanding of different cultures and the challenges of intercultural communication

Critical thinking

What do I want to find out?

The extent to which pupils use ‘critical thinking’ when exploring the term ‘fair’, eg do they have only one understanding of fair, or do they seek and explore different definitions depending on context, can they hold two different understandings at the same time, are they sensitive to issues of injustice and power?

What do I need?

>>> An opinion scale (page 108):

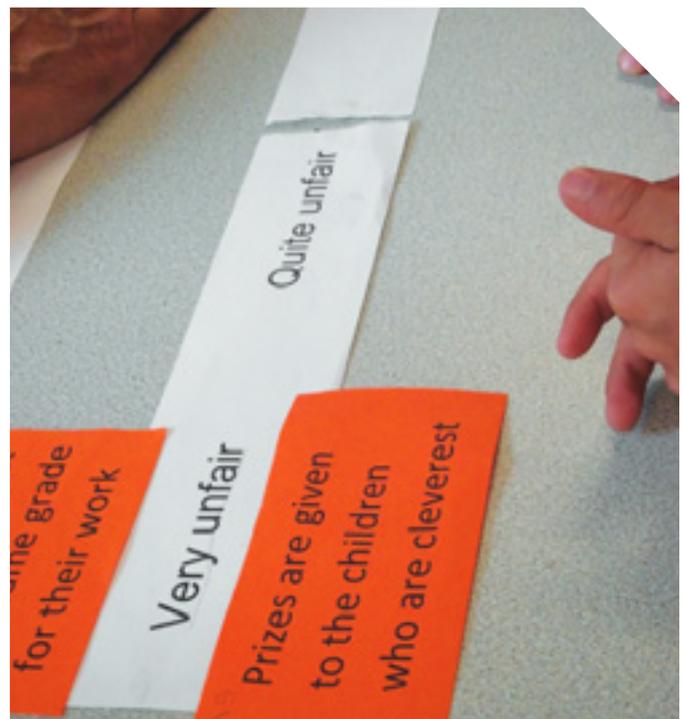
very unfair	unfair	neither	fair	very fair
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>>> Cards with a selection of the following statements, one statement per card (pages 105–108):

1. Prizes are given to the children who work hardest
2. Prizes are given to the children who run fastest
3. Prizes are given to the children who are cleverest
4. All children get the same grade for their work
5. Teachers spends an equal amount of time with each child
6. All the money in the world is shared out equally
7. Children bring all their toys to school. These are then shared out equally
8. Some people are luckier than others
9. Some poor people work harder than some rich people
10. Rich people can pay for better health care
11. Rich people have bigger carbon footprints

What do I do?

- >>> With pupils in small groups, ask them to place the statements you have chosen on the opinion scale.
- >>> Listen carefully to their discussion and justification for their choices. You could facilitate a whole group discussion to explore the extent of agreement between the groups, and find out how children respond when others disagree with their own ideas and reasons.
- >>> Take photos to record where they have placed each statement.



How do I analyse the results?

- >>> Looking at the photos, use the following to give each statement a score: very unfair (1), quite unfair (2), neither fair nor unfair (3), quite fair (4), very fair (5) (see Record Sheets on pages 103 & 104).
- >>> Do pupils' discussions and justifications correspond to where they agree to place the statements?
- >>> Which statement(s) stimulated most discussion?
- >>> Do they have only one understanding of fair, or do they seek and explore different definitions depending on context? Do they hold two different understandings at the same time? Are they sensitive to issues of injustice and power?

How do I measure the change?

- >>> Repeat the activity using a different selection of statements. Compare the responses. Do pupils' responses suggest they think 'fair' means the same as 'equal'?
- >>> Look for evidence that pupils are more comfortable with the concepts and language of 'rights' and 'justice'.
- >>> Are pupils now more prepared to express ideas about how unfairness can be reduced?
- >>> To what extent do they show a willingness to take action, or do their responses suggest they believe injustice to be inevitable?

RECORD SHEET FOR AUDIT ACTIVITY 1

Exploring children's self-efficacy / confidence in taking action that has a positive impact on people and planet

Name of school: Country:

Date of audit: Class:

Number of pupils: Age of pupils: Teacher(s):

<i>Pupils' Ideas for taking action towards SUSTAINABILITY from their past or for the future</i>	<i>Pupils' Ideas for taking action towards social justice eg FAIRNESS from their past or for the future</i>	<i>Confidence in taking action that has a positive impact on people and planet</i>
Local Actions		Examples of confidence that they can make an impact
Global actions		Examples of not feeling confident they can make an impact

Intercultural understanding

Name of school:.....Country:

Date of audit:.....Class:

Number of pupils:.....Age of pupils:Teacher(s):

Statement	No of counters	Example of comments from students
I have contact with people from other countries (in my family, or neighbourhood, or group of friends).		
I can overcome my difficulties in interacting with people from other cultures.		
I want to learn how people live in different countries.		
I want to learn more about the religions of the world.		
I am interested in how people from various cultures see the world.		
I am interested in finding out about the traditions of other cultures.		
I value the opinions of people from different cultures.		
I respect people from other cultures as equal human beings.		
I think of myself as a citizen of the world.		
I think everyone in our country, and any who have come to live in our country, should have the same rights.		
I enjoy learning about and celebrating cultural diversity throughout the school year.		
I speak more than one language.		

I have contact with people from other countries

**(in my family,
or neighbourhood, or group
of friends).**

**I can overcome
my difficulties
in interacting
with people
from other
cultures.**

**I want to learn
how people
live in different
countries.**

**I want to learn
more about
the religions
of the world.**

**I am interested
in how people
from various
cultures see
the world.**

**I am interested
in finding out
about the
traditions
of other cultures.**

**I value the
opinions
of people from
different cultures.**

**I respect people
from other
cultures as equal
human beings.**

**I think of myself
as a citizen
of the world.**

**I think everyone
in our country,
and any who have
come to live in our
country, should
have the same
rights.**

**I enjoy learning
about and
celebrating
cultural diversity
throughout the
school year.**

**I speak more than
one language.**

Critical thinking

Record Sheet 1 – statement sorting activity

<p>Statement:</p>	<p>Refer to the photos you took of each group's activity, and give each statement a score: very unfair (1), quite unfair (2), neither fair nor unfair (3), quite fair (4), very fair (5)</p>
1. Prizes are given to the children who work hardest	
2. Prizes are given to the children who run fastest	
3. Prizes are given to the children who are cleverest	
4. All children get the same grade for their work	
5. Teachers spends an equal amount of time with each child	
6. All the money in the world is shared out equally	
7. Children bring all their games to school. These are then shared out equally	
8. Some people are luckier than others	
9. Some poor people work harder than some rich people	
10. Rich people can pay for better health care	
11. Rich people have bigger carbon footprints	

Record Sheet 2 – your notes on children’s discussions

Do pupils’ discussions and justifications correspond to where they agree to place the statements?

Which Statement(s) caused most discussion?

Do they have only one understanding of fair, or do they seek and explore different definitions depending on context?

Do they hold two different understandings at the same time?

Are they sensitive to issues of injustice and power?

1. Prizes are given to the children who work hardest

2. Prizes are given to the children who run fastest

3. Prizes are given to the children who are cleverest

4. All children get the same grade for their work

5. Teachers spends an equal amount of time with each child

6. All the money in the world is shared out equally

7. Children bring all their games to school. These are then shared out equally

8. Some people are luckier than others

9. Some poor people work harder than some rich people

10. Rich people can pay for better health care

11. Rich people have bigger carbon footprints

very unfair

unfair

neither

fair

very fair

Useful storytelling links and resources

Storytelling resources in UK

By Alia Alzougbi, Storyteller – Global Learning London

- >>> **Planet Esme** is great for additional reviews, thematic lists, links, and much more...everything you need to become an expert in children's literature.
- >>> **Settle Stories** is an independent arts charity in one of the most rurally isolated parts of the UK. From our venue, The Joinery, we challenge perceptions of art produced in rural areas.
- >>> **Storyteller.net** is always updating. If a story listed below has an active link, it is on the site.
- >>> **The Art of Story Telling** will help you learn how, and includes hints on techniques, contacts with online story resources, websites and blogs, and storytellers and associations devoted to the Art of Telling.
- >>> **The Scottish Storytelling Centre** is a vibrant arts venue with a seasonal programme of live storytelling, theatre, music, exhibitions, workshops, family events and festivals.
- >>> **The Storytelling Resource Centre** provides information and advice to all those who are interested in storytelling – including: Storytellers, Listeners, Researchers, Educationalists etc.
- >>> **The Traditional Arts Team** has information about events and activities involving music, song, dance and storytelling.
- >>> **Tim Sheppard's Storytelling Resources for Storytellers** hosts a comprehensive collection of articles, links, and information on the oral tradition and the art of storytelling – compiled by Tim.
- >>> Storytelling books and teaching resources <https://storytellingschools.com/resources/>

Storytelling resources in Czech Republic

- >>> <https://www.story-telling.cz/>
Pages of Czech storytelling company. You can order storytelling courses, or find a lot of information there.
- >>> <https://psychologie.cz/terapie-pribehem/>
The article about "How to use storytelling in psychology".
- >>> https://www.varianty.cz/download/docs/1869_storytelling-tyden-vypraveni-2016.pdf
Offer of storytelling programs for school classes.
- >>> <https://clanky.rvp.cz/clanek/k/g/18053/STORYTELLING--UVOD-DO-VYPRAVENI-PRIBEHU.html/>
The article about storytelling on the webpages of Czech ministry of education
- >>> <https://digifolio.rvp.cz/artefact/file/download.php?file=53885&view=7327>
The powerpoint presentation "How to use storytelling at school"

Storytelling resources in Slovakia

- >>> <https://eduworld.sk/cd/jaroslava-konickova/341/preco-je-storytelling-pre-vas-a-vase-deti-dolezity>
Why storytelling is important to you and your children, what is storytelling, what develops active storytelling, what must contain a good story, etc.
- >>> <https://epale.ec.europa.eu/sk/blog/storytelling-vzdelavanie-cez-pribehy>
Seven best practices for using storytelling, Possibilities of using storytelling during education
- >>> <https://epale.ec.europa.eu/sk/blog/storytelling-jeho-sposoby-vyuzitia-vo-vzdelavani-dospelych>
Different kinds of stories within different techniques, Principles of using storytelling in education, Some storytelling techniques (Picture cards, Speed dating stories, Story maps, Live libraries etc)
- >>> https://mpc-edu.sk/sites/default/files/projekty/vystup/3_ops_hanecakova_marta_ziva_kniznica.pdf
Multicultural education, what living libraries are and how to organize them
- >>> https://alkp.sk/wp-content/uploads/2_Pr%C3%ADbeh_H%C4%BEdanie_m%C3%BAdrosti.pdf
Stories in education, Story: The Search for Wisdom





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