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Integrating Migrant Children at Schools through Artistic Expression



**WP2: ArtsTogether Inclusive Curriculum
Module 1 Guide: Journeys
Activity/Output/Deliverable 2:1**

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MODULE 1: JOURNEYS	
Aims	
<ol style="list-style-type: none"> 1. Develop awareness of the migratory journeys of different species, including humans, and their environments and cultures. 2. Explore and celebrate creative responses to migratory journeys through visual, literacy and performance arts. 3. Share stories and experiences and create expressive responses in collaborative groups. 4. Create safe contexts for participants to build interdisciplinary knowledge and skills through individual and collaborative interactive learning. 	
Module 1 Focus	
<p>Travelling around the planet is not an unusual activity – birds, fish, reptiles, insects, mammals, and humans all make migratory journeys to enable them to survive and to thrive. Through time, human beings and other species travel across the planet seeking new environments and horizons. We journey in search of opportunities to thrive. This often means seeking safe and hospitable places in which we can express our individual beliefs, attitudes and values. Through our journeys we encounter different cultures, making new contacts and connections, and sharing our experiences through creative expressions that enrich our lives.</p> <p>Some wonderful examples of the ways in which migration can inspire artistic expression can be found in visual and performing arts contexts across the world. Module 1 will explore our shared global movements and cultures, and our individual journeys, investigating the points of intersection and the cultural sparks we generate across diverse times and places.</p>	
Module 1 Themes	
Theme 1A Mapping the Journey	<p><i>Mapping the Journey</i> uses interdisciplinary approaches to investigate and map the migratory journeys of a range of species, including humans. It stimulates spoken, written, artistic and musical activities to explore, map and represent the global journeys of different species.</p> <p>Participants at all Levels explore the migratory journeys of species, including humans, through interdisciplinary art, music and performance techniques. They develop visual, performance skills and literacy, and knowledge of the arts and culture through engagement with creative art, music, poetry, and storytelling on the theme of migratory journeys.</p>

<p>Theme 1B Contacts & Connections</p>	<p>Participants explore three artworks from a range of times and places reflecting the artistic achievement of different civilisations and giving an insight into the lives and attitudes of their society. Each piece engages the interest of participants, generates communication and stimulates self-reflection at the 3 Levels of age and ability:</p> <p>Level 1: The Benin plaque is used to promote an understanding of individual achievement and the ways in which this can be represented symbolically.</p> <p>Level 2: The Mughal miniature is used to help participants reflect on turning points in their lives.</p> <p>Level 3: The Egyptian tomb painting is used to focus participants' thinking about their hopes and aspirations for the future.</p>
<p>Theme 1C Performing our Journeys</p>	<p>Theme 1C introduces thematically appropriate stories, enabling participants to relate their own tales of homeland and family experiences. They investigate real and imagined journeys – the past, the travelling, the arrival, and on towards the future – co-creating and performing stories from these experiences. Participants at all levels can link these activities to create performance activities which can be shared with their families and communities.</p> <p>Theme 1C resources provide a range of collaborative drama techniques that teachers and facilitators can use to build participants' confidence and promote their linguistic development.</p>
<p>Literacy Development within Module 1</p>	<ul style="list-style-type: none"> ● Participants discover and respond to migratory journeys, developing understanding, vocabulary and communication skills. ● Participants ask questions, offer suggestions, recount and discuss. ● Key words are identified and displayed to develop participants' vocabulary and literacy. ● Storytelling is experienced through listening and speaking, extending vocabulary and understanding. ● Participants gain confidence in speaking in pairs and larger groups, developing communication and performance skills.

MODULE 1: JOURNEYS OVERVIEW			
LEVEL	LEARNING ACTIVITY	FOCUS	TIME
THEME 1A: MAPPING THE JOURNEY			
All Levels	Introduction to migratory journeys	Investigate species' migratory journeys: create interactive migratory maps, poetry etc.	30 minutes-3 hours
All Levels	Goose collagraph print	Create print in response to music, poetry, visual stimuli.	1-3 hours
All Levels	Antelope stencil print	Create print in response to music, poetry, visual stimuli.	1-3 hours
Level 1	Monochrome butterfly poly-print	Create print in response to music, poetry, visual stimuli.	1-2 hour
Level 2	Polychrome butterfly poly-print	Create print in response to music, poetry, visual stimuli.	2-4 hours
Level 3	Boat linocut print	Create print in response to music, poetry, visual stimuli.	2-4 hours
All Levels	Community engagement	Create community events sharing process and outcomes with peers, family and friends.	1-3 hours
THEME 1B: CONTACTS & CONNECTIONS			
Level 1	Benin Bronze	Explore and discuss Benin Bronze and create a plaque	1-3 hours
Level 2	Mughal Miniature	Explore and discuss Mughal Miniature and create a little book based on it.	1-3 hours
Level 3	Egyptian Tomb Painting	Explore and discuss Egyptian Tomb Painting and create a fragment of a mural.	1-3 hours
THEME 1C: PERFORMING OUR JOURNEYS			
All Levels	Introduction to storytelling	Mime techniques Speaking techniques	15-30 minutes 15-30 minutes
Levels 1, 2 & 3	Storytelling & Morals: <i>The Well, The Hare & Tortoise</i>	Understand a story Perform a story Create and perform a moral tale	20 minutes – 1 hour 30 minutes – 1 hour+ 30 minutes – 1 hour+
Levels 1 & 2 Levels 2 & 3	Creating a Character	Find out about a character Co-create stories	20-30 minutes 20-30 minutes
Levels 1 & 2 Levels 2 & 3 Level 3	The Journey	Identify important objects. Select & share Object Pictures Create and perform scenes	20-30 minutes 20-30 minutes 1-2 hours+
Levels 1, 2 & 3	Through the door	Discover new places & people	30 minutes-1 hour +
Levels 1, 2 & 3	Chairs	Create & perform welcoming & unwelcoming spaces	30 minutes-1 hour +
Levels 1, 2 & 3	Sharing our stories	Share and perform cultural stories	30 minutes -1 hour+

Levels colour-codes (please note that most Learning Activities can be adapted to any Level):

Level 1: Nursery – early Primary	Level 2: Mid-Primary	Level 3: late Primary - early Secondary
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Times: can be adapted to participants' cognitive, creative and literacy abilities.

MODULE 1: JOURNEYS
THEME 1A LEARNING ACTIVITIES: MAPPING THE JOURNEY



Mapping the Journey, Antelope: image June Bianchi

<p>Learning Outcomes</p>	<p>Learning Outcomes are generated across a range of foci:</p> <p>Music:</p> <ul style="list-style-type: none"> • Musical exploration and responses inspired by Sheila Macbeth's song cycle <i>Epic Journeys</i>, and Hugh Masekela's <i>Songs of Migration</i>. <p>Visual Art:</p> <ul style="list-style-type: none"> • Creating interactive maps charting the journeys of migratory species • Print-making: collagraph, stencil, poly-print, and linocut print <p>Literacy & Communication:</p> <ul style="list-style-type: none"> • Poetry and storytelling • Create community events sharing themes and outcomes with friends, families and the community.
<p>Learning Resources</p>	<ul style="list-style-type: none"> • PowerPoint Presentation: Module 1 Theme 1A Mapping the Journey • Musical resources; <i>Epic Journeys</i>; Hugh Masekela's <i>Songs of Migration</i>. • Website resource links

THEME 1A: MAPPING THE JOURNEY LEARNING ACTIVITIES

All Learning Activities are supported by Theme 1A PowerPoint Presentation

THEME 1A ALL LEVELS: INTRODUCTION TO MAPPING THE JOURNEY

Materials/Resources

Websites: Introduction to Migratory Journeys

Epic Journeys Soundcloud: Migratory Species *Song Cycle*, Sheila Macbeth, 2017.
<https://soundcloud.com/epicjourneys>

Hugh Masekela's *Songs of Migration*: a jazz musical inspired by African journeys.
<https://www.youtube.com/watch?v=xwVMe99Ro7Q>
<https://vimeo.com/54009602>

Mother Nature Network (MNN): informs that habitats, and inhabitants, are interconnected.
<https://www.mnn.com/search?q=migration>
<https://www.mnn.com/earth-matters/animals/blogs/9-animals-with-extremely-long-migrations>

National Geographic Society: educational organization working towards sustainability.
<https://www.nationalgeographic.org/activity/why-animals-migrate/>
<https://www.nationalgeographic.com.au/tv/great-migrations/>
Animal Migration Video: <https://www.youtube.com/watch?v=Mc3YIrs19fw>

RSPB: campaigning organization focusing on conservation and education.
<https://www.rspb.org.uk/birds-and-wildlife/natures-home-magazine/birds-and-wildlife-articles/features/long-distance-migration/>

Research additional websites and resources relevant to the language and context.

Learning Activities: Introduction to the theme

Participants of all levels are introduced to the migratory journeys of different species, including humans, as a starting point for exploring the Module 1 topic *Journeys*. The topic is addressed at an appropriate level for learners' cognitive, linguistic and social development. Understanding the migratory journeys of species, including humans, challenges bias and misunderstandings about migration and increases awareness of migratory journeys as a central aspect of life across all species.

Literacy Activities

- Investigate the climactic, geographical and social conditions of the habitats within species' migratory journey (from websites) discovering how journeying helps them survive and thrive.
- Build language understanding and skills through questioning and discussion
- Adjust language and concepts to the level of participants.
- Collect key words on migratory journeys in native and host languages.

Music and Movement Activities

- Introduce musical inspiration *Epic Journeys* Soundcloud and *Songs of Migration*.
- Use music to stimulate expressive song and dance, imitating movements of migrating species.
- Find video of species movements on YouTube.
- Use song-lyrics as inspiration to build key words and to create new poetry.
- Develop new migratory journeys musical and movement pieces.

Visual Art activities

- Create large maps of the migratory journeys of different species – add key words and text.
- Create artworks of migrating species journeys using ideas from Theme 1A PowerPoint.
- Combine images together to create exhibitions and displays.

Community Events

Create events to include families and the wider community including:

- exhibitions of *Mapping the Journey* visual artwork and displays;
- performance of migratory journeys poetry, songs and new musical compositions.

THEME 1A ALL LEVELS: GOOSE COLLAGRAPH PRINT

Materials/Resources Goose Collagraph	Health & Safety Issues
<ul style="list-style-type: none"> • Card for the print-block e.g. recycled packaging card • Printing paper– all papers are suitable including recycled, tissue paper etc. • Textured materials for the collagraph surface e.g. card, corrugated, string, packaging materials, textured wallpaper & fabric, organic materials e.g. plants, vegetable parts. • Glue: hot glue guns, PVA water-based glue, epoxy resin (dependent on participants' level and availability) • Cutting tools: round-tipped scissors for Nursery, sharper scissors for Primary, craft knife for upper Primary and Secondary+ • Safe cutting equipment: cutting board • Ink roller, block printing ink & board/palette • Press, baren, roller or spoon for burnishing print 	<p>Ensure that a risk assessment is made for participants:</p> <ul style="list-style-type: none"> • Round-tipped scissors for younger children and supervise cutting. • Teach safe cutting methods when using a craft knife: cut on a cutting board and always place hand away from blade. • Safe use of hot glue-gun with glue-gun stand in use • Good ventilation for epoxy resins

Websites:

Epic Journeys: 'Wild Geese' by Sheila Macbeth
<https://soundcloud.com/epicjourneys/wild-geese>

RSPB Migration of birds and wildlife:

<https://www.rspb.org.uk/birds-and-wildlife/natures-home-magazine/birds-and-wildlife-articles/migration/articles/migration/migratory-bird-stories/brent-geese-migration/#>

National Geographic: Canada Geese <https://www.youtube.com/watch?v=pdtpI33EXHQ>

Learning Activities Goose Collagraph Print

Birds are often the first creatures we associate with migration. Geese fly thousands of miles in formation moving between their summer breeding homes and their winter non-breeding grounds.

- Research migratory journeys of geese from websites and create large Geese Migration Map.
- Add key words and images of migratory journeys of geese to the map.
- Listen and join in with 'Wild Geese' song: <https://soundcloud.com/epicjourneys/wild-geese>
- Recite and discuss the lyrics of 'Wild Geese' to build vocabulary and inspire poetic writing.
- Use key words to create expressive sentences in groups which can be joined together to create collaborative poems, song lyrics and new musical compositions
- Develop a **Goose Design** to be made into a collagraph print

Collagraph Goose Print

Collagraph printing is suitable for all levels. It is inexpensive, accessible and can be made with recycled materials, generating superb results. Participants of all abilities can work at their own level to create an exciting result and learn how textural blocks generate multiple prints. At all levels practical artistic activities are informed by research into migratory journeys and the process of building language skills alongside visual and performance outcomes.

- Demonstrations of collagraph printing techniques are in the Theme 1A PowerPoint.
- Create a collagraph print based on the flying goose or other migrating bird.
- Print a range of goose prints to create V shaped migrating flocks and add to *Mapping the Journey* displays.

THEME 1A ALL LEVELS: ANTELOPE STENCIL PRINT

Materials/Resources Stencil	Health & Safety Issues
<ul style="list-style-type: none"> • Stencil paper: newsprint, recycled paper, cartridge paper or card can be used. Coat paper stencils in PVA glue solution to give a waterproof coating. • Acetate makes a longer lasting stencil and can be wiped clean and reused. • Cutting tools: round-tipped scissors for nursery, sharper scissors for primary, and craft knife for upper primary and secondary+ • Use a cutting board with craft knife. • Paint to create stencil image: this can be acrylic, spray-paint, ready-mix, powder-paint, ink etc. • Sponge, stipple-brush, rag to apply paint • Surface to be stencilled: paper, fabric, wall, doors etc. 	<p>Ensure that a risk assessment is made for participants:</p> <ul style="list-style-type: none"> • Young children: paper stencils can be torn or child can draw shape which is cut by an adult. • Round-tipped scissors for young children. Supervise cutting. • Teach safe cutting methods when using a craft knife: cut on a cutting board and always place hand away from the blade. • Use a breathing mask if spray-paint is used

Websites:

Epic Journeys 'Wildebeest' by Sheila Macbeth
<https://soundcloud.com/epicjourneys/wildebeest>

Mother Nature Network: Migrating Wildebeest <https://www.mnn.com/earth-matters/animals/videos/watch-wildebeest-cross-river-great-wildebeest-migration-maasai-mara-kenya>

National Geographic Yellowstone Migrations:
<https://www.youtube.com/watch?v=NkraQEK5buA>

Wildlife Conservation Society (WCS) North America: Migrating Pronghorn
<https://northamerica.wcs.org/Wild-Places/Yellowstone-and-Northern-Rockies/Pronghorn-Field-Program/Pronghorn-Migration-Path.aspx>

All Levels Learning Activities: Antelope Stencil Print

Every year herds of over a million antelope and wildebeest migrate for distances of a thousand miles across Africa, Asia, USA, and the Middle East, crossing borders and boundaries to follow the rains and seek lush pastures to graze.

- Research migratory journeys of antelope and create Migratory Journey Map.
- Identify key words on migratory journeys of antelope appropriate to participants' level.
- Listen to the *Epic Journeys* song 'Wildebeest' <https://soundcloud.com/epicjourneys/wildebeest>
- Join in with the song 'Wildebeest' and improvise new musical responses and songs.
- Recite and discuss the lyrics of 'Wildebeest' to build vocabulary and inspire poetic writing. Create sentences in groups and join together to create collaborative poems and song lyrics.
- Develop an **Antelope Design** or other migratory mammal image to create a stencil print.

Antelope Stencil print

Stencil printing is suitable for all levels and can be made with recycled materials. Stencil-making activities are informed by research into migratory journeys, building language, visual, and performance outcomes.

- Demonstrations of stencilling techniques in Theme 1A PowerPoint
- Create a stencil using the image of the antelope.
- Print antelope prints to create migrating herds and add to *Mapping the Journey* displays

THEME 1A LEVEL 1: BUTTERFLY MONOCHROME POLY-PRINT	
Level 1 Materials/Resources: Monochrome Poly-print	Health & Safety Issues
Level 1 <ul style="list-style-type: none"> • Poly-print block; printing paper • Biro or sharp pencil • Roller, water-based ink, palette/board • Press, baren, roller or spoon for burnishing print 	<ul style="list-style-type: none"> • Round-tipped scissors for young children. Supervise cutting. • Safe use of pen/pencil
Websites <i>Epic Journeys Painted Lady Butterfly</i> https://soundcloud.com/epicjourneys/painted-lady <i>National Geographic</i> https://news.nationalgeographic.com/2018/03/animals-butterflies-migrations-europe-africa/ <i>British Ecological Society</i> https://www.britishecologicalsociety.org/painted-ladys-butterfly-migratory-flight/ Migration map from North-Africa to Europe of <i>Painted Lady</i> butterfly CC BY-SA3.0 https://commons.wikimedia.org/wiki/File:Vanessa_cardui_migration_in_Europe-blank_map.svg	
Level 1 Learning Activities: Butterfly Monochrome Poly-print	
<p>Painted Lady butterflies appear delicate but they are a resilient species, travelling over two thousand miles from Europe to winter in North Africa.</p> <ul style="list-style-type: none"> • Research the migratory journeys of Painted Lady butterflies using the websites suggested <i>National Geographic</i> and <i>British Ecological Society</i>. • Add the migratory journeys of Painted Lady butterflies to the Migratory Journey Map. • Identify key words on migratory journeys of Painted Ladies appropriate to participants' level. • Listen to the <i>Epic Journeys</i> song 'Painted Lady'. • Join in with the song and create new musical responses on migratory flights of butterflies. • Recite and discuss the lyrics of 'Painted Lady' to build vocabulary and inspire poetic writing. Create sentences in groups to create collaborative poems and song lyrics. • Develop a Butterfly Design to be made into a poly-print, based on the research into migrating species <p>Butterfly Monochrome Poly-prints</p> <p>Block-printing using a poly-print block is suitable for all levels as it can be developed from a drawn monochrome print at Level 1 into a polychrome reduction cut print at Level 2. Practical print-making activities are informed by participants' research into migratory butterfly journeys and the process of building language skills alongside visual and performance outcomes.</p> <ul style="list-style-type: none"> • Demonstrations of monochrome poly-print techniques in the Theme 1A PowerPoint. • Create a poly-print block using the drawn image of the butterfly • Print a range of butterfly prints to add to <i>Mapping the Journey</i> displays. 	

THEME 1A LEVEL 2: BUTTERFLY POLYCHROME POLYPRINT	
Level 2: Resources/Materials	
As Level 1 with addition of: Scalpel or craft knife	
Websites: as Level 1	
<ul style="list-style-type: none"> • See demonstrations of techniques in the Theme 1A PowerPoint - carry out all Level 1 stages. • Level 2 stages: use a knife to cut additional shapes out of polyprint in stages and over-print each stage. • Continue with further cutting and printing to create a polychrome (multi-coloured) reduction polyprint. 	

THEME 1A LEVEL LEVEL 3: BOAT LINOPRINT	
Level 3 Materials/Resources: Boat Flotilla Linocut print	Health & Safety Issues
Level 2 <ul style="list-style-type: none"> • Lino block; felt-tip pen to mark out design • Lino cutting tool and blades • Bench-hook and clamp • Roller, water-based ink, palette/board • Printing press, baren, roller or spoon for burnishing print • Printing paper or cloth 	<ul style="list-style-type: none"> • Teach safe cutting methods when using a lino-cutting tool. • Use a bench-hook and clamp • Always place hand behind the lino-cutting tool blade.
Websites: Hugh Masekela's Songs of Migration: https://www.youtube.com/watch?v=xwVMe99Ro7Q https://vimeo.com/54009602 National Geographic: Human Migration Map: https://genographic.nationalgeographic.com/human-journey/ Migratory Crossings: https://genographic.nationalgeographic.com/migratory-crossings/ Migration Museum History of migration journeys: https://www.migrationmuseum.org/boat-people-over-history/ No Turning Back Exhibition with Vimeo Video https://www.migrationmuseum.org/exhibition/noturningback/ My Future My Choice Learning Ships http://www.myfuturemychoice.co.uk/programmes/learning-ships	

Level 3 Learning Activities: Boat Flotilla Linocut print

The human species originated in Africa - 200,000 years old homo sapiens fossils have been found in Omo Kibish in Ethiopia. Climactic shifts around 60-70,000 years ago initiated movement from Africa across the coast of India, South East Asia and Australia. Early oceangoing journeys of migratory travellers and increases in global migration over the last 500 years created population shifts which impacted on our genetic, social and cultural inheritance.

- Research the migratory journeys of the human species using weblinks. Investigate the design of boats across time and place.
- Add the migratory journeys of humans to the Migratory Journey Map using images of boats.
- Identify key words on humans' migratory journeys appropriate to participants' level. If appropriate to the group this provides opportunities to discuss participants' experiences.
- Listen to Hugh Masekela's *Songs of Migration*.
- Recite and discuss the lyrics of *Songs of Migration* to build vocabulary and inspire poetic writing. Create sentences in groups to create collaborative poems and song lyrics. These can be based on participants' own experiences if appropriate.
- Sing *Songs of Migration* and create new musical responses.
- Research the designs of boats and ships using websites. Develop a boat design to be made into a linocut print, based on research into human migratory journeys.

Block-printing using a linocut printblock is suitable for upper levels of age and ability as it requires control and dexterity to cut lino safely and prevent injury. Practical print-making activities are informed by participants' research into human migratory journeys, historical and contemporary boat designs and the process of building language skills alongside visual and performance outcomes.

- Demonstrations of block-printing linocut print techniques in the Theme 1A PowerPoint
- Create a linocut print block using a design combining features of historical boats.
- Print a range of boat linocut prints to create a flotilla. The flotilla can be printed on cloth banners or can be added to *Mapping the Journey* displays. If printed on cloth the prints can be hand-coloured using textile inks and dyes.
- Monochrome linocut prints can be made into reduction polychrome lino-prints using the same technique as the polychrome poly-print.

THEME 1A ALL LEVELS: COMMUNITY EVENT

Community Event

Create a *Mapping the Journey* event to engage families and the wider community:

- Create an exhibition of *Mapping the Journey* visual artwork, and displays
- Display key words and poetry generated collaboratively and by individuals.
- Perform new poetry developed as part of Theme 1A.
- Play themed music and perform migratory journeys songs including new songs created.

MODULE 1: JOURNEYS
THEME 1B LEARNING ACTIVITIES: CONTACTS & CONNECTIONS



Benin Plaque: *The Oba and Europeans* © The Trustees of the British Museum
(CC BY-NC-SA 4.0)

<p>Learning Outcomes</p>	<p>Art & Culture:</p> <ul style="list-style-type: none"> • Develop an understanding of different forms of visual art and culture • Use knowledge to inspire designs for plaques, miniature books and mural fragments. <p>Literacy & Communication:</p> <ul style="list-style-type: none"> • Reflect on personal achievements, significant life events and hopes for the future. • Develop language skills through exploratory discussion and oral presentations.
<p>Learning Resources</p>	<ul style="list-style-type: none"> • Three stimulus images and teacher/facilitator explanations • Additional web links provide additional examples and contextual information • Visual art outcomes use paper, card and coloured pencils as outlined in each level.

THEME 1B: CONTACTS & CONNECTIONS LEARNING ACTIVITIES

All Learning Activities are supported by Theme 1B PowerPoint Presentation

THEME 1B LEVEL 1: BENIN PLAQUE

Level 1: Materials and Resources

- Image of Benin plaque: *The Oba with Europeans*
- One question dice for each group of 4-5 participants
- A3 paper and coloured pencils

Websites:

Blank template for dice:

<http://www.roeachievementconference.org/Handouts/RSAC2015-blank-cube-template.pdf>

Learning resources and links based on another Benin Plaque from the British Museum's website

Teaching History with 100 Objects:

http://www.teachinghistory100.org/objects/about_the_object/the_oba_of_benin

British Museum guide to the art of Benin:

https://www.britishmuseum.org/learning/schools_and_teachers/resources/all_resources/resource_art_of_benin.aspx

A programme from the BBC series *The Lost Kingdoms of Africa*:

https://www.youtube.com/watch?v=QW_kaUuUg8Y

Level 1: Learning Activities

Benin was the West African Kingdom of the Edo people. It is now part of Nigeria. The Kingdom of Benin reached its greatest power in the sixteenth and seventeenth centuries. The Benin plaques are world famous works of art that reflect the sophistication and artistic brilliance of the kingdom. They are made of brass and each is about the size of an A3 sheet of paper. The plaques celebrate the achievements of the oba (ruler) of Benin.

Hundreds of them were displayed on the wooden pillars of the oba's palace in Benin City. After Portuguese explorers reached the coast of the Kingdom of Benin in the 1470s, strong trade links were established, but the oba prohibited the export of brass plaques. In 1897 many plaques were looted from Benin by the British.

Creating curiosity and building understanding

- Introduce the plaque as a 'mystery object' and challenge learners to ask questions about it. A digital image can be shown to the whole group, but may be helpful to also use hard copies so that participants can look at it closely.
- A good strategy for encouraging a wide range of questions, and for developing thinking and language skills, is to use a 'question dice' with the words: who? what? when? where? why? how? In groups of 4-5, participants can take it in turns to throw the dice and think of a question about the object beginning with the word shown. A blank template question dice can be found at the website listed above. Alternatively, a real dice can be used with the questions linked to numbers.
- Participants can share their most interesting questions with the whole group.

- Teacher/facilitator telling and questioning to develop understanding of the Benin plaque. This can be based on the introductory paragraph above, the annotated picture on the PowerPoint slide and additional research from the weblinks above.

The bigger picture

- Analyse other Benin plaques and find out more about the art of the Kingdom of Benin by using the weblinks above.

Plaque design: ‘a significant achievement in my life’

- Reinforce the point that the plaques in the oba’s palace showed his achievements. Challenge participants to design their own Benin plaque on an A3 sheet to represent an achievement in their life. Share suggestions from your own life to stimulate ideas e.g. cooking a meal for the first time, playing in a football team, helping a friend in need.
- The design should include the following elements: a large person in the centre (the participant), other people around (smaller) who provided help and support, objects as symbols.
- Participants present their finished designs to the group and respond to questions.
- To reflect their display in the oba’s palace, the plaque designs can be displayed in columns on the walls of classroom.

THEME 1B LEVEL 2: MUGHAL MINIATURE

Level 2: Materials/Resources

- Image of Mughal miniature: *Emperor Akbar inspecting the building works at Fatehpur Sikri*
- Small books and coloured pencils

Websites:

Instructions for making a little book:

<https://www.youtube.com/watch?v=21qi9ZcQVto>

A link to *Emperor Akbar inspecting the building works at Fatehpur Sikri* on the Victoria and Albert Museum website:

<http://collections.vam.ac.uk/item/O9531/akbar-painting-tulsi/>

More scenes from the Akbarnama from the collections of the Victoria and Albert Museum:

<http://collections.vam.ac.uk/search/?offset=15&limit=15&narrow=&extrasearch=&q=Akbarnama&commit=Search&quality=0&objectnamesearch=&placeseach=&after=&before=&namesearch=&materialsearch=&mnsearch=&locationsearch=>

Learning resources and links based on a Mughal miniature from the British Museum’s website
Teaching History with 100 Objects

http://www.teachinghistory100.org/objects/mughal_painting

A map showing how the Mughal Empire changed over time

<https://www.youtube.com/watch?v=AWaOd-QYP8w>

Level 2 Learning Activities

In 1526 Muslim warriors from Central Asia invaded northern India. They became known to the world as 'the Mughals'. From the middle of the sixteenth century, the Mughals began to establish a huge empire across what is now India and Pakistan. The vast wealth that filled the Mughal treasuries funded a flowering of art and architecture. Artists painted wonderful miniature scenes from the lives of the Mughal emperors. Designers and architects created some of the most beautiful gardens, palaces and tombs the world had ever seen.

The Mughal emperor Akbar ruled from 1556 to 1605. In 1590, Akbar commissioned the *Akbarnama*, 'The book of Akbar'. This recorded the most important events on Akbar's life. It was beautifully illustrated with over 100 miniature paintings. The scene in this painting shows Akbar inspecting the building work at his new palace of Fatehpur Sikri in 1571. The palace was built in honour of the Sufi mystic, Salim, who had predicted the birth of Akbar's first son, the future Emperor Jahangir.

Creating curiosity and building understanding

- Teacher/Facilitator tells learners about the the Mughal Empire and Emperor Akbar based on the information above. More details can be found by following the weblinks in Materials/Resources.
- A good strategy for engaging learners with a busy scene in an image is to ask them to walk through it with a partner. Participants can start at the bottom of the miniature and walk to the top. To encourage careful observation, and to promote focused talk, learners can record what they smell, hear and see as they walk through the scene.
- Participants share what they have smelled, heard and seen at the Fatehpur Sikri building site.
- Teacher/facilitator questioning and telling to develop understanding of the Mughal miniature. This can be based on the annotated picture on the PowerPoint slide.

The bigger picture

- Analyse other Mughal miniatures from the *Akbarnama* and find out more about the art and history of the Mughal Empire by using the weblinks above.

Book design: 'important events in my life'

- Emphasize that the *Akbarnama* recorded the most important events in Akbar's life.
- Invite participants to make their own little book to show three important events in their life. The title can be the participant's first name with the word 'nama' added.
- **Instructions for making a little eight-page book can be found at the website: <https://www.youtube.com/watch?v=21qi9ZcQVto>**
- Group discussion of possible events to include can be used to encourage thinking and talk.
- Each of the three scenes can include a written description (left page) and a Mughal-style miniature (right page).
- The finished little books can be shared with a partner or with the whole group, as appropriate.

THEME 1B LEVEL 3: EGYPTIAN TOMB PAINTING

Level 3: Materials/Resources

- Image a mural fragment from the Tomb of Neb-Amun: *Nebamun hunting birds in the marshes*
- Torn fragments of paper and coloured pencils

Websites:

A link to the image Nebamun hunting in the marshes on the Google Cultural Institute website
<https://britishmuseum.withgoogle.com/object/nebamun-hunting-in-the-marshes>

The British Museum's PowerPoint and Teacher's Notes on Nebamun's tomb
https://www.britishmuseum.org/learning/schools_and_teachers/resources/all_resources/resource_to_mb_of_nebamun.aspx

The British Museum's 3D interactive of Nebamun's tomb
https://www.britishmuseum.org/visiting/galleries/ancient_egypt/room_61_tomb-chapel_nebamun/nebamun_animation.aspx

Learning resources and links based on the feast scene in Nebamun's Tomb, from the British Museum's website *Teaching History with 100 Objects*
http://www.teachinghistory100.org/objects/about_the_object/ancient_egyptian_feast

British Museum learning resources on Ancient Egypt
https://www.britishmuseum.org/learning/schools_and_teachers/resources/cultures/ancient_egypt.aspx

National Geographic's short overview of Ancient Egypt
<https://www.youtube.com/watch?v=hO1tzmi1V5g>

Level 3: Learning Activities

The wall painting comes from the tomb of Nebamun, an ancient Egyptian who lived in the city of Thebes around 1350 BC. Nebamun was a scribe and was in charge of grain collection in the city. After his death, Nebamun's mummified body and some of his belongings were placed in the tomb as the ancient Egyptians believed that these would be needed in the afterlife. The tomb was built by cutting rooms and passages into a hillside on the west bank of the River Nile. The tomb was plastered and then painted by a team of artists.

Egyptian tomb paintings present idealised scenes from the life of the dead person and give an impression of the lifestyle they hoped for in the afterlife. Nebamun's tomb paintings, now in the British Museum, are considered to be some of the most remarkable artworks from ancient Egypt. Only fragments of the wall paintings survive as they were hacked from the tomb on the orders of the British rulers of Egypt in the early nineteenth century.

Creating curiosity and building understanding

- A good strategy to create interest in an image is to tease learners by only showing them the image for a few seconds. Ask participants work with a partner and to list as many details as they can when they see the picture. Show the picture briefly several times.

- Learners feedback on all the things that they noticed and then have the opportunity to take a longer look at the wall painting.
- Teacher/facilitator questioning and telling to develop understanding of the wall painting. This can be based on the annotated picture on the PowerPoint slide.

The bigger picture

- Analyse other wall paintings from the Nebamun's tomb using the website link above. Ask participants to think about the different aspects of Nebamun's idealised life.
- Use the 3D interactive of Nebamun's tomb to reinforce understanding of the nature and purpose of the tomb.

Mural fragments design

- Reinforce the point that ancient Egyptian tomb paintings give us a glimpse into someone's ideal life. Challenge participants to think about their hopes and aspirations for the future. Think about: family, work, home, friends, pets, hobbies, places, celebrations.
- Participants can draw partial pictures of some of these on torn paper of different shapes and sizes.
- The images can be presented to the group and displayed on the classroom walls, as appropriate

MODULE 1: JOURNEYS
THEME 1C LEARNING ACTIVITIES: PERFORMING OUR JOURNEYS



Cesnia Voices Festival: <https://www.cesie.org>

Learning Outcomes	<p>Outcomes are developed and shared with participants, families and across the community with a focus on creating and responding to performances:</p> <p>Performance:</p> <ul style="list-style-type: none"> ● Experience a range of performance skills, styles and genres both as an individual and part of a company ● Build confidence as a performer to a range of audiences <p>Literacy & Communication:</p> <ul style="list-style-type: none"> ● Critically respond to creative stimuli, processes and performances ● Explore, rehearse and modify original ideas individually and collaboratively. ● Develop literacy, language and communication skills.
Learning Resources	<ul style="list-style-type: none"> ● PowerPoint Presentation: Module 1 Theme 1C Performing the Journey ● Writing and drawing materials ● Resource website links

THEME 1C: PERFORMING OUR JOURNEYS LEARNING ACTIVITIES

Learning Activities are supported by Theme 1C PowerPoint Presentation

THEME 1C ALL LEVELS: INTRODUCTION TO STORYTELLING

Materials/Resources

Resources: drawing materials; a range of everyday objects to use as props and costume

Websites:

Stories from around the world: <http://worldstories.org.uk/stories/>

The Well a traditional story in English and Somali: <http://worldstories.org.uk/stories/the-well/>

The Hare & the Tortoise: <http://worldstories.org.uk/stories/the-hare-and-the-tortoise/>

All Levels: Learning Activities

Participants of all levels are introduced to simple storytelling techniques and then encouraged to tell an old story in their own words. They will then create, perform and evaluate their own stories.

- Introduce simple storytelling techniques with a focus on clarity of action
- Use dramatic techniques of mime and still image.
- Adapt traditional storytelling techniques ‘One upon a time...’ to create drama.
- Research an old story and identify key moments.
- Read *The Well* a traditional Somali story in English and Somali and follow Learning Activities (see PowerPoint)
- Break down the structure of the story using the Whoosh technique (see PowerPoint)
- Create a set using everyday objects
- Rehearse and perform a story
- Create and perform a new story
- Perform to a range of audiences
- Evaluate performance critically
- Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

Levels 2 & 3: Learning Activities

Morals of Stories

Discuss the meaning and morals within global stories – what issues do they share?

- What is the moral of the story **The Well**? Is it relevant today?
- Has something like this happened to you?
- Read the *The Hare & the Tortoise* – what is its moral?
- Read more stories in different languages and identify and discuss what morals they have.
- Co-create new stories and dramas based on stories which you have experienced which have a moral.

THEME 1C ALL LEVELS: CREATING A CHARACTER	
Materials/Resources	
<p>Large piece of paper, drawing implements</p> <p>Range of everyday objects to use as props and costume as required.</p>	
Levels 1 & 2: Learning Activities	
<p>Sometimes people have to make choices about what they take when they go on a journey. Using simple drama techniques such as developing a character and hot-seating, participants will initially create a character and take them on a short journey before arriving at a new place.</p> <ul style="list-style-type: none"> • Draw a stick figure and develop this into a character with a range of questions. • Develop a range of responses to a stimulus such as drawing and hotseating to help build more in-depth understanding of people and places • Reflectively evaluate performances of self and others • Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants. 	
Levels 2 & 3: Learning Activities	
<p>Level 2 & 3 develop the stick figure's character by creating situations as a group:</p> <ul style="list-style-type: none"> • Take the character on a short journey to a new place • Discuss possibilities and options when confronted with an event on the journey • Rehearse and perform story • Develop language and literacy skills as above. 	

THEME 1C LEVEL 1 & 2: THE JOURNEY	
Materials/Resources	
<p>Large piece of paper, drawing implements</p> <p>Range of everyday objects to use as props and costume as required.</p>	
Levels 1 & 2: Learning Activities	
<p>Sometimes people need to leave the place they love in a hurry and have to make choices about what to take and what to leave behind. What things are more important ?</p> <ul style="list-style-type: none"> • Draw a suitcase and 5 objects of importance • Chose the most important of the 5 and discuss choice • Act out your imaginary journey • Evaluate performance critically • Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants. 	

THEME 1C LEVEL 2 & 3: THE JOURNEY	
Level 2 & 3 Materials/Resources	
<p>Appendix 1:</p> <p>Theme 1C Objects Sheet: 10 objects with links - What Would You Choose?</p> <p>Youtube Video: The Journey - Children's Refugee Story with Music https://www.youtube.com/watch?v=N4WyzqLXtqc&t=156s</p>	

Levels 2 & 3: Learning Activities

Theme 1C Objects Sheet - cut out the pictures of objects and lay them on the table.

- Question: Are any the same as the objects you have already chosen.
- Choose the 4 most important to you and discuss your choices with the group.
- Create short improvisation to support choice
- Decide on the objects which you will include in the suitcase for the group .
- Create a memory scene about your objects – perform and share ideas.
- Watch and discuss the video <https://www.youtube.com/watch?v=N4WyzqLXtqc&t=156s>
- Introduce narration as a storytelling technique. Use to act out sections of the story
- Act out an imaginary journey

THEME 1C ALL LEVELS: THROUGH THE DOOR

Materials/Resources

Websites:

A range of doors such as the links below: Creative Commons acknowledgements

Red Door (CC0 1.0): <https://www.publicdomainpictures.net/en/view-image.php?image=209062&picture=red-door>

Dublin Door (CC0): <https://pixabay.com/en/doors-colorful-dublin-bricks-wall-3800565/>

French Door (CC BY-

SA3.0): https://commons.wikimedia.org/wiki/File:Doorways_Neuville_les_This_France.JPG

Gloria Door (CC0

1.0): https://commons.wikimedia.org/wiki/File:Building_Gloria_Door_in_S%C3%A3o_Paulo_center.jpg

Levels 1, 2 & 3: Learning Activities

Sometimes the reason people leave their homes for hostile reasons. They also have to make choices when they arrive in new places. What makes a place safe? What makes a place unsafe?

Level 1 & 2

- Arrive at a choice of doors which lead to the future – chose and justify choice.
- Imagine a happy place and perform the story

Level 2 & 3

- Create an unwelcome scene of the other side of the door
- Use forum theatre techniques to change this to a more welcoming scene
- Develop language of welcome and unwelcome
- Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

THEME 1C ALL LEVELS: CHAIRS

Levels 1 and 2: Chairs Materials/Resources

Resources: 5 chairs

Levels 1 and 2: Chairs Learning Activities

We all need to feel safe and this can come from our environment.

Everyday objects such as chairs can be used to create a place of safety.

- Use 5 chairs to create a space as friendly and welcoming as you can.
- Improvise some scenes using the chairs.
- Rehearse and perform story

- Perform to a range of audiences
- Evaluate performance critically
- Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

Level 3: Chairs Materials/Resources

Resources: 5 chairs

Websites: Cesnia Voices Festival:

<https://www.facebook.com/cesie.ngo/videos/10160530237115557/?t=13>

Rosas Danst Rosas:

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

Level 3: Chairs Learning Activities

Sometimes places can be safe and unsafe – or a combination of the two. Some may look safe and be unsafe and vice versa. This allows participants to explore using a limited number of chairs in a safe space. Other examples from professional companies will be used to help develop work.

- Use 5 chairs to create a space as friendly and welcoming as you can.
- Improvise some scenes using the chairs.
- Develop to make as unwelcoming as possible
- Watch clip from Cesnia Voices Festival and discuss
- Develop the previous scene and make a combination of safe and unsafe places.
- Watch Rosas Danst Rosas. Use to develop performance
- Rehearse and perform story
- Perform to a range of audiences
- Evaluate performance critically
- Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants

THEME 1C ALL LEVELS: SHARING OUR STORIES

All Levels : Resources

Websites:

Range of everyday objects to use as props and costume as required.

All Levels : Learning Activities

We are all made by our stories – those from history, myth and legend, family and contemporary events. We all have a unique voice which can tell these stories in a new way.

- Collect or research a story from your home culture or community - a traditional tale, an historical account of something that has happened in your culture or community or a story of a family experience
- Retell the story using a range of dramatic techniques and add music, other sounds, singing, movement and dance, costume or props
- Rehearse and perform story
- Perform to a range of audiences
- Evaluate performance critically
- Build language understanding, knowledge and skills through question and answer, and discussion, with complexity of language and concepts adjusted to level of participants.

APPENDIX 1 THEME 1C: OBJECTS SHEET

WHAT WOULD YOU CHOOSE?

Family photographs



Family Group, Pixabay (CC0):
<https://pixabay.com/en/picnic-family-group-of-people-sit-2790438/>

Cooking equipment



Cooking Pans, Pexels (CC0), Charles L Gagnon:
<https://www.pexels.com/photo/empty-cooking-pans-on-table-top-75494/>

A supply of your favourite food



Bread Pixabay (CC0):
<https://pixabay.com/en/bread-food-white-homemade-1696161/>

A present from your grandparents



Brown Teddy Bear, Pexels (CC0):
<https://www.pexels.com/photo/brown-teddy-bear-on-brown-wooden-bench-outside-207891/>

Your favourite books



Pile of Books Pexels (CC0):

<https://www.pexels.com/photo/pile-of-books-159866/>

A small amount of money



Coins (CC BY-SA 3.0):

<https://commons.wikimedia.org/wiki/File:Coins.jpg>

A warm blanket



Masia Blankets (CC BY SA-4.0):

https://commons.wikimedia.org/wiki/File:Masaai_blankets_at_the_Maasai_market._Nairobi_Kenya.jpg

Your passport and visa



Passport-Visa, Pixabay (CC0):

<https://pixabay.com/en/passport-visa-border-buffer-3127927/>

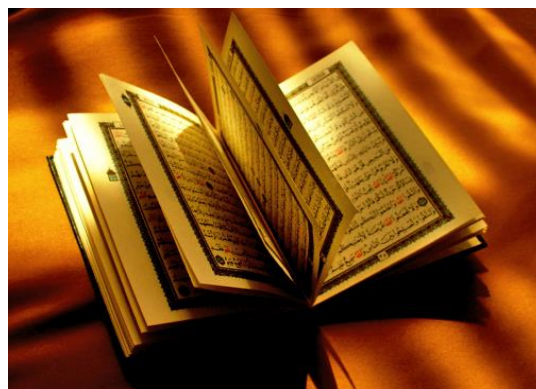
Water



Plastic Bottle, Pixabay (CC0):

<https://pixabay.com/en/bottles-plastic-bottle-bottle-60479/>

A copy of your religious book



Opened Qur'an (CC BY-SA 3.0):

https://commons.wikimedia.org/wiki/Qur%27an#/media/File:Opened_Qur%27an.jpg

MODULE 1 REFERENCES & ACKNOWLEDGEMENTS

THEME 1A

- Bird migration routes image: Creative Commons Public Domain (CC PD), L.Shyamal: <https://commons.wikimedia.org/wiki/File:Migrationroutes.svg>
- British Ecological Society <https://www.britishecologicalsociety.org/>
- Canada goose-flying image: Creative Commons (CC BY-SA 3.0): Mcanbolat <https://commons.wikimedia.org/wiki/File:Goose-flying.jpg#/media/File:Goose-flying.jpg>
- *Epic Journeys* Soundcloud <https://soundcloud.com/epicjourneys>
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<https://vimeo.com/54009602>
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https://commons.wikimedia.org/wiki/File:Putative_migration_waves_out_of_Africa.png#filelinks
- *Kob antelope* image (adapted) ETF89, Creative Commons (CC BY-SA 4.0) https://commons.wikimedia.org/wiki/File:Kob_antelope.jpg
- Longship Bayeux Tapestry Urban, Creative Commons (CC BY-SA 3.0): https://commons.wikimedia.org/wiki/File:Tapisserie_bato1.jpg
- *Migration map from North-Africa to Europe of Painted Lady butterfly*, Creative Commons (CC BY-SA 3.0) https://commons.wikimedia.org/wiki/File:Vanessa_cardui_migration_in_Europe-blank_map.svg
- *Migration Museum* <https://www.migrationmuseum.org/>
- *Mother Nature Network (MNN)*: <https://www.mnn.com/>
- *My Future My Choice* <http://www.myfuturemychoice.co.uk/>
- *National Geographic Society*: <https://www.nationalgeographic.com/>
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- *Royal Society for Preservation of Birds (RSPB)* <https://www.rspb.org.uk/birds-and-wildlife/natures-home-magazine/birds-and-wildlife-articles/features/long-distance-migration/>
- Saiga Antelope Map image UNEP/GRID Arendal, Creative Commons (CC BY-SA 3.0): https://commons.wikimedia.org/wiki/File:Saiga_Antelope_populations_Map.jpg
- Ugandan Kob image, Creative Commons (CC BY-SA 4.0): [https://en.wikipedia.org/wiki/Ugandan_kob#/media/File:Ugandan_kob_\(Kobus_kob_thomasi\)_male.jpg](https://en.wikipedia.org/wiki/Ugandan_kob#/media/File:Ugandan_kob_(Kobus_kob_thomasi)_male.jpg)
- Viracocha II Expedition South American raft by Valentinapazmunoz. (CC BY-SA 4.0) https://commons.wikimedia.org/wiki/File:Viracocha_2_foto.jpg
- *World Wildlife Fund (WWF)* <https://www.wwf.org.uk/wildlife>

THEME 1B

- *A History of the World in 100 Objects BBC radio series* <https://www.bbc.co.uk/programmes/b00txhf1>
- *Benin Plaque* © The Trustees of the British Museum, 16-17th C. Creative Commons [Attribution-NonCommercial-ShareAlike 4.0 International](https://creativecommons.org/licenses/by-nc-sa/4.0/) (CC BY-NC-SA 4.0): https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=621860&partId=1&searchText=Benin+Plaque%3a+the+oba
- *Emperor Akbar inspecting the building works at Fatehpur Sikri* © Victoria and Albert Museum, London, 16th C. (licensed for non-commercial usage): <http://collections.vam.ac.uk/item/O9531/akbar-painting-tulsi/>
- *Nebamun hunting in the marshes* © The Trustees of the British Museum, 1350BC (circa). Creative Commons [Attribution-NonCommercial-ShareAlike 4.0 International](https://creativecommons.org/licenses/by-nc-sa/4.0/) (CC BY-NC-SA 4.0):

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=119661&partId=1&searchText=Nebamun+tomb+paintings&images=on&page=1

- *The Oba with Europeans* © The Trustees of the British Museum, 16-17th C. Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0): https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=610486&partId=1&searchText=Benin+Plaque:+the+oba+with+europeans&images=on&page=1
- *Guide to the Art of Benin*: https://www.britishmuseum.org/learning/schools_and_teachers/resources/all_resources/resource_art_of_benin.aspx
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- *The Lost Kingdoms of Africa*: https://www.youtube.com/watch?v=QW_kaUuUg8Y

THEME 1C

- *British Council* video: <https://www.britishcouncil.org>
<https://www.youtube.com/watch?v=N4WyzqLXtqc&t=156s>
- *Cesnia Voices Festival* video: <http://cesie.org/en/migration/voices-festival-inclusion/>
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- Gloria Door (CC0 1.0) https://commons.wikimedia.org/wiki/File:Building_Gloria_Door_in_S%C3%A3o_Paulo_center.jpg
- Hare and tortoise Creative Commons (CC0): <https://pixabay.com/en/alphabet-word-images-fast-icon-1298865/>
- Kaaithatre Rosas Danst Rosas: <https://www.youtube.com/watch?v=oQCTbCcSxis>
- Lemons: Creative Commons Public Domain (CC PD): <http://www.freestockphotos.biz/stockphoto/15911>
- Milgo Dahir-Hersi *The Well World Stories*: http://worldstories.org.uk/stories/the-well/http://www.dsource.in/tool/trinetra/user_image_view.php/?id=1329
- Stick Figure: Creative Commons Universal Public Domain (CC PD): https://en.wikipedia.org/wiki/File:Stick_Figure.jpg
- Suitcases with Stickers: Photo acknowledgement Creative Commons (CC0 1.0) https://commons.wikimedia.org/wiki/File:Suitcase_With_Stickers_-_No_Trademarks.svg
- Syrian refugee video: <https://www.britishcouncil.org>
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- Well Icon (Ichon Archive Licence): <http://www.iconarchive.com/show/ios7-icons-by-icons8/Plants-Well-icon.html>

Appendix 1 Objects Sheet

See photo acknowledgments on individual images