About this Resource

In the Spring/Summer of 2018, Qatar Foundation International supported Shubbak to run three projects for young people, devised and facilitated by an Arab artist in London. Each of the workshops blended art forms, allowing young people exposure to, and experimentation with, a number of mediums at once. Apart from the intangible and tangible outcomes for and by the young people themselves, each project was documented in a video using footage from the workshops, as well as interviews with the artists. This resource consists of three guidance leaflets for the classroom, with each leaflet using one of the above-mentioned videos as its starting point. The leaflets demonstrate links to curriculum subjects and propose ideas and activities for higher order thinking for teachers and pupils, particularly around transferable skills and universal values. They are most suited for pupils aged 10–14 although there are many elements that can be applied to curriculum requirements for other age groups as well.

Framework for each leaflet

A teaching framework which encourages active, participatory learning techniques is used. It allows learners to unpack, reflect on and consider the themes of each of the videos as part of the learning process. This requires teachers to engage in a way that allows for different perspectives and views rather than a search for the ‘truth’. Each leaflet includes 3 steps that include:

**Step 1: Discover – Approaching with Curiosity**

Watch the video. Look out for:

- The topics the workshop participants explored
- The mediums/art forms they used
- What the artist–facilitator had to say

**Step 2: Explore – Considering with Criticality**

This section gives space for learners to consider their own and others’ ideas. It is an important part of the process as learners unpack what they saw, and organise their own thoughts and opinions about it.

Following on from watching the video and before the exploratory activity detailed in each guidance sheet, give the learners a minute of silence to think about the film on their own. For younger children, it is a good idea to put up 2 or 3 questions to help them focus their thoughts. These could be:

- What was the film about?
- What art forms were used?
- What part did you find most interesting and why?

You might want to give learners a few minutes to discuss their thoughts in pairs before expanding the discussion out to the whole class, depending on their confidence and ability to articulate ideas. Use this opportunity to build up their vocabulary and literacy skills and ask each pair to summarise and air their discussion with one word or phrase. Airing their own thoughts and listening to new ones will give learners space to consider and map out the multiplicity of perspectives on the subject at hand.

In this step, links to global values are made. These include reference to the following values:

- **Democracy:** Create a democratic school ethos for learners, staff and the school community
- **Individual Liberty:** Enable young people to make individual choices in a safe and secure environment
- **Tolerance and Mutual Respect:** Foster understanding and promoting of diversity, with an ethical relationship to difference
- **The Rule of Law:** Make your school a place where transparent procedures operate for upholding the rules

**Step 3: Create – Applying with Creativity**

This section is where learners express their journey, whether it is new knowledge, changed and/or confirmed attitudes, or acquired skills, into a visible or audible display. Teachers are encouraged to only make suggestions into what this display might look like, and to encourage that this process remain participatory and learner–led as above.

**Partner School Activities**

There are also suggestions of joint activities that could be carried out with a partner school in your own country or overseas.
Curriculum Links
Citizenship, Politics, Art, English, Drama.

Core and Transferable Skills
Communication and collaboration, citizenship, imagination and creativity.

Values
Democracy, Empathy.

Discover – Approaching with Curiosity
Show students the video, Stories that Move, and ask them to look out for:
• The topics the workshop participants explored
• The mediums/artforms they used
• What the artist–facilitator had to say

Explore – Considering with Criticality
The English national curriculum, like many others acknowledges the importance of developing competencies relevant to real world situations to prepare young people for the complexities of life in the 21st century, as they navigate their way in an increasingly interconnected world.

The artist talks about making space for the children she worked with to have positive stories from and about the Arab world. In many ways, news providers are storytellers, just as online platforms are digital outlets for storytelling. The Storyteller is in a very powerful position when they have a captive audience and, if they are any good at spinning tales, they can take their audiences with them in all sorts of directions.

Provide a range of media and news coverage on a topical issue or about a part of the world. Depending on the age group, this can include news articles, social media posts, video blogs, and online reports. You might want to involve the young people in this research process, as it would be valuable for them to see what kind of news come up when they use online search engines versus other sources.

Organise the young people into pairs or small groups, giving each group one of the news items or images. Ask them to discuss the following questions:

Who? What is the source of their news article or image? Who is in it or who is speaking? Is it from a source you can trust? How do you know that you can trust them? Note the difference between liking someone, and trusting them.

What? What is in the image or what is being said? Did they leave anything out? Note that failing to tell the whole story, or telling it from a single perspective, can be as damaging as telling a fabrication.

Where? Are they providing evidence for their claims? Are they referencing facts or opinions? Where are they? Are they in public or in private? Does this affect the extent to which you can trust what they are saying or showing? Have you been to this place or know anyone who has? Was your experience different to what is being relayed here?

Why? Why have they produced this news article or image? Are they trying to get people to think or do something?

When? Did they say or show it in response to a previous event? Did they say or show it to influence a future event?

How? Are they speaking with biased or emotive language, or using a dramatic image? How can you tell?

Next, invite each group to share their analysis with the rest of the class. Then pose to the whole class whether asking all the above questions helped them think more critically about their news item, or in a way they hadn’t considered before?

Values
The artist describes the sessions as being pupil–led, indicating that the participants have as much of a say in the outcome as the artist herself. This kind of participatory decision–making sits at the heart of ‘democracy.’ To what extent does your school give meaningful opportunities for pupil participation in the decision–making process? Think about how decisions are made in school, and whether there might be an opportunity for the young people to be part of a decision–making process. If this is not possible within the larger context of the whole school, explore any possibilities within the classroom. This process is particularly useful in coming up with a Code of Conduct with for your class. When children and young people feel ownership over the rules, they are more likely to stick to them.
Text Resources for Teachers

When making decisions about what to include in the Code of Conduct, make sure there is sufficient space for discussion before any voting takes place. Ensure that an atmosphere of respect and support is in place, and that no body feels silenced. Although it may not always be possible, sitting in a circle when having discussions is the best way to ensure a level playing field for everyone involved. Where a teacher is familiar with Philosophy for Children practices (www.sapere.org.uk/), this is an excellent methodology within which to have these discussions. You could also look at the British Council Oracy resource Time to Talk which helps young people to develop the knowledge and skills they need to become confident, effective communicators (www.britishcouncil.org/school–resources).

With older children, you may want to explore different forms of democracy: direct democracy, representative democracy, and social democracy among others. See if this influences your decision–making processes in the classroom. For example, will you want to cast a vote, or reach a consensus?

Partner School Activities

If you are working with a partner school you could:

- Share ideas about how your school councils or class forums contribute to the running of the school.
- Ask what the pupils would like to find out about each other’s countries and cultures
- Exchange examples of traditional and contemporary stories that contain a piece of wisdom within them. Can they retell them to an audience using story maps and story telling techniques?

Create – Applying with Creativity

Once your Classroom Charter has been drawn up, use the same democratic process to agree on the design of the charter, how you will produce it as a whole class and where it will be displayed in the classroom.

About the Artist

Alia Alzougbi is Syrian-Lebanese storyteller, educator and producer currently residing in the UK. She uses storytelling as a medium to uncover the voices of lesser heard peoples and communities, and to co-produce creative outlets for their voices. Her work is driven by principles of social justice, activism and equity as complex processes with no easy answers. Curiosity and questioning sit at the heart of her practice. www.aliaalzougbi.com

About the Project

Over 12 weeks, Alia worked with a diverse group of children who attend the weekly White City Drama group sessions at the Bush Theatre. Together they explored the Arab world and its discontents – raising awareness of the region, addressing stereotypes about its people, and delving into a variety of stories and folktales. Throughout the process of learning and making, they played. The sessions were child-led, and the end result was an interactive performance combining a quiz show with a human-sized board game. In a process of reverse migration, audience moved deeper across a large map of the Arab world as they answered questions based on the children’s journey over the course of the project. The quiz content was generated by the children.

How the game was played:

- A large scale map of the Arab World created by the children and artist Dia Batal was placed on the floor.
- Audience stood around the map, and one of the children was their ‘Pawn’. The starting point for the Pawn was north of the Arab World, somewhere along the Western Mediterranean. Their path would take them through North Africa, across the Red Sea, and into the Middle East.
- Each question answered correctly by the audience took the Pawn one step further along the path on the map. Any questions answered incorrectly meant the Pawn stayed in place.
- The children also performed scenes from an Iraqi story, Abu Kassim’s Slippers, about which the audience had to answer questions.
- Other questions were fact-based, testing the audience’s knowledge about the Middle East and North Africa.
- The game was over once the Pawn reached the Middle East.