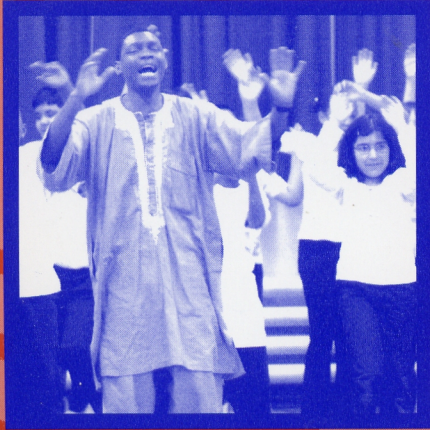


# Timanyane

"... let's know each other"



**Making the most of school visits by artists from Africa and around the world.**

**Includes:**

- Step by step guide to working with artists
- Classroom activities
- Curriculum links
- Directory of North of England-based artists





# Timanyane

**“...Let’s know each other”**

Making the most of school visits by artists  
from Africa and around the world

**Development Education Centre**  
(South Yorkshire)

# Acknowledgements

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*'Southern Artists' is a term used throughout the publication to refer to artist/educators from countries of the 'South': Africa, Asia, Latin America and the Caribbean.*



# Introduction

**"It entirely changed my quite prejudiced opinion of Africa."**

**A quote from a school pupil following a session with a 'Southern Artist'.**

There is nothing as powerful at changing attitudes as direct human contact and the hearing of human stories. Development Education Centre (South Yorkshire) (DECSY) has seen strong evidence of school pupils changing their preconceived ideas about Africa following sessions by charismatic African artist/educators. We are convinced that this approach has a valuable contribution to make in challenging negative stereotypes and promoting global citizenship. The combination of the power and charisma of experienced artist/educators, the wealth of activities and resources available through local development education centres together with the knowhow of teachers with experience with different age groups and subject areas can result in high quality, relevant, yet flexible programmes that will really make an impact on the awareness of global and development issues amongst young people.

This handbook is for teachers, artists and those who support them to enrich the educational experience of children, broaden their horizons and enhance their understanding of the global society in which they live. It provides activity ideas, curriculum linking diagrams, guidance, contacts and sources of further information to those who know that the visit of a 'Southern Artist' can be much more than a one-off event. The handbook draws on the

experience of the DECSY in working with a number of different Southern Artists in over a hundred Yorkshire and Derbyshire schools to promote a global dimension in the curriculum. Recent research into the needs of schools in the Yorkshire and the Humber region in relation to a global dimension in the curriculum indicates that schools find access to human resources such as Southern Artists one of the most useful forms of support. This finding is certainly confirmed by the positive feedback and re-booking of artists by schools that DECSY has experienced.

## **What is a global dimension and why is it important?**

'Developing a global dimension in the school curriculum', (DFEE 0115/2000) describes the global dimension as meaning that the content of what is taught is informed by international and global matters, so preparing pupils to live their lives in a global society. It means addressing issues such as sustainable development, interdependence and social justice at both the local and the global level. It builds knowledge and understanding, as well as developing key skills and attitudes. The guidance shows how this is consistent with the aims of the National Curriculum which include 'the development of pupils' sense of identity through knowledge and understanding of ... the global dimensions of their lives.' This

official recognition of the importance of the global dimension allows scope for the exploration of questions about our role and responsibilities in an increasingly unequal world where millions of people are denied the right to decency and humanity. Questions such as “Who benefits in such a world?, Who loses?, Who decides?, What needs to change?” and Where do I stand?

### **Why deliver a global dimension through the arts?**

The arts can be powerful and dynamic media for building empathy in pupils with the lives and situations of others near and far. They can be highly participatory and engage pupils emotionally, physically, spiritually and intellectually in process as well as content. The arts can bring fun, creativity and play into the learning process and make knowledge and concepts more memorable. They can also can be very inclusive, catering well for a range of abilities and learning styles in Nursery, Primary, Secondary and Special school contexts.

### **Aims and outcomes**

The diagram overleaf illustrates the reasons why many schools are specifically wanting Southern Artists: for challenging racism and stereotyping as well as for helping broaden children’s horizons and enriching the curriculum. Evaluating the work of the artists in schools over time indicates that these starting points can lead to many of the positive outcomes shown in the diagram. DECSY

believes that these outcomes are most likely to be achieved if at least some of the activity suggestions from the handbook, or similar approaches, are used before, during or after a Southern Artist’s visit. The recommended approach is to combine arts inputs, such as drumming, dance, song, story and drama with other inputs such as educational activities, interactive slide shows and question and answer sessions.

The handbook also aims to promote the benefits to the school and the artist of linking the work to the curriculum. Some schools now incorporate the visits of locally based Southern Artists with whom they have built a relationship into their curriculum plans for a particular unit of work each year. Others invite Southern Artists to take part in off-timetable curriculum enrichment weeks. Curriculum diagrams are included to assist with planning.

Finally, the handbook offers practical tips on finding and working with Southern Artists, including a database of some of the artists currently living and working in the North of England. Because this information will become out of date over time, a range of other contact details, including websites, are also provided.

Although the handbook was developed with teachers, other educators and Southern Artists in the Yorkshire and Humber region, DECSY believes that it will be a useful resource to such groups throughout England and beyond.

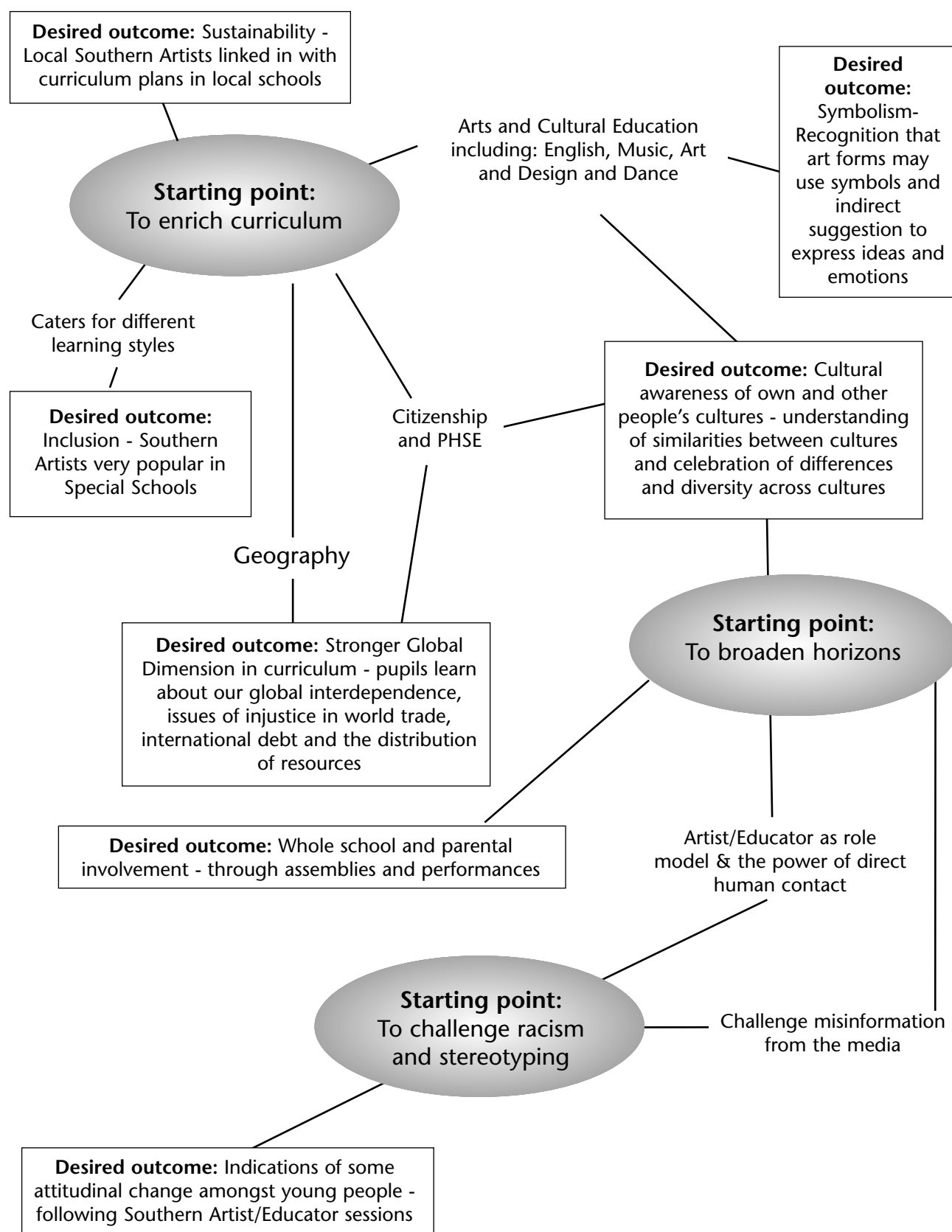


*Raymond Otto putting a teacher through his paces at an ‘off-timetable week’ event.*

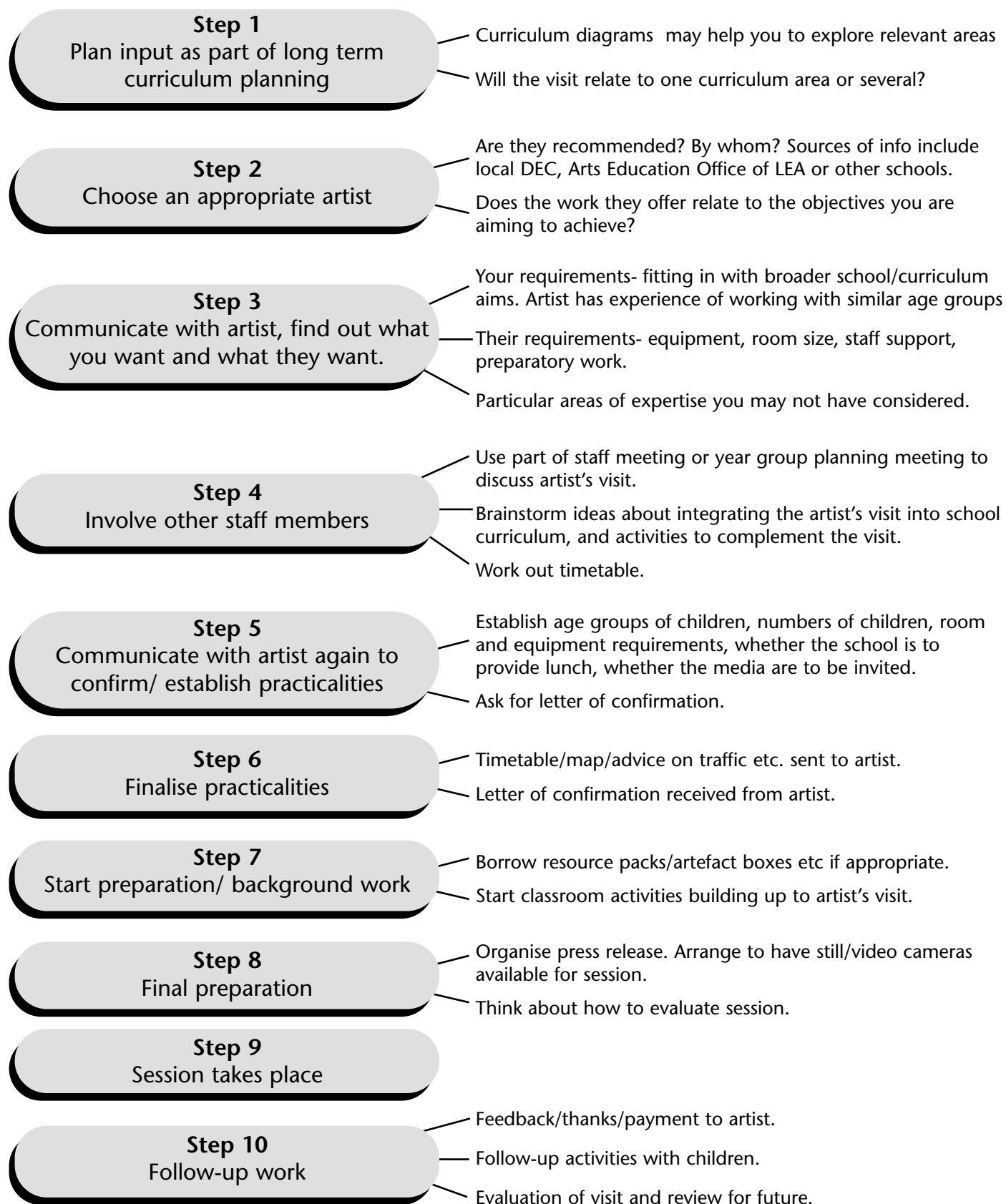


# The Southern Artists Project:

## Starting Points and Desired Outcomes



# Steps towards working with a Southern Artist





# Activities

This section outlines some activities that Southern Artists may carry out with children, and also activities that complement the work of a Southern Artist, which teachers can carry out with children to maximise the benefits of the artist's visit. For each activity, relevant links to the national curriculum are given - the curriculum diagrams section provides more detailed information. The ordering of the activities reflects the following sequence of concepts:

- a chance to share preconceptions about a place (p9)
- finding out where the place is and how to get there (p10)
- finding out what the place is like and how the people live (p11)
- finding out how our lives relate to the lives of the people in the place (p12)
- finding out about some of the inequalities between the place and the UK (p13)
- exploring aspects of life in the place and considering questions about quality of life versus standard of living (p14-20)

However, with the exception of the preconceptions activity which is intended for use before the visit of the artist (and after the visit to evaluate changes in attitude) the activities can be used in any order. Most of the activities can be introduced as part of a response to questions from pupils.

We hope that these activities will also help artists from Southern Countries with less experience of Development Education to develop activities that incorporate development issues into their workshops.

*Kofi Asamoah  
at a Sheffield  
Primary School*



# Preconceptions

This preparatory activity can be used before the artist's visit to encourage children to explore their perceptions of the artist's country, and generate questions to ask the artist. It can also be used afterwards to evaluate learning.

### Learning Objectives:

- To enable pupils to explore their views about a distant place and the source of such views.
- To allow an opportunity for pupils to generate questions to ask artist.

**Suitable for:** KS1-4

## You will need:

Copies of the Africa map outline from the final page of this publication, or a similar map of another continent/country;

### What to do:

- Ask pupils to write or draw

pictures on the map outline about what they think Africa (or another continent/country) is like.

- Ask pupils to share their ideas in a pair, small group or with the whole class and to try and identify where the ideas might come from.
- Finally ask pupils to generate questions to ask the artist. This is an opportunity for pupils to test out their assumptions about the place, pursue an avenue of enquiry that might relate to geography, or another part of the curriculum, or just to satisfy their curiosity.

### Curriculum Links:

## Literacy and English

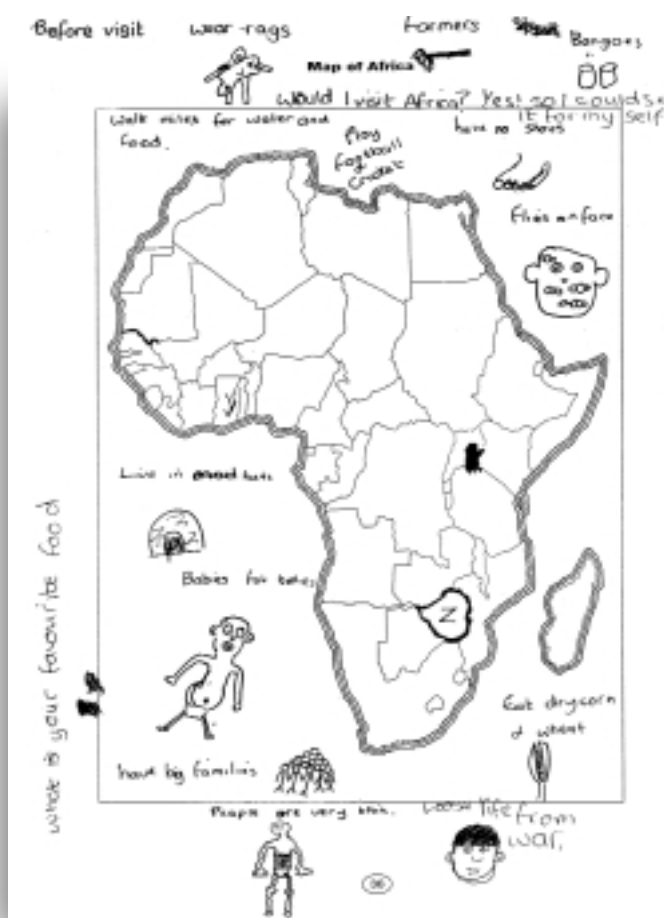
- Group discussion and interaction

## PSHE and Citizenship

- Reflect on cultural issues, using imagination to understand other people's experiences.
- Think about what different places are like.

## Geography

- Ask Geographical questions
- Use maps and plans
- Communicate in a range of ways



*A pupil's  
views about  
Africa before  
a Southern  
Artist visit*



# Locational activities

## Curriculum links:

### Geography

- Use maps, plans, globes and secondary sources of information.
- Ask Geographical questions.
- Identify and describe where places are.

### Citizenship/ PSHE

- Compare what different places are like.

### Literacy and English

- Group discussion and interaction.

### Mathematics

- Adds a context to concepts such as distance

This activity can also be conducted by a teacher as a preparatory activity, but again is enhanced by a Southern Artist's personal perspective.

## Learning Objective:

To reinforce pupils' sense of place.

**Suitable for:** KS2-4

## You will need:

- Atlases
- Optional extra: jigsaw map of Africa, or another continent, or the world.

## What to do:

This activity is based around asking questions of pupils such as:

- Where is Britain?;
- Where is X (country/continent);
- Which countries would you fly over, or travel through to get to country X?

Additional questions can be used with older pupils such as:

- Which direction would you be travelling in? and
- How many time zones would you travel through?

When the country concerned is in Africa, it is valuable to introduce or reinforce the idea that Africa is a continent of 55 countries. The jigsaw map activity is helpful in this regard.

## Follow-up activities:

- Locational activities can relate to topics such as the weather (QCA unit 7 for Geography).
- Applied mathematics activities such as comparing distances between places, and the area and population of different countries, cities etc.



# Photographs on Powerpoint

This activity can be performed by teachers, but the personal experience of an artist who originates from that country can enhance the learning.

## Learning Objective:

To provide a balanced range of images to reflect the diversity of life in another country. To challenge misconceptions and stereotypes that may be held by pupils about the country or continent concerned.

## Suitable for:

Foundation Stage to KS4

## You will need:

- a computer and data projector or interactive white board;
- a Powerpoint file containing a range of diverse images of the country concerned; such a file should contain an index page that allows photographs arranged in different categories to be accessed quickly. [A structure for such a file will be appearing on the DECSY website [www.decsy.org.uk](http://www.decsy.org.uk)]
- as an optional extra, suitable, short video clips can also be included in the Powerpoint file.

## What to do:

Encourage pupils to ask as many questions as possible about the country concerned. Ideally, some of these questions should have been prepared by the pupils in advance (see Preconceptions). Where possible, use the Powerpoint photographs as visual aids to help in illustrating the answers to questions.

Experience of running many sessions with African artists has shown that primary age pupils often ask questions such as::

- Do you have shops?;
- Do people wear shoes?;
- What is the weather like?;
- What do people eat?;
- Do children go to school?

as well as:

- Do you have toilets?

The artists have found that it is far more valuable to use Powerpoint interactively, in response to pupils questions, rather than just as a

slide show although sometimes a few carefully shown images can stimulate questions where there are none.



*Maxwell Ayamba uses Powerpoint to illustrate how chocolate is produced*

## Curriculum links:

### Geography

- Ask geographical questions.
- Use secondary sources of information.
- Express views about people, places and environments, in other countries, and understand the views of a range of people on topical issues.
- Compare places, and identify where places are and what they're like.
- See how people can improve and damage the environment, and how this affects people.

### PSHE and Citizenship:

- Learn about similarities and differences between themselves and people from different countries, and what different places are like.
- Learn about connections between themselves and people from other countries.
- Develop communication skills through group discussion of issues.
- Understand that how resources are distributed affects individuals, communities and the environment.

### English and literacy:

- Group discussion and interaction



# Chocolate, Cotton and Bananas

## Curriculum links:

### Citizenship

- How we're all connected
- How resources are distributed affects individuals, communities and the environment.

### Geography

- Understand links & interdependency between places.

### Mathematics

- Percentages
- Statistics

## Learning Objectives:

- For pupils to appreciate their interdependence with the wider world through examples of the food that they eat and/or the clothes that they wear.
- For pupils to understand the people, places and processes involved in producing such food and clothes
- For pupils to consider questions such as "Who benefits most and least in the chain of production?" and "What can people in Britain do to make things fairer?"

- You could also bring along examples of fairly traded bananas and chocolate (available in most supermarkets).

## What to do:

- Ask pupils if they know where the chocolate and bananas or the jeans that they wear come from.
- Show pupils the photographs of the chain of production of one of these products and talk about the role of each group of people involved.
- Ask pupils to guess how much they think each of the groups of people involved should receive if the cost of the bar of chocolate is £1, the jeans £24 and the banana 10p.
- Using the diagram, model or pair of jeans and the divided up metre rule illustrate the actual amount that each group receives.
- Ask pupils if they have any ideas about what could be done to make the situation fairer for all the people involved in producing the product. (You might wish to demonstrate examples of fairly traded products as one response if these are suggested by pupils.)

## Chocolate, cotton and bananas - who benefits?

### £1 Chocolate bar:

cocoa farmer 7p  
chocolate company 40.5p  
British government 17.5p  
Ghana government 7p  
retailer 28p

### £24 Pair of jeans:

producer country 60p  
cotton buyer 1.00  
fabric producer 2.00  
garment producer 8.40  
retailer 12.00

### 10p Banana:

grower 1p  
growers company 1p  
shipping, importing, packing 3p  
wholesaler 2p  
retailer 3p

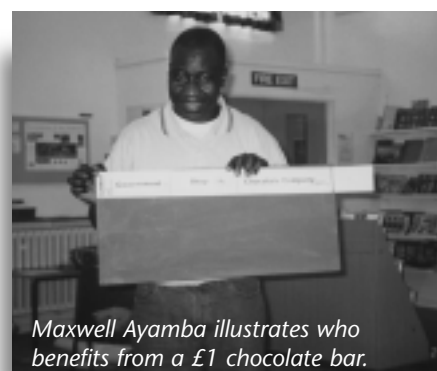
*These figures are approximate since prices fluctuate constantly.*

## Suitable for: KS2-4

## You will need:

- Photographs showing the chain of production of a product such as chocolate, cotton or bananas. These can be scanned for Power point projection. (See resources section for details of how to obtain such photographs.)
- A large diagram or a large 3D model of a bar of chocolate or a banana or an ordinary pair of jeans.
- A metre rule or similar length of wood divided up into subsections representing the percentage of the retail price of the product that each group of people involved in the chain of production receive. This can be converted into a monetary value, based on the current retail price of the product.

Examples for a £1 bar of chocolate, a £24 pair of cotton (denim) jeans and a 10p banana are given.



*Maxwell Ayamba illustrates who benefits from a £1 chocolate bar.*

# Humanising Statistics

## Learning Objective:

- To give pupils an appreciation of how country X compares to the UK in terms of land area, population, resources consumed etc.

## Suitable for: KS2-4

## You will need:

- Large pieces of cardboard or sheets of thick polythene cut to represent a scaled down versions of the land areas of the UK and country X;
- to know the populations of the UK and country X and how these can be represented by small groups of pupils (e.g one pupil per 10 million people); paper bags with £ signs on, filled with small, cut up pieces of paper the size of bank notes;
- plastic cartons with Oil written on them;
- to have access to other statistics about each country (e.g from the internet by doing a search on world development statistics using [www.google.co.uk](http://www.google.co.uk) - one useful website is [www.developmentgateway.org/node/244175/](http://www.developmentgateway.org/node/244175/) )
- Optional extra: Large sheets of bubble wrap.

Resources such as the ones mentioned may be prepared from materials obtained through a local 'Scrap Store'.

(For an online UK directory visit [www.childrensscrapstore.co.uk](http://www.childrensscrapstore.co.uk))

## What to do:

- Spread out the sheets representing land areas of the two countries.
- Ask pupils which country they think is more crowded, Country X or the UK.

- Then ask for volunteers to come and stand on the land area sheets.
- You could say something like, "For every three people that live on country X, there will be six people living in the UK" and request that the appropriate numbers of volunteers stand on each country.
- Give out bags of money to pupils standing on the countries, in relation to the GDP/GNP of each country.
- For country X, some of the money could be taken away to represent interest payments on external debt.
- Oil cartons can also be given out to represent energy consumption (and also contribution to global warming) of each country.

Another statistic that could, if handled sensitively, be used with older pupils is infant mortality. This can be represented one flower for each infant death per thousand.

The sheets of bubble wrap can be used to represent people in relation to a whole range of statistics. For example to give an idea of land distribution in one African country, every bubble was taken to represent 1000 people. Four and a half bubbles then represented the 4,500 wealthy farmers who owned 50% of the land in this country. The other half of the country is divided among four and a half million farmers who are represented by 4,500 bubbles. The way that bubble wrap can help illustrate the mass of numbers make a statistic like this much more meaningful.

## Curriculum links:

### PSHE and Citizenship:

- Comparing what different places are like.
- Learn about connections between the UK and other countries.
- Understand that how resources are distributed affects individuals, communities and the environment.

### Geography:

- Use plans, maps, globes and secondary sources of information.
- Express views about people, places and environments in other countries and understand the views of a range of people on topical issues.
- Understand links and interdependency between places
- Ask Geographical questions.

### Mathematics:

- Looking at alternative ways of representing and interpreting data.

# African Rural Life

## Learning Objectives:

- To enable pupils to begin to appreciate some of the ways in which people live in rural communities in Africa and some of the skills that this requires.
- To create opportunities for pupils to learn about other ways of living and to consider how these may influence people's quality of life.
- To encourage pupils to consider questions about quality of life and standard of living.

**Suitable for:** KS1-4

can be carried on the head using a piece of rolled up cloth then ask pupils to try this. (As this is much less easy than might be imagined it is advisable not to fill the bucket!)

## Follow- up activities:

- Work on the water cycle in Science and Geography.
- Explore the cultural and religious significance of water in different cultures.
- This activity could be combined with QCA unit 11 in Geography for Key Stage 1/2. This unit addresses how water is used in other countries, the need for conservation of water and clean water.

## ACTIVITY 1

### You will need:

- An empty plastic bucket and a rolled up piece of cloth. An old disconnected tap and a cup.

### What to do:

- Ask pupils where they get water from. When someone answers 'a tap', present them with the disconnected tap and ask them for some water, holding the cup beneath the tap. Ask pupils where the water actually comes from.
- Explain that many people in countries in Africa also get their water from taps, but that in many rural areas people have to collect water from wells, rivers or lakes. Demonstrate how a bucket



*Rimas Tankele Morris showing a pupil how to carry water.*

# ACTIVITY 2

## You will need:

- Seven hoops used in Physical Education. Images of traditional rural houses, preferably including images of people building their own houses.

## What to do:

- Ask children “Who built your house.” Explain that in many rural communities in African countries people get together to build their own houses. Show some images. Explain that traditional houses made of mud with thatched roofs are very good for keeping cool when it is hot outside, warm when it is cold, and dry when it is raining.
- Ask pupils how many rooms they have in their houses and what they are for. Spread out the seven hoops, six in a circle, one a little way away. As you stand in each hoop, describe it as a room, e.g father's bedroom, mother's bedroom, boy's bedroom, girl's bedroom, kitchen, store. Ask how this

compares to their own houses. You can also squat in the hoop that is a little way away from the others and ask children what they think you are doing. (Many children seem to think that people in Africa do not have toilets). You can explain that the toilets are normally built down wind from the house.

## Follow-up activities:

- In Art and Design, make a model of a traditional African Village using materials such as clay, straw and cardboard.
- Make model roofs using contrasting materials such as thatch (straw) and corrugated steel. Compare the thermal insulation properties (science), to highlight the valuable properties of traditional materials.
- This activity can relate to other work on what it is like to live in a traditional village in Africa, eg playing traditional games, African food, story telling.



*Simon Banda shows children around his traditional rural house.*

## Curriculum links:

### Literacy and English:

- Group discussion and interaction

### PSHE and Citizenship

- Learn about what different places are like and discuss differences and similarities between the UK and other countries.
- How we're the same, how we're different- recognise and respect differences and similarities between themselves and others.
- Develop communication skills through group discussion of issues.

### Geography

- Express views about people, places and environments in other countries
- Links to environmental issues such as water consumption and environmentally sensitive building.
- Compare places.
- Identify and describe where places are and what they are like.

### Science

- Compare thermal insulation properties of different materials.

# Hand drumming

## Curriculum links

### Music

- Explore, choose and organise musical ideas within a range of musical structures from other cultures.
- Rehearse and perform in groups.
- Sing songs, chants and rhymes.

## Learning Objectives:

For pupils to appreciate music from a culture different from their own and to be actively involved in making such music communally, developing a sense of group identity, togetherness and personal satisfaction.

**Suitable for:** Foundation and KS1-4

## You will need:

- As many drums as possible. Preferably a number of Djembes and some other types of drum.
- If there are fewer than enough drums for one for every pupil then it is worth providing (or asking children to bring in) buckets or bowls to beat which do not have ridges on their bases. Alternatively you could provide other percussion instruments including short

sticks of bamboo or blocks of wood to hit against the floor, tables or other suitable surfaces. You may wish to contact your local 'Scrapstore' for other materials and ideas.

- Suitable seating arrangements. A circle of chairs is the usual preferred format for sessions.

## What to do:

- The artist will lead the session which may involve pupils being involved in creating two or three different rhythms with different percussive instruments and possibly singing/chanting and dancing.
- You may wish to consider asking the artist if the session can be recorded to allow follow-up work in future sessions.



*Simon Banda introducing African hand drumming to pupils at a Sheffield special school.*



# 'Adinkra' woodblock printing

Adinkra printing originates from Ghana in West Africa. The designs are not only beautiful, but also hold a range of meanings important to the Ashanti culture.

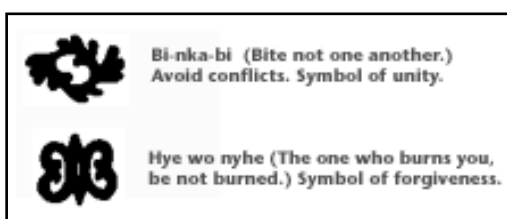
## Learning Objective:

- To give pupils an appreciation of the importance of symbols through the exploration of an example of traditional West African symbols and their meanings.
  - To give pupils experience of creating designs and patterns with Adinkra printing techniques, either using traditional Adinkra symbols or symbols they have created themselves.
- large sheets of newsprint or similar paper for children to practice printing on to.
  - children's paint brushes
  - dust sheets, newspaper etc to protect surfaces and floors from the paint
  - Pictures or a Powerpoint presentation of symbols, starting with examples familiar to the children going on to include examples of Adinkra symbols and their meanings.

**Suitable for:** KS2-4

## You will need:

- Adinkra stamps. These can be made using the diagrams of the symbols on the internet with a square of plywood as a base and a short piece of wood as a handle. The symbol shapes can be cut out of polystyrene tiles or similar material and stuck onto the plywood bases.
  - Diagrams of Adinkra symbols and their meanings and pictures of adinkra cloth can be obtained from the internet by doing a search using [www.google.co.uk](http://www.google.co.uk) (one good website is [www.hcc-nd.edu/mwp/adinkra/index.html](http://www.hcc-nd.edu/mwp/adinkra/index.html))
  - Paint trays large and deep enough to take the Adinkra stamps
  - Old cut-up towel or flannels to soak up the paint in the paint trays ready for stamping.
  - African combs. These can be bought from hair dresser suppliers or from general stores that serve areas with African Caribbean communities.
  - Paint pots, large enough to fit the combs into.
  - Black or dark brown readymix or emulsion paint, undiluted for stamping, diluted with water by about 30% for combing.
  - Plain cotton sheets cut into pieces the size to be printed on.
- Set out dust sheets, newspaper, tables with paint trays, brushes and pots, stamps, paint and newsprint paper.
  - Introduce or revisit the idea of symbols with examples
  - Introduce and demonstrate the technique of Adinkra block printing and combing on paper. (One approach is to fold the paper into quarters then to open it out and comb the border around the edge of the paper then along the two folds before stamping symbols into each of the four quadrants. Combing is most effective if the comb is angled so that it is almost parallel to the paper, alternatively the borders can be drawn with paint brushes. Symbols can be chosen to reflect particular values or just for their aesthetic qualities.)
  - Support children to practice Adinkra printing on paper before working on cloth. Children can work in groups, negotiating the choice of borders and symbols (perhaps reflecting values of a class or other grouping).



Examples of two Adinkra symbols and their meanings.

## Curriculum Links:

### Art and design

- Try out unusual tools and techniques to manipulate a range of materials and communicate observations, ideas and feelings.
- Work both individually and in groups.
- Learn about the roles and purposes of artists, craftspeople and designers in other cultures.
- How materials and processes used in art and design can be matched to ideas and intentions.
- Combine and organise visual and tactile elements for different purposes.

### PSHE and Citizenship

- How we're the same, how we're different-looking at different symbolism from different countries

# Story-telling

## Curriculum links

### Literacy and English

- Traditional stories and rhymes.
- Stories, poems and fables from different countries.
- Oral and performance poetry from different cultures, poems from different cultures and times.

### PSHE and Citizenship

- How we're the same, how we're different.
- What different places are like - similarities and differences in stories from different countries.

### Music

- Songs, chants and rhymes can link to stories.

## Learning Objective:

- to help develop empathy with people from distant places and from different backgrounds by opening up their worlds through story. The story of the Greedy Hyena is an example of how Maasai elders transmit wisdom to the next generation in an entertaining way.
- to allow pupils an opportunity to explore the outcomes of actions and to consider issues of fairness and justice.

## Suitable for: KS1-2

## You will need:

- to read and retell the story with its actions and questions until you have the main shape of the story committed to memory
- a belt and a box

## What to do:

Storytelling, like conversation, is an interactive social relationship, with eye contact creating the bond and the dynamic of the relationship between the teller and the audience influencing the language, pace and energy of a story. This direct relationship with the audience is more important than getting every minor detail of the story right by relying on notes, a few prompt words should be enough to hold the story's shape. Storytelling can become even more interactive through audience

participation as in the example below. This can range from responding to questions, joining in with chants, actions or with percussion instruments to predicting what might happen next or creating and experimenting with alternative endings.

# The Story

## A Greedy Hyena

A long time ago, a hyena was in the forest looking for something to eat. (when narrating this bit you walk along and place a box in front which you'll bump into to show pupils what happens if you don't look where you're going)

There was a big hole. (ask the students what they think happens). Response: the hyena fell down the hole (ask students what happens when the hyena has been in the hole for a while) Response: he got hungry and thirsty.

A cow came along (ask students if the cow could help, listen to their views). Demonstrate that by holding a belt, as a cow's tail, the cow helps the hyena out of the hole by pulling the hyena out. (Ask: "What do people say when they are helped?" ) Response: 'Thank you'. The hyena turned to the cow and said "I'm going to eat you!" (Ask students whether that's a nice thing to say?).

Later on a rabbit comes along and witnesses the two quarelling. (Ask: "If you are the rabbit, what would you do?") Tell them: the rabbit did not want to be seen as a friend of either of the two, so decided to ask them to explain what happened.

The cow cried and said "Uh! uh! I helped the hyena out of the hole and he did not say "Thank you"". The hyena said, "Yes the cow helped me but I'm hungry, I must eat the cow".

So the rabbit thought 'We must have justice here' and said "before we decide - because I can see that both of you are right - could I see how the cow helped you out of

the hole, then you can go ahead and eat the cow!"

Stupid hyena went ahead and got inside the hole again. (*Ask the students if they would help*). The cow and the rabbit left the hyena there.

The cow and the rabbit went away.

**The lessons here are:**

1. to be fair;
2. be grateful when you are helped.

*As told by Rimas Tankile Morris*



*Rimas showing how the cow pulls the hyena out of the hole.*

# Mask making

## Curriculum links:

### Art and design

- Select and record from first-hand observation and to explore ideas for different purposes (KS2 1a)
- Collect visual and other information

### PSHE and Citizenship

- How we're the same, how we're different
- Reflect on cultural issues, using imagination to understand other people's experiences.

## Learning Objectives:

For pupils to appreciate art from a culture different from their own and to respond to it personally by making their own art. For pupils to appreciate some of the similarities and differences in the work of artists, craftspeople and designers from another culture and its purposes.

**Suitable for:** Foundation and KS1-4

## You will need:

- Examples or pictures of different masks from around the world, including pictures of them in use. Ensure that there are examples of masks from European countries (e.g Venetian carnival masks, football mascot masks, halloween masks) as well as traditional African masks.
- Modelling clay, boards and tools or other materials and equipment suitable for mask making

## What to do:

- The African artist will lead the session which may involve pupils learning about a particular mask, finding out about its meaning and seeing how it is used in dances.
- Explore with pupils how and when masks are used in British and European cultures and by other cultures around the world. Encourage pupils to consider common purposes for the use of masks and headdresses in different cultures and to find out about how the form and features of the masks or headdresses relate to their purposes.
- Invite pupils to respond personally to the stimulus by designing and making their own masks.

*Could there be anything in common between the purposes of this traditional Ndebele mask and the mask worn by this football team's mascot?*



# Curriculum diagrams

These curriculum diagrams are designed to make it easy for teachers to integrate a session with a Southern Artist into the broader school curriculum. They illustrate some of the requirements that can be met through work with a Southern Artist, or follow up work relating to the session. In some cases, they refer to particular activities outlined earlier in this publication.

The diagrams do not provide an exhaustive list of requirements that can be addressed through work with a Southern Artist. They principally address the Primary Curriculum, although references to the Secondary Curriculum are made where appropriate.

Work with Southern Artists is particularly beneficial in meeting general aims, values and purposes of the national curriculum, and learning across the national curriculum.

Specifically:

- “Education is a route to equality of opportunity for all, a healthy and just democracy, a productive economy, and sustainable development. Education should reflect the enduring values that contribute to these ends.”
- (It should) “build on pupils’ strengths, interests, and experiences and develop their confidence in their ability to work independently and collaboratively”
- (It should) “contribute to the development of pupils’ sense of identity through knowledge and understanding of the spiritual, moral, social and cultural heritages of Britain’s diverse

society and of the local, national, European, Commonwealth and global dimensions of their lives.

## How to use the diagrams

The diagrams are set out in a hierarchy. The subject area is in the centre of the diagram (black boxes). Sub-headings (dark grey boxes) represent areas within the curriculum. Often these relate to ‘knowledge, skills and understanding’ subheadings in the

National Curriculum, but in some cases they relate to QCA scheme of work topics. White boxes give specific examples of curriculum requirements that can be met through work with a Southern Artist, and examples of how this can happen such as references to activities. Grey boxes give quotes or

additional ideas.

## For Artists

These curriculum diagrams can be used to develop workshops that integrate National Curriculum requirements and Global Education with an artist’s area of expertise. This can add value to an artist’s contribution to a school, and references to curriculum requirements can be made in promotional materials.

### Abbreviations used in referencing

**National Curriculum- NC**  
KS= Key Stage  
Topics in format as in National Curriculum, eg 2a

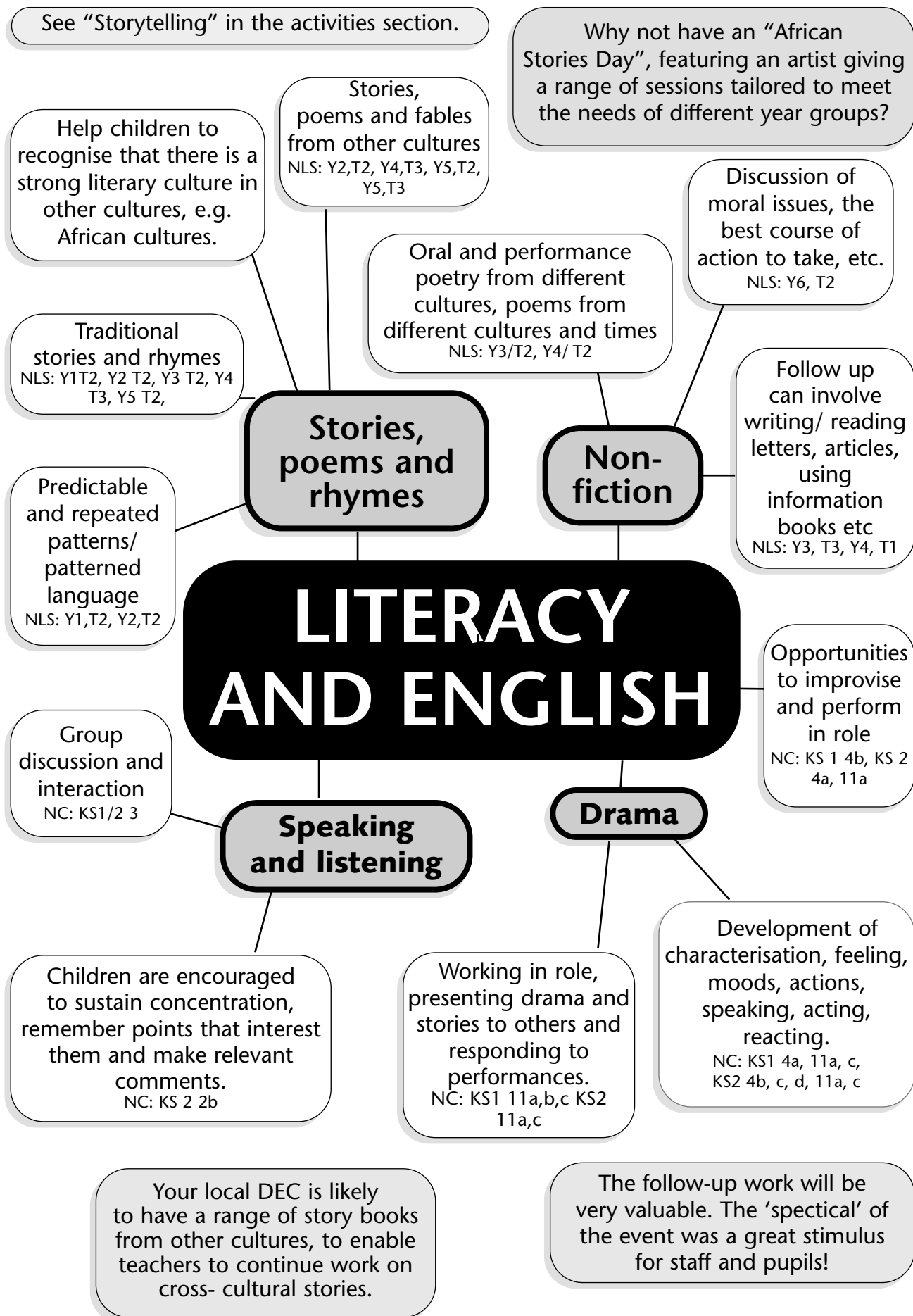
**National Literacy Strategy- NLS**  
Y- Year  
T- Term

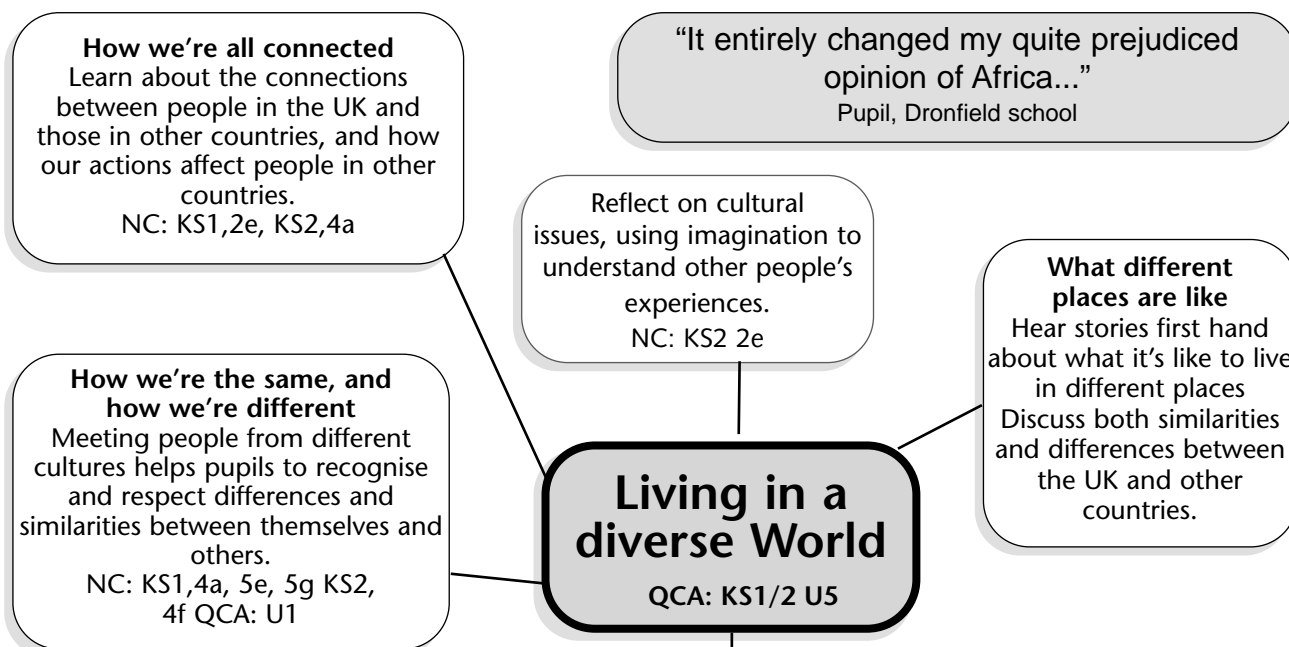
**Qualifications and Curriculum Authority -QCA**  
(Plus Unit number U#)



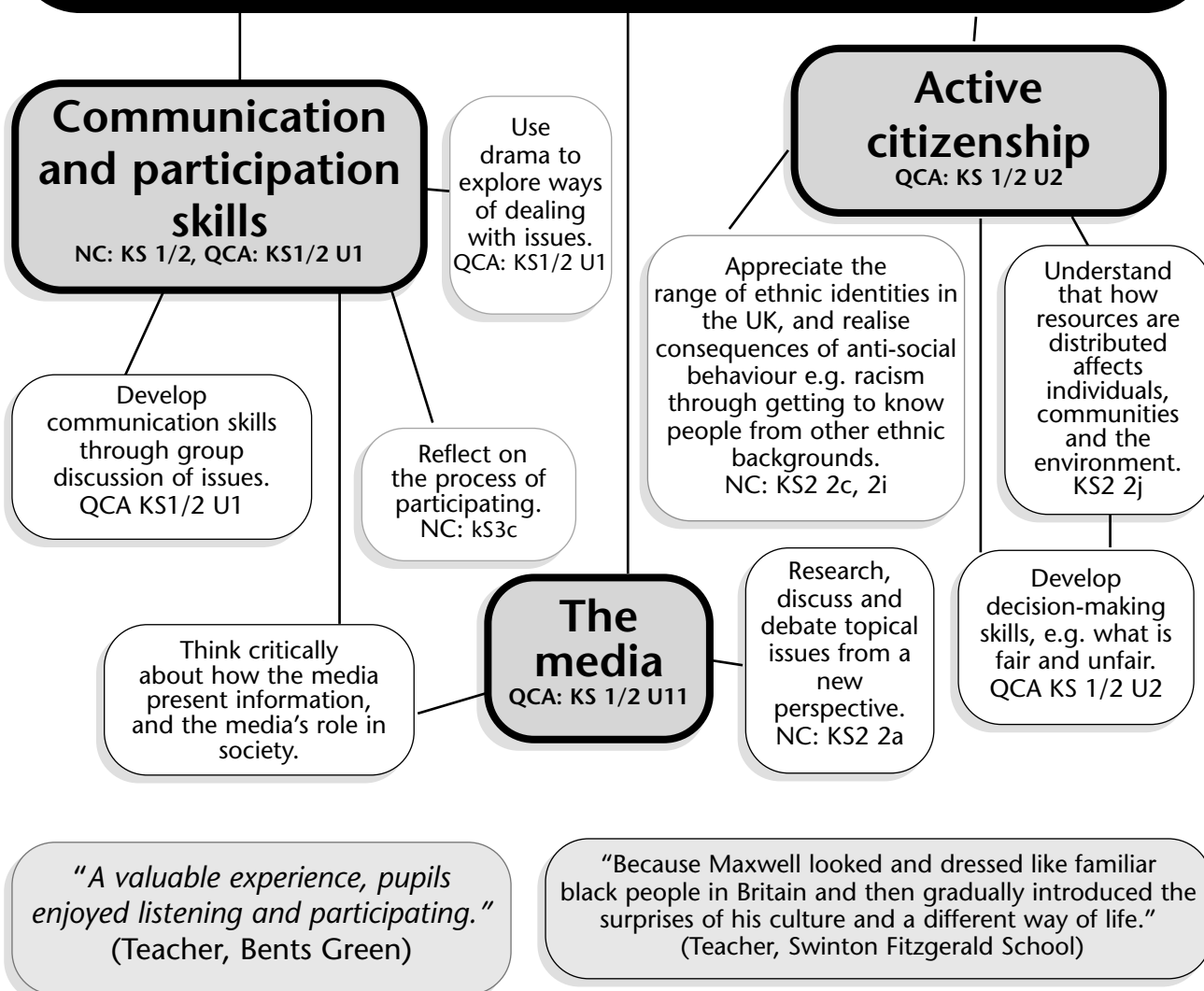
*Shantha Rao of the Annapurna Indian Dance Company.  
(Photo Larry Walker)*

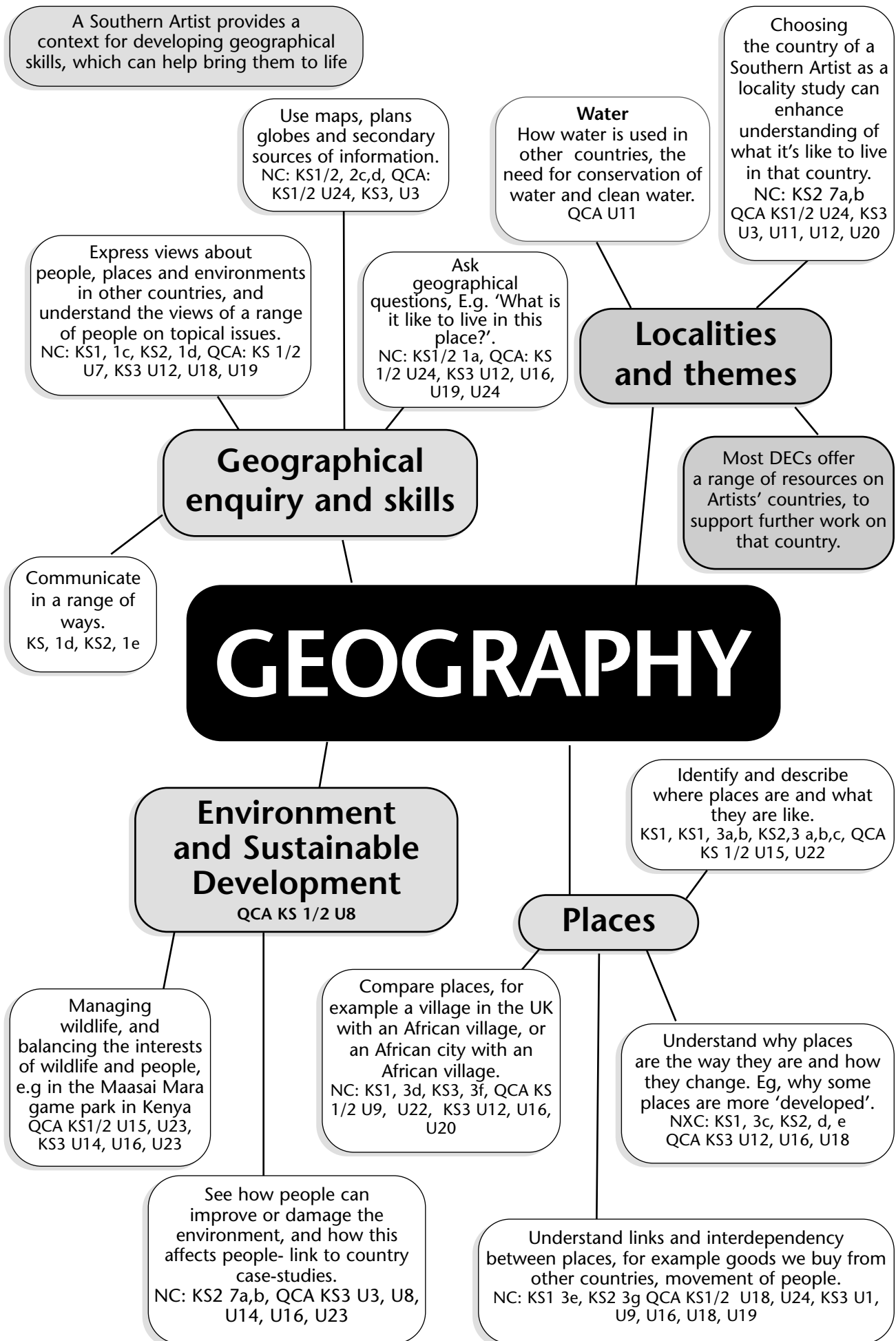


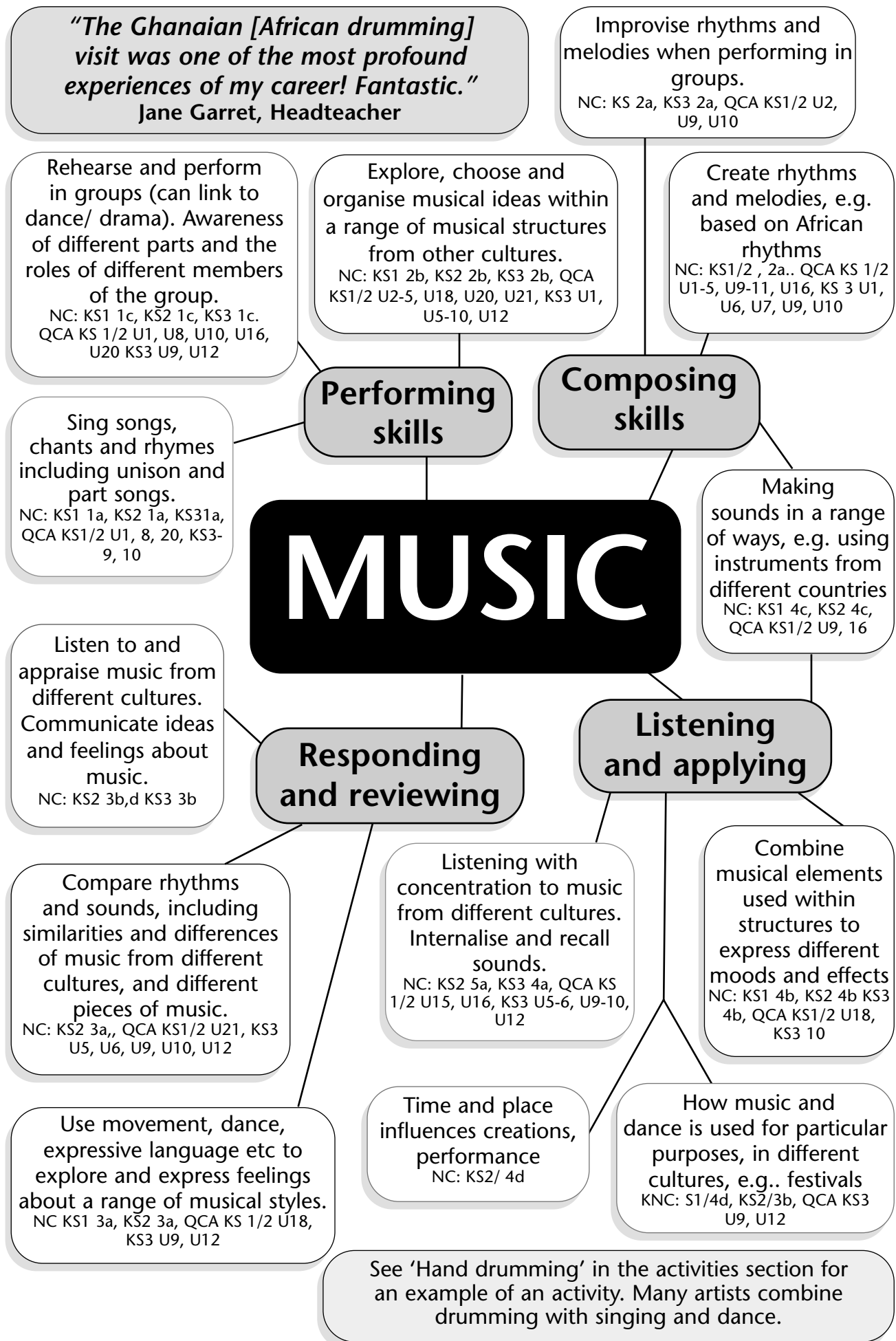


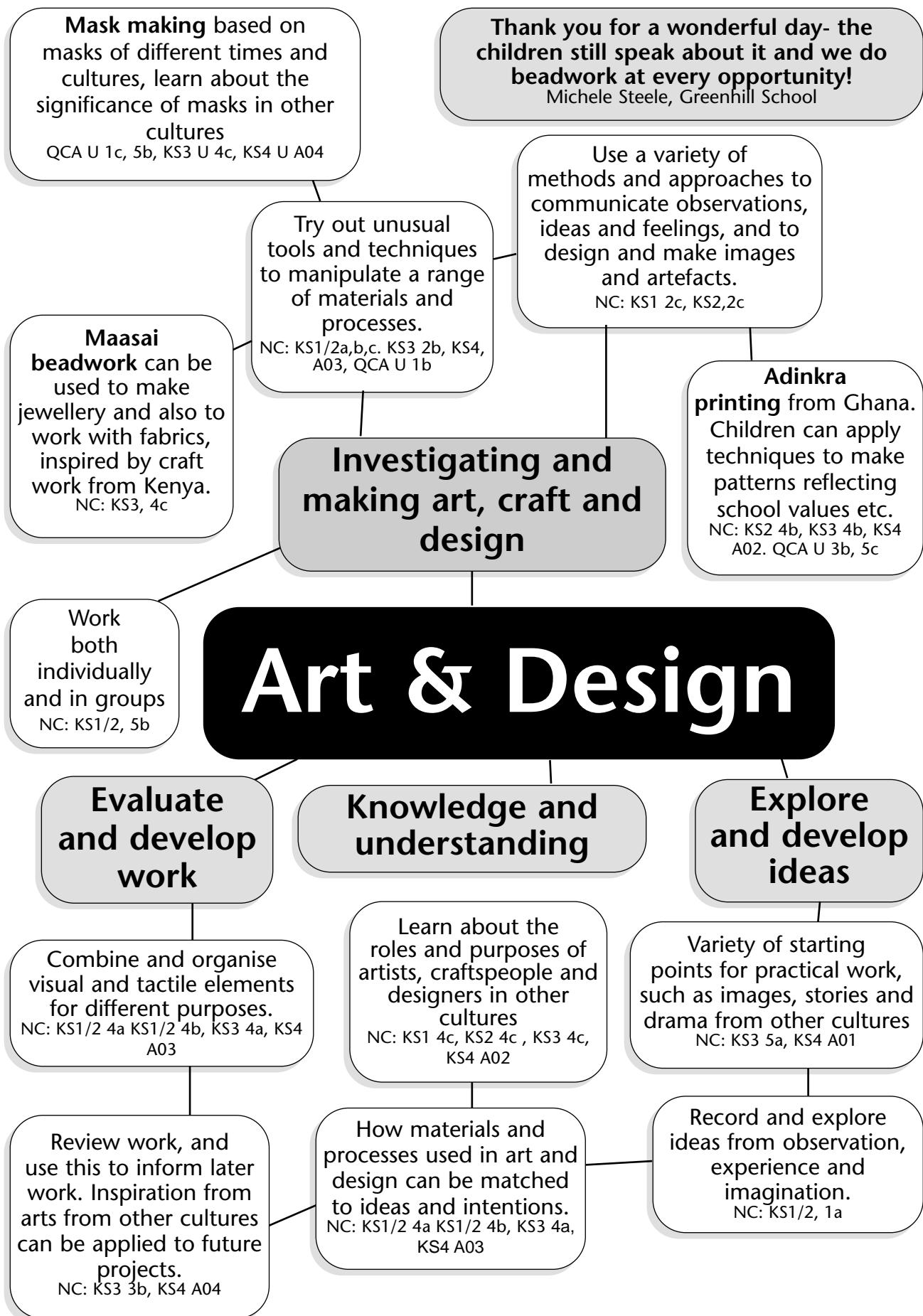


# PSHE & CITIZENSHIP











*"I felt quite privileged that he was teaching us dances native to his own country."*

Pupil, Dronfield School

Dance encourages children to move imaginatively, responding to stimuli and drum patterns and performing a range of basic skills such as jumping, making shapes.

NC: KS1, 6a KS2, 6a QCA KS1/2 U 1,2

Activities could include African, Southern Asian and Caribbean dance and can be related to QCA scheme of work units 1,2,8,9,21,22,31

Change the rhythm, speed, level and direction of their movements. NC: KS1, 6b QCA KS1/2 U1

## Physical Education Skills

Create and perform dances using movement patterns from different cultures. Use a range of dance styles and forms.

NC: KS1 6c, KS3 6d

# MOVEMENT & DANCE

Express and communicate ideas using dance. Reflect social and cultural contexts in their dances.

NC: KS1 6d, KS4 6b QCA KS1/2 U1,2

## Links to other subjects

**Combined Arts-** Masks, beadwork etc. used as props for dance can help children understand the significance of artefacts in other cultures.

**English/ Drama/ Literacy** Pupils can use dance moves to act out stories.

**Music -** Dance encourages pupils to listen actively to music. Dance and music performances can be developed simultaneously.

**Citizenship-** Dance is an important part of many cultures. Learning about African Dance can challenge the preconception many children hold that there is no entertainment in Africa.

**PSHE- developing a healthy lifestyle.** Many children who don't enjoy conventional exercise engage with dance from other cultures. NC: KS2, 3a

*"I learned dances from Zimbabwe that were really cool"*

Pupil, Dronfield School

*"I've always hated dancing, but I managed and I was really pleased when I could do it. The afternoon was fantastic."* Pupil, Dronfield School

# Directory of Southern Artists

*This directory gives information about Southern Artists based in the North of England who are available to work in schools at the time of printing. This information may change - for up-to-date information look on the internet at [www.yhgsa.org.uk](http://www.yhgsa.org.uk).*

## **African Ark**

Bemma Akeyeampong  
10 Victoria Road  
West Bridgeford  
Nottingham  
NG2 7JW

*Offers workshops and performances to schools with an African or Caribbean focus,*

## **Maxwell Ayamba- Drumming, Adinkra Block Painting and stories from Ghana**

c/o DEC(SY)  
Development Education Centre  
(South Yorkshire)  
Scotia Works  
Leadmill Road  
Sheffield S1 4SE  
0845 4582957  
[info@decsy.org.uk](mailto:info@decsy.org.uk)

*Arts activities, such as drumming, combined with question and answer slide presentations and sessions on chocolate and fair trade issues.*

## **Nita Choudhury- Indian Storytelling**

*Nita uses Indian stories, particularly traditional stories, as a starting point for workshops and residencies with children of all ages. Further work can include themes of oral history and local history. She also sometimes performs with musicians.*

## **Drumcall**

84 Bankside Street,  
Leeds, LS8 5AD  
[drum.call@virgin.net](mailto:drum.call@virgin.net)  
Tel/ Fax: 0113 2486746  
[www.drumcall.net](http://www.drumcall.net)

*Drumcall offers a programme of residencies, workshops, performance and participation in a range of African Arts including drumming and percussion, chanting, storytelling, dance and creative textiles. The sessions are facilitated by highly skilled African artists and musicians, who promote global awareness and give a cultural and historic context to their work. Available artists vary - contact the number above for the latest availability.*

## **Tongesayi Gumbo and the Mpopoma Dance Ensemble- master drummer, choreographer and dancer from Zimbabwe**

C/O Julia Shaw (Umngcele Project (North)  
Co-ordinator, (0114) 235 9601  
email: [julia.shaw@virgin.net](mailto:julia.shaw@virgin.net)  
Website: [www.mpopoma.fooshy.com](http://www.mpopoma.fooshy.com)

*The Mpopoma Dance Ensemble are 2003 winners of the 2003 Zimbabwe National Arts and Music Dance Group Award. Tongesayi, the group's director, is regularly in Sheffield and also tours with the Mpopoma Dance Ensemble. Workshops are based around African dance traditions, teaching dance and communication skills through the use of games, movement, body awareness, body percussion and drumming.*

## **Lamin Jassey- Master drummer/ musician from Sene- Gambia**

67b Spencer Place,  
Leeds, LS7 4DQ  
Tel: (0113) 2626158 or (077514) 78510

*Available for workshops, private tuition and session work in guitar, bass, vocals and percussion.*

## **Kiran Arts and Crafts (Ranbir Kaur)- Fabric arts and cookery from India**

Ranbir Kaur,  
Kiran Arts and Crafts,  
35 Chudleigh Grove,  
Great Barr,  
Birmingham,  
B43 5HJ  
Tel: 0121 358 1505

*Indian embroidery, doll making, Indian Block printing, tie and dye, fabric printing, Rangoli, collage, Indian vegetarian cookery. Also offers a supply of rag dolls to nurseries and play groups, banner making and Pipli Lantern workshops and solo exhibition on Eastern embroidery.*

**Misoshi - Music, dance, storytelling, fabric arts and food from Ghana**

85 The Farthings,  
Astley Village,  
Chorley,  
Lancashire, PR7 1SH  
Tel: 01257 278745  
Fax: 01257 241766  
misoshi@aol.com

*Activities are designed to suit the needs of the National Curriculum at all levels, and can include assemblies, Ghanaian storytelling and chants, music, fabric arts including 'Adinkra' printing, drumming, dance and food themed workshops.*

**Rimas Tankile Morris, Maasai storytelling and beadwork from Kenya**

c/o Development Education Centre  
(South Yorkshire)

*Video, slide presentations and question and answer sessions about Kenya. Storytelling of traditional African narratives, and beadwork based on Maasai designs. Workshops can also cover themes such as tourism and fair trade.*

**The Musical Works- Music Workshops for Young People**

Emma Pratt  
The Musical Works,  
Stag Works,  
84 John Street,  
Sheffield,  
S2 4QU  
Tel: (0114) 249 6559  
Fax: (0114) 249 6560  
Email: emma@headcharge.net  
Website: www.musicalworks.org

*The Musical Works aims to bring together musicians/ music educators with schools and youth organisations in the fields of "music, song and dance from around the world" (Africa, Latin America, Brazil, India etc.) and contemporary styles such as DJing, music technology, rapping/ singing, often combining traditional styles with the latest technology.*

**Shantha Rao - Dance, storytelling and costume from India**

Shantha Rao,  
Annapurna Indian Dance Company,  
12 Stafford Square,  
Halifax,  
HX3 OAU  
Tel: 01422 365 103  
www.annapurnadance.com  
info@annapurnadance.com

*Shantha introduces pupils to the performing Arts of India through dance, storytelling, music and using colourful costumes, masks, puppets and artifacts. She tells traditional stories through her dance, some of which relate to issues such as pollution, the environment and the importance of clean water.*

**Kala Sangam- Dance and storytelling from South Asia**

Kala Sangam  
Dr. Geetha Upadhaya  
Carlisle Business Centre,  
60 Carlisle Road,  
Bradford, BD8 8BD  
Tel: 01274 223 212  
Fax: 01274 223 306  
info@kalasangam.org

*Kala Sangam aim to bring people together through South Asian Arts such as dance, music, literature and crafts. They work with all Key Stages, and have a particular interest in working with adults and children with disabilities.*

**Simunye- intercultural arts**

229 London Road  
Sheffield, S2 4NF  
Tel: 0114 250 8190  
Website: www.simunye.co.uk

*A not-for-profit community co-operative using arts, music, movement and other forms of cultural expression as 'vehicles' to bring people from different cultural backgrounds together. It supports artists and people working in the cultural economy. They have links with several artists and musicians from countries of the South. See also Tongesayi Gumbo and the Mpopoma Dance Ensemble.*

**Balbir Singh (Diversity)- Dance and storytelling from India**

Balbir Singh, Dance Worker,  
Diversity Dance Co.,  
9 Troydale Grove,  
Pudsey,  
Leeds,  
W.Yorkshire  
LS28 9LA  
Tel: 0113 256 0856

*Dance company offering a range of workshop packages from Key Stages 1-4. These include storytelling through dance, animals in dance, Indian art and celebrations (link to RE). Follow on advice and resource packs can be provided, also INSET sessions. A number of dance styles are used.*

**Roop Singh- Sikh storytelling**

Surinder Kaur, Service Co-ordinator  
Roop Singh, Workshop Leader  
Sikh Educational Advisory Services,  
Guru Guru House,  
42 Park Avenue,  
Leeds, LS15 8EW  
Tel: 0113 2602484  
Mobile: 0973 286585  
<http://roop-singh.tripod.com>

*Workshops on Sikhism, religion and culture, Indian storytelling, dance and drama. Child-centred Anti-Racism and Bullying workshops, and guided visits to a local gurdwara. INSET also available on cultural sensitivity.*

**Southern 'E' Media Education and Arts SEMEA/ Sunduza Dance Theatre**

9 Goddard Hall Road,  
Sheffield,  
S5 7AP  
Tel: (0114) 2437899  
[arts@southern-emedial.org.uk](mailto:arts@southern-emedial.org.uk)

*Southern 'E' media work with Simon Banda and Mandla Sibanda of the Sunduza Dance Theatre based in Bulawayo, Zimbabwe. They support interactive cultural exchanges, music, dance, digital arts and a variety of UK school-focussed activities.*

**Takalani Dance Theatre (Raymond Otto)- Dance and music from Soweto, South Africa**

Raymond Otto,  
PO Box 66,  
Leeds,  
West Yorkshire,  
LS8 3XU  
Tel/ Fax: 0113 2329393  
Mobile: 07979 218161  
Email: [raymondotto@takalani.co.uk](mailto:raymondotto@takalani.co.uk)  
[www.takalani.co.uk](http://www.takalani.co.uk)

*Raymond can provide a range of activities, including dance (both traditional and contemporary), music (vocal and drumming), singing traditional a capella and acting and directing. Also talks on environmental, political and social issues in South Africa.*

**World Voices in Education**

[www.vso.org.uk/tn/voice5.htm](http://www.vso.org.uk/tn/voice5.htm)

*Plans to set up a database of 'Southern Artists'. The website currently contains some guidelines on good practice in working with people from different cultures in schools.*

# Other Resources and Contacts

## RESOURCES

### Handbooks

The Arts: The Global Dimension Key Stage 3 - Learning Skills for a Global Society  
DEA 2004 - provides a good general introduction to the issues.

Artists in Residence - A Teachers' Handbook S.Manser London Arts Board  
1995 - useful background to working with artists.

Heart of West Africa - textiles and global issues. N.Wilson Global Education Derby  
2001 - Provides photographs, background information and practical guidance on using a range of West African artistic techniques

Developing a global dimension in the school curriculum, DfEE, 2000

### Photopacks, videos and story books

There are many country- specific photograph packs that may complement the visit of a Southern Artist. There are also a number of photograph packs that trace the journey of a product from the growing of the crop in a distant place to the retail of the final product in the UK. There are also videos and story books that relate to particular countries and issues. Such resources are available to buy or borrow from DEC's or to research through websites such as:  
[www.globaldimension.org.uk](http://www.globaldimension.org.uk).

### Artefacts

These may be available for loan from your local DEC or museum service. (See contacts for further details)

### Scrap materials

To find out the details of your local scrap store visit the UK directory at:  
[www.childrensscrapstore.co.uk](http://www.childrensscrapstore.co.uk)

## CONTACTS

### Development Education Organisations

#### Development Education Association (DEA)- England

33 Corsham Street, London, N1 6DR  
Tel: 0207 490 8108  
[www.dea.org.uk](http://www.dea.org.uk)

National umbrella body for development education for England. It exists to promote the work of all those engaged in bringing about a better understanding of global and development issues. They can also give details of your local Development Education Centre (DEC).

#### International Development Association of Scotland (IDEAS)- Scotland

34-36 Rose Street, North Lane,  
Edinburgh, EH2 2NP  
Tel: 0131 225 5949  
Email: [i-d-e-a-s@i-d-e-a-s.freemove.co.uk](mailto:i-d-e-a-s@i-d-e-a-s.freemove.co.uk)  
[www.ideas-forum.org.uk](http://www.ideas-forum.org.uk)

Aims to strengthen the work of Development Education in Scotland.

#### Cyfanfyd- Wales

Temple of Peace, Cathays Park, Cardiff,  
CF10 3AP  
Tel: 029 20228549  
Email: [dominic@fletmiles.freemove.co.uk](mailto:dominic@fletmiles.freemove.co.uk)  
[www.cyfanfyd.org.uk](http://www.cyfanfyd.org.uk)

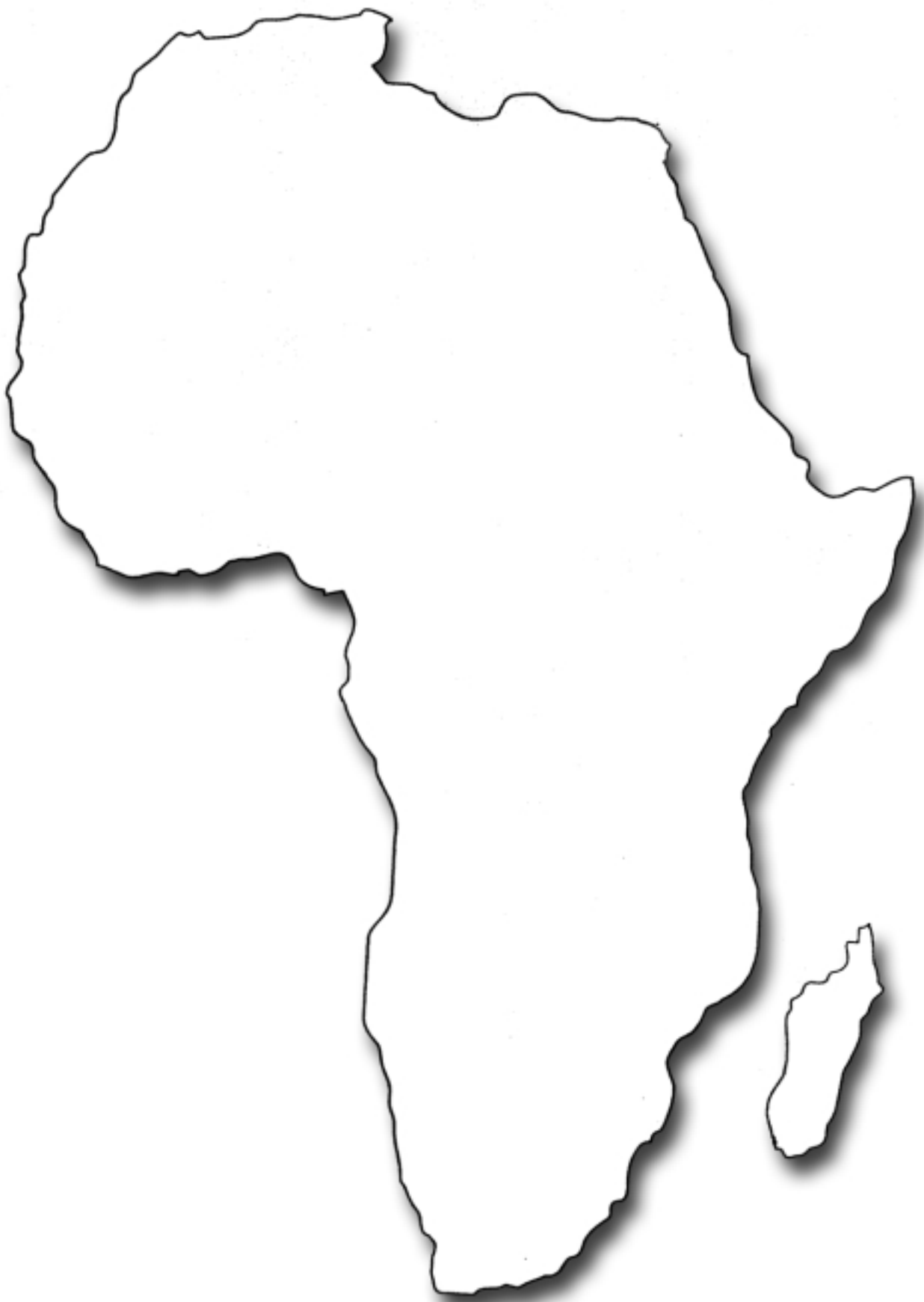
### Arts

For details of your regional arts board who might be able to help you gain financial support for bringing artists into schools contact

The Arts Council of England  
14 Great Peter Street  
London SW1P 3NQ  
Tel 0207 333 0100  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Open Arts Foundation  
[www.openarts.com](http://www.openarts.com)  
Email: [info@openarts.com](mailto:info@openarts.com)





The Development Education Centre (South Yorkshire) has been bringing artists from around the world into South Yorkshire schools over a period of ten years. This has proved an invaluable experience for teachers and pupils alike.

*"One of the most profound moments of my teaching career! Fantastic!" Jane Garrett, Headteacher*

*"It entirely changed my quite prejudiced views" about Africa."*  
*Pupil, Dronfield School*

This publication aims to support teachers in using the affective power of experienced artist/educators from countries of the 'South' (Africa, Asia, Latin America and the Caribbean) to:

- Celebrate the diversity and complexity of other cultures.
- Challenge negative perceptions about people from countries of the 'South'.
- Raise understanding about world development issues.
- Encourage a greater commitment to global citizenship in the school community.
- Integrate work with Southern Artists into the broader school curriculum and help to meet OFSTED requirements.

The publication offers practical guidance on how to go about working with an artist. It gives 10 examples of activities for use before, during and after the visit of the artist. It includes a directory of North of England-based Southern artists, and diagrams demonstrating links with the National Curriculum in the following subject areas:

- Literacy and English
- PSHE/Citizenship
- Geography
- Music
- Art and Design
- Dance



Development Education Centre  
(South Yorkshire)  
Scotia Works  
Leadmill Road  
Sheffield S1 4SE  
0845 4582957 info@decys.org.uk  
www.decys.org.uk