

WELCOME

Our resources are aimed at teachers and practitioners who want to explore the climate emergency with young people in creative ways. They have been designed by education researchers and artist practitioners to help and inspire you to try some of our approaches and activities with the young people you work with. You can pick activities you think would be best suited to your group, we have indicated principal activities with a star ★ on their title, these are a great starting point and useful to complete if you have limited time.

We have aligned our topics with UNESCO's Sustainable Development Goals (SDG). According to UNESCO:

"Education for Sustainable Development (ESD), is a key element of the 2030 Agenda for Sustainable Development and is considered a driver for the achievement of all 17 SDGs. ESD empowers everyone to make informed decisions in favour of environmental integrity, economic viability and a just society for present and future generations. It aims to provide the knowledge, skills, attitudes and values necessary to address sustainable development challenges."

UNESCO (2018)

The 17 Sustainable Development Goals (SDG) are:



UNESCO GLOBAL SUSTAINABLE DEVELOPMENT GOALS (2018)

As educators rise to the challenge of integrating ESD learning into the curriculum we hope that these resources will support this integration within an arts-led learning environment.



OUR PEDAGOGIC PRINCIPLES

When working we have established and follow some principles which underpin our work:

PRINCIPLE 1: BE READY TO LISTEN AND ADAPT...

Firstly, we always approach a new group ready to meet them where they are at. We mean this both in terms of drama and devising experience and their understanding of climate change and ecology. The groups of young people we worked with told us they had bigger things to worry about than climate change – such as friendships, exam pressures and the cost of living crisis. It was important that we made space to discuss these rather than immediately impose our own agenda upon them.

PRINCIPLE 2: RESIST STARTING WITH FACTS AND FIGURES...

Secondly, though it is tempting to start with the facts and the figures of climate change we resist this as we do not want to unnecessarily cause eco-anxiety. Furthermore, sometimes facts and figures can feel dry and off-putting, so it is important that we place emphasis on their voices, their stories and what matters to them.

PRINCIPLE 3: EXPLORE AND RESPOND IMAGINATIVELY AND CREATIVELY TO ALREADY EXISTING GREEN SPACES...

Finally, wherever possible we commit to exploring outdoor spaces, making work informed or inspired by these places. Connecting young people to nature is a positive way of developing their sense of curiosity about global environments and starting conversations about climate change. We try and weave this pedagogic practice into as many aspects of our work as possible. Alongside creative writing tasks, we invite young people to respond imaginatively and creatively to green spaces. For example, one group reshaped their short devised scenes to suit their local environment and we reflected on how these spaces affected the intention of their scenes.

EXPLORING GLOBALISATION

We used several different activities and student-led research to explore the concept of globalisation in our workshops. In the video, *Party at the End of the World*, the performers are moving around the space, sharing and exchanging different everyday objects. The pathways they take represent the many journeys these items have travelled across the globe to end up in our supermarkets and shops for us to eat, wear or use. We were curious about the impact these complex global systems have on our environment and the extent to which we have the power to make choices about the things we consume. This was particularly relevant to this group of 14 year olds who told us that it's often economic factors that affect what they eat or wear.

As with any devising project, it is impossible to completely unravel all the threads that have been woven together to create the final piece and so much of our creative work was a result of trying things out, playing and experimenting. Below, we have highlighted some of the key activities which you can use and adapt within your own session planning.

RESOURCES

- Chairs
- Fruits
- Items of clothing
- Plastic waste
- Fresh flowers
- Paper
- Pens

ROOM SET-UP

School hall or studio

SUSTAINABLE DEVELOPMENT GOAL ALIGNMENT



ACTIVITY ONE: FRUIT SALAD

WHY PLAY THIS GAME?

This game is usually aimed at primary school children, but we used it as a springboard to engage Y9 pupils in a playful yet thought-provoking conversation about global patterns and systems.

HOW TO PLAY



DO: Arrange enough chairs in a circle for the whole group except for one chair.

DO: Nominate one player to stand in the middle of the circle.

DO: Give each player a name of one type of fruit (out of a possible three options). Choose a mix of fruit from around the world. We went for: apples, oranges, and bananas.

EXPLAIN: The player in the centre of the circle will call the name of a fruit and whoever is that fruit e.g. 'bananas' should move from their seat across the circle to find a different seat. Players who are 'oranges' and 'apples' stay in their seats. It is then up to the player in the middle to try and get to an empty seat before it is taken. Whoever is left standing then goes in the middle and calls out a fruit.

NOTE: It is possible to do combinations of fruit e.g. apples and oranges.

EXPLAIN: If the player in the middle calls 'FRUIT SALAD' – all players must move across the circle to find a new seat.

Talking Points and Insights

We used this game as a discussion point to begin to unravel the complexity of globalisation and the climate emergency. **The above activity helped us to visualise the ways fruit travels around the world.**

After we played the game **we brought in a variety of fruit items and asked the pupils to look at the labels and discuss where they were from.** We were surprised to discover that the apples, which can be grown in the UK, had been transported from New Zealand! This opened up an opportunity for discussion.

From an early age we are taught "5 a day keeps the doctor away"- it is healthy to eat a varied diet of fruits and vegetables, and many people enjoy foods from all over the world on a daily basis.

It is important to stress that at no point did we try and endorse a lifestyle change or discourage the young people's existing diet, we were simply **highlighting the complexity** of the issue, inviting discussion about the ways food is produced, distributed and consumed on a local and global scale.

Together, we **discussed:**

- What impact does eating food out of season have on the planet?
- What other choices could we make?
- What are the barriers to these choices?
- How can education help us understand more about growing locally sourced, sustainable food?

ACTIVITY TWO: CIRCLE PATHWAYS

WHY PLAY THIS GAME?

This game is great for concentration and getting to know individual names within a group. It also promotes ensemble working. We used this game to begin thinking about global journeys.



HOW TO PLAY

DO: Get players to stand in a circle.

EXPLAIN: One player will make eye contact with another player across the circle and starts walking towards them but says their own name as they complete this journey. They then take the place of that player, prompting them to start walking across the circle to find someone else.

EXPLAIN: Eventually, all players will have walked across the circle. Then, the group repeats the 'pattern' of journeys. This requires focus and concentration!

DO: Once the pattern is established, start playing with tempos, rhythms, and ways of travelling and greeting each other.



Talking Points and Insights

Consider how can the young people make the moment of arrival and departure more interesting.

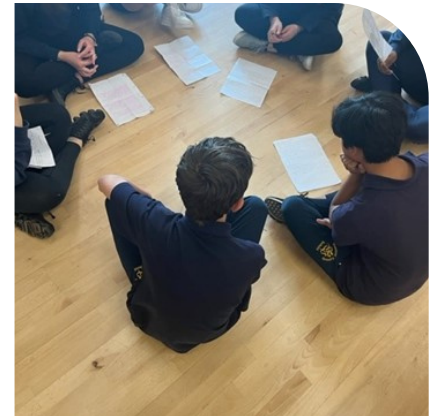
Perhaps **develop this idea further** so that each crossing represents a journey around the world. Play and experiment with ways of moving across the circle, imagining it is the globe. This may be a *mode of transport*, *the reason for the journey*, or *the emotional response to completing the journey*.

ACTIVITY THREE: STUDENT-LED RESEARCH

WHY PLAY THIS GAME?



Student-led research is a great way to foster young people's interest in a topic and get them to take ownership of their learning and engagement.



HOW TO PLAY

DO: Divide young people into three research teams

Team One: Flowers

Team Two: Fashion

Team Three: Food

ASK: Each member of the group to research the impacts the above industries have on the planet and how they contribute to the climate crisis. You may choose to steer them towards certain websites / resources to help them complete this.

DO: Once the young people have completed their individual research get them to share their findings with the rest of their group.

ASK: What did they find out? Did they discover similar findings? What was most surprising?

ASK: Each team to present their findings to the rest of the group. This could be informally through conversation or via a prepared presentation or performance.

DO: Use these presentations and the research as a starting point or inspiration for devising.

Talking Points and Insights

We found that student-led research was a **great way to engage our young people** in the topic of the climate crisis. The themes that emerged were woven into our performance pieces, especially *"Party at the end of the World"*.

We felt that **peer-peer learning was a far more effective mechanism** to use than if we had done the research for them. Many responded well to this activity and **found rich, interesting and impactful information to share.**

ACTIVITY FOUR: CHANCE PROCEDURES

WHY PLAY THIS GAME?

We wanted to expand upon and play with some of the concepts from the games and activities described above to see how we could develop these elements into a performance. We introduced some techniques from choreographer Merce Cunningham and his collaborator John Cage. Using their idea of 'chance procedures', which involves deciding on different variables that may happen during an improvised performance and giving certain performers different 'rules' which are not shared with all performers. Using chance procedures opened many new possibilities for movement and other choreographic elements.

HOW TO PLAY

We took the Circle Pathways pattern and asked the young people to repeat this pattern 5 times. We mapped the room as a map, establishing where in the room each continent was. They each started from a point in the room which represented a country. On each repetition, we introduced a new rule.

We have included ours a guide below however you could create your own rules and chance cards with your group. To begin with, the idea is that the other players do not know each other's chance card – so write these out on pieces of paper and give them to individuals.

We used props such as items of clothing, fruit, flowers, and plastic waste and established a place in the room which represented 'the great pacific garbage patch' (linked to our student-led research)

CHANCE CARDS

1. No rule
2. Pick up flowers on your next move and deliver them
3. Take an item of clothing and deliver it
4. Pick up and dump some plastic on the pacific pile
5. Pick up some fruit and deliver it
6. Reject item you are delivered
7. Trace your journey in chalk every time you shift place
8. Chaos Instigator
9. Shout out - 139 miles Kent to Coventry
10. Shout out - 4,934 miles Ivory Coast to Coventry
11. Shout out - 5300 miles Costa Rica to Coventry
12. Shout out - 1040 miles Spain to Coventry
13. Shout out - 11,426 miles New Zealand to Coventry

ROUND RULES

- 1st round** – establish the pattern.
2nd round - greeting each other as if you met them at a party.
3rd round – Dance whilst you are waiting,
4th round – think about how you are travelling between points.
5th round - introduce rule via chance cards.



Talking Points and Insights

This process was certainly not linear, it took a lot of care and patience from everyone in the room, whilst we established the rules of the game. The chance elements sometimes worked and sometimes didn't, but we embraced this as part of the making process. **As the group grew in confidence, we layered a new rule for each round.** *Every item you are given you must carry with you and deliver – what happens if certain people have too many things to carry do they dump them in the pacific pile? Think about how you will accept your delivery? Are you pleased about it or not?*