

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

## THE ARTS: THE GLOBAL DIMENSION

### KEY STAGES 3 & 4

Art and design

Dance

Drama

Music





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Revisions and original material by Dylan Theodore, editing by Nadia Mackenzie and Helen Young.

This booklet is the outcome of a consultation process with colleagues working in arts education. The DEA would particularly like to thank the development educators, arts educators, teachers and teacher trainers who offered contributions, case studies and comments (see inside back cover).

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If you have found this publication useful, feel that anything is missing, or have feedback about the ideas and activities within it, we would very much like to hear your views.

We would also like to know what you are doing to include the global dimension within your teaching to be included as a case study on the Global Dimension website (p34).

Please email your comments and case studies to: [gdeditor@dea.org.uk](mailto:gdeditor@dea.org.uk).

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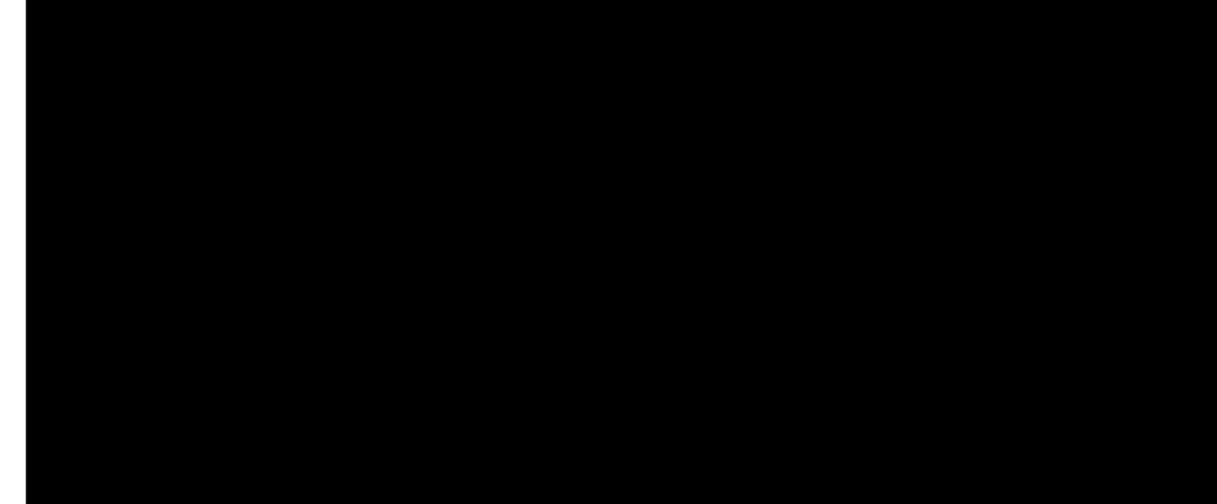
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PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

# Introduction

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Julie Dudley, Tide - global learning

*Work can build on the excellent work that takes place in some primary schools. These pupils were supported by a Yoruba woman artist to interpret drama, a Yoruba play titled "Ile-aiye", the world, into visual art.*

*Delegates get into role during a drama workshop at the Tide- annual conference in 2003.*

The global dimension helps to reinvigorate the curriculum and fire pupils' imagination. This booklet considers how the global dimension to the arts can enrich classroom teaching and learning, and aims particularly to:

- contribute to discussions on what is meant by the global dimension to arts education
- show how the global dimension to the arts can contribute to a broad and balanced curriculum
- offer activities, case studies and resources
- provide details of further resources and support for classroom practice.

This booklet has been written for arts coordinators and specialist teachers in the disciplines of Art and design, Dance, Drama, and Music in secondary schools, as well as advisers,

teacher educators and trainers in arts education, and facilitators of curriculum development. It will also be useful for external organisations that support schools in arts education and other subject teachers who are looking for innovative ways to incorporate the global dimension into their teaching.

The booklet can be used for long-term planning when devising schemes of work or in the medium and short term for adapting modules and teaching one-off lessons. It also provides ideas for innovative approaches to teaching.

It is part of a Development Education Association (DEA) programme, funded by the Department for International Development and the Community Fund, to develop teaching for global perspectives across the curriculum through printed booklets, websites and continuing professional development. For further information see [www.dea.org.uk](http://www.dea.org.uk).

The booklet uses a number of artists and artworks to illustrate the points made. Specific sources for further information on each of these have not always been listed. Teachers will know of and may already be using others that can be excellent for teaching the global dimension. Both the internet and local and national organisations (see Further support pp34-37) can be used to find out more about the examples in the booklet and others. Choices of artists and artworks will depend on the age, prior understanding and ability of pupils.

# What is the global dimension to the arts?

“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits...” (Article 27, UNDHR, 1948)

The global dimension to the arts offers educators dynamic ideas for enriching teaching and learning. It explores the ways individuals, communities and cultures shape and are shaped by others locally and globally. It broadens learners’ understanding of themselves, their setting and place in an intricate web of relationships.

Appreciating how artists convey these connected histories and alternative futures can be a stimulus for pupils to make their own positive contributions through the arts. Later sections explore these ideas for classroom practice and pp18-19 summarise the eight key concepts which characterise the global dimension to arts education. Here are some brief illustrations of what the global dimension to the arts means:

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John Pridmore/Chickenshed

Chickenshed performing Globaleyes in Edinburgh, summer 2005, as part of the MAKEPOVERTYHISTORY campaign (see pp30 and 36)

## Artistic expression is a worldwide phenomenon

Art and artists act out their part in all societies in an endless variety of forms and styles: prehistoric rock paintings of Vallon-Pont d’Arc in France or Bhimabetaka in India, brass and bronze sculptures of Benin and Ife, Mayan weaving, folk dance and court styles of Bali and Java, classical drama traditions of Athens, 5,000 year-old Inca music, and Gaelic folk songs. Contemporary artists worldwide continue a long story of revealing significance in human experience through thought, feeling and imagination.

## Arts adapt to change

Travel, trade, migration and, more recently, new technologies lead to fresh conceptions of artistic form. Crossovers among cultures can challenge received views of stylistic differences. For instance, Bollywood music and dance styles have been influenced by contemporary and classical Indian, Bhangra, Arabic, hip hop, jazz and funk forms. With an increasingly diverse following in the UK, they are now influencing other popular styles here. Styles also emerge which absorb, reflect on and redefine contemporary ideas and concerns through new mediums. For example, artist Barbara Kruger uses hard-hitting layered photographs to comment on consumerism, gender and power relationships and social disconnection in contemporary society.

## Arts express identity

Globalisation can be seen as a threat to particular cultural identities across the world, as well as an opportunity. Many languages and cultural traditions are disappearing forever. Yet arts can affirm the value of human diversity and distinctive identities can be asserted by reinvigorating artistic forms and styles in contemporary settings.

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People transported as slaves to the Americas and the Caribbean were forced to repress their cultural traditions, languages and sense of spirituality. Despite this, peoples brought together from many different parts of Africa used song and storytelling as a means of resistance and to preserve their diverse cultural identities. Vibrant musical developments such as spirituals, blues, gospel and jazz helped to shape an African-American identity. From these pop and rock later emerged, which in their turn influenced musicians worldwide, and still do. For example, many African musicians use rap and hip hop styles (see Emmanuel Jal on p33), identifying with these as the sounds of ‘urban’ youth culture, and expressions of defiance, protest and social conscience.

## Human rights and cultural expression

The arts may be used as a propaganda tool, something to harness in the cause of conformity. In recent European history, Hitler and Stalin were well aware of the power of the arts to emphasise constraint and fear. Art that questions the orthodoxy of such regimes is rejected as ‘degenerate’.

Yet in 1948, the United Nations enshrined cultural and artistic freedoms in the Universal Declaration of Human Rights (UNDHR).

“Everyone as a member of society...is entitled to realisation...of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.” (Article 22)

The arts frequently act as a social conscience where rights and freedom are under threat. Artists use satirical songs, drama and cartoons to highlight hypocrisy and abuse of power. Some artists channel their work towards upholding rights in order to relate these stories to new audiences. For many in the UK the songs of artists like Miriam Makeba introduced them to the injustices of apartheid South Africa.

## Art has a role in positive social change

The arts commonly underline received values and reflect the status quo. They can also point to change and new possibilities. Art with a political or social message can be a powerful unifying force for those challenging injustice. It can symbolise aspirations for an alternative future.

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Children reach out to the Tree of Life as it gets its first public outing in Maputo's Peace Park. The sculpture was made by local artists entirely out of guns from Mozambique's civil war. It was commissioned by the British Museum and Christian Aid (see p34).

Christian Aid/David Rose

The Zapatista movement (the EZLN) urges dialogue and participation over exclusion and passive consumerism. Through their lyrics and slogans, this local struggle for empowerment has had resonance for people across the world.

“Behind our masks is the face of all excluded women, of all the forgotten native people, of all the persecuted homosexuals, of all the despised youth, of all the beaten migrants, ... of all those imprisoned for their words and thoughts, of all the ordinary men and women, who don't count, who aren't seen, who are nameless, who have no tomorrow.”

Lyric from an invitation to the ‘First intercontinental encounter for humanity against neo-liberalism’, Chiapas, Mexico, 1996

The global dimension to the arts is crucial in the face of globalisation, which brings with it new exchanges of people, ideas and capabilities across the world. By reflecting the complexity, the beauty, the aspirations and the harsh realities of people's lives, the arts provide fresh perspectives with which to reassess our local responses to the global challenges faced by all of us, and not least by today's young learners.

# Why teach the global dimension?

Arts education offers rich opportunities for pupils to develop a range of skills, concepts and attitudes in Art and design, Dance, Drama, and Music. Developing a global dimension encourages positive perceptions of pupils' unique place and potential in an interdependent world. It can increase the significance of their arts education in and beyond school.

It "means that links can be made between local and global issues... that young people are given opportunities to critically examine their own values and attitudes; appreciate similarities between peoples everywhere, and value diversity; understand the global context of their local lives; and develop skills that will enable them to combat injustice, prejudice and discrimination. Such knowledge, skills and understanding enables young people to make informed decisions about playing an active role in the global community." (Developing the global dimension in the school curriculum, p2, DfES et al, 2005)

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Shelley Christians/AMO/Minority World

Archbishop Desmond Tutu dancing with South African band Freshly Ground at the Desmond Tutu HIV benefit concert. Tutu called for the HIV fight to be fought with the same vigour as the apartheid struggle.

'Developing the global dimension in the school curriculum' supports schools in incorporating a global dimension into their subject teaching and whole school ethos. The eight key concepts from the guidance booklet are developed here for specialist arts teachers, namely: global citizenship, conflict resolution, diversity, human rights, interdependence, social justice, sustainable development, and values and perceptions (see pp18-19).

In the arts, there is a strong tradition of social conscience and message bearing. Collaborations among artists and teachers which explore global issues can extend meaning and relevance to both the issues and the artistic medium involved.

Recognising the arts from a local-global perspective enables pupils to investigate, in many different contexts and settings, how the arts reflect and interpret the world of the 21st century.

*Hampshire Children's Services have placed the 'United Nations Convention on the Rights of the Child' at the heart of their Young People's Plan. Schools-based research and Ofsted findings indicate that a rights-respecting ethos and curriculum (including arts) is having a positive impact on attitudes, achievement and social interaction across the school community. It shows that young learners feel valued as individuals by the Convention, impacting on their engagement with dialogue, expression and action on wider issues. They quickly learn that rights are different from wants, that rights are universal, and that responsibilities come with the rights. Whether rights refer to identity, conflict, expression, discrimination or the environment, all children are of value no matter what their background, location or experiences. This understanding is having a major impact on the motivation of many young learners to produce creative and expressive work of quality and meaning (see p35).*

The 'Convention on the Rights of the Child', its principles and values are being embedded into many organisational responses to the Children Act (2004) and 'Every Child Matters'. For example, 'Be healthy' and 'Stay safe' are reflected in the Convention under survival and protection, 'Enjoy and Achieve' and 'Make a positive contribution' relate to development and participation. Through a rights-based approach, pupils also come to recognise that they have a role, not as passive consumers of desired outcomes, but as critical and active citizens.

Empowering and participatory learning are characteristic of the global dimension. This can build on the approaches to teaching and learning in the 'Secondary National Strategy' with its emphasis on learning which is dynamic, interesting and challenging. The active engagement of pupils in constructing their own meaning out of what they learn; and the development of an ethos in which both teacher and pupils articulate ideas and express opinions are key to the secondary strategy. Practical examples of this are further developed in this booklet.

The range of opportunities for enhancing pupils' engagement and achievement through the global dimension in arts education include:

## Reinvigorating the imagination

Exploring the global dimension in arts education offers teachers a way to enliven the curriculum with a wider range of materials, concepts and historical and contemporary artistic forms through which to make their subjects more relevant to pupils' experiences, and to draw out their responses. Pupils have the opportunity to see that other people's lives involve comparable dilemmas and aspirations to their own, even though at first glance they appear to be in quite different settings. Yet the way people respond artistically can provide a dramatically different way of seeing the same thing, freeing pupils to think in new ways and respond afresh.

## Exploring identity and diversity

The global dimension to arts education emphasises the positive contributions of diverse cultures and communities, locally and globally. The diversity that exists in schools themselves can offer opportunities through the arts to expand pupils' understanding of other people's experiences and ways of behaving. Exploring the value of diversity through wide-ranging stimuli and representation can promote a greater sense of inclusion and respect within the school.

Pupils can develop their own identities through their role as artists. The global dimension can help them develop a better understanding of the influences that shape their lives, and contribute, in turn, to their personal development and

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*MF Husain, often regarded as India's greatest modern painter, at his studio in Bombay. Before him is a picture of his muse Maduri Dixit, a Bollywood film actress.*

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*Students learn about workers' conditions in the fashion industry and present their views during a fashion show at the Jae Flight of Fashion Inter-Schools Event, Bethnal Green, London (see p35).*

Stuart Freedman/Panos Pictures

Justice Arts Education (Jae) Project

# How can arts teachers integrate the global dimension?

Approaches to teaching commonly adopted by arts educators fit well with the styles which are essential to the global dimension. The teacher acts as facilitator and consultant for pupils, a co-investigator in a shared venture, encouraging them to participate actively in constructing their own learning and assessment.

The arts workspace offers time for discussion and reflection, for collaboration and trust, for open questioning and respectful criticism. These characteristics mirror values and methodology inherent in the global dimension to education.

The teacher models behaviours which reflect and encourage these approaches. Optimism, the realisation by pupils that positive change continues to be possible in the world, is a distinctive aspect in which education has an important role to play. Here are some of the challenges in incorporating the global dimension for all arts teachers.

## How can we:

- embed the global dimension in the curriculum and learning outcomes?
- create an atmosphere of respect where sensitive issues can be discussed?
- challenge and not reinforce stereotypes?
- explore similarities as well as differences, avoiding tokenism and exoticism?
- be sensitive to pupils' cultural and faith backgrounds which may affect their participation?

## How can we help pupils to:

- explore and feel secure in their own identity through art?
- recognise and identify the values and motives which inspire art forms?
- analyse the art form with an understanding of the specific context in which it was encountered?
- appreciate the codes and conventions under which a particular piece of work was created?
- relate their own values to the ones they experience or discover through their arts education?
- identify how their response to any art form is informed by their own values and become more aware of the preconceptions and prejudices they may bring to interpretation and appreciation of art?
- decide when and how to apply quality judgements?
- incorporate diverse influences and techniques in their own work which represent the stimulus respectfully?

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© David Ramkalawan/RSA

The RSA WEEE Man is a sculpture designed by Paul Bonomini which is made from the amount of waste electrical and electronic equipment that an average UK citizen will throw away in a lifetime, [www.weeeman.org](http://www.weeeman.org) (see pp24 and 36).

## Finding connections in complexity

Issues and themes, such as globalisation, peace, migration, and sustainable development, can appear daunting in scale and hard to engage with. Art may reflect events which many pupils have heard about but have never had to consider or have not felt personally affected by; works which emerge from experience of armed conflict, for example. The global dimension to the arts is unparalleled in providing a vehicle for pupils to discover meaning in what for them is unfamiliar or previously unimagined.

The global dimension can set the local in a global context by replaying events and experiences in ways which resonate across distances. It can also make the global more comprehensible by finding wider and deeper significance in what people might otherwise find remote and unconnected. Through the global dimension in the arts, pupils can be challenged and inspired to understand new perspectives, and to devise their own path to responding to complex issues. They have the motivation of being active global participants rather than feeling despondent as passive bystanders.

## Expressing aspirations for change

Through the global dimension in the arts, pupils explore, for instance, how political art and art with a social conscience act as catalysts in empowering individuals and communities around the world to instigate positive social change. Awareness of injustice or exploitation and strategies for resistance and improvement can affect what pupils regard as most important to communicate within their own context.

These perspectives can inspire pupils to participate themselves in constructive movements for change, by using artistic media to express their own responses and to convey positive alternatives. Artistic expression takes on a moral dimension. As art-makers and global citizens, pupils may elect to deploy their art to speak out against discrimination which threatens human rights and dignity or to share their concerns about sustainable use of resources near to home or worldwide.

Their audiences may be in school or beyond, distant networks of peers on the web and elected representatives and local decision-makers. In any case, their learning becomes an effective tool for public expression. Pupils are empowered to express a case for change in the world, something which adds purpose and energy to their creativity.

**On the buses: Art and sustainable development**  
Pupils at a school in Norfolk were commissioned by the local education service to design posters for the back of local buses to promote sustainable development. Pupils visited local environmental groups and a graphic design company as part of their research into using images to affect and inspire change.

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Douglas Noble/Music for Change

Workshop facilitated by musician Téa Hodzic, in St Edmunds Catholic School Dover, as part of *The Journey*, a project delivered by Music for Change, with the support of Creative Partnerships Kent, investigating Roma culture through music and dance (see p35).

**Using stimuli: the importance of enquiry**

For many arts teachers, the process of understanding context, and interpreting meaning in art is central to encouraging purposeful responses from pupils. More traditional approaches have made implicit assumptions about which works are appropriate or superior, leaving the learners as passive 'appreciators' of established norms.

The excitement lies in interrogating stimuli, to discover their origins and story, and to explore their relationship to the learner's experiences and perceptions. This process of unveiling helps pupils to develop insight into how things come to be as they are. This may not be how they appeared at first sight. It re-engages the imagination in order to see that the world is full of alternatives – including their own potential for thinking in new ways and expressing new possibilities.

Teachers will have their own order of questioning according to the nature of the work and their own learning objectives and desired outcomes. The table opposite sets out a few examples to illustrate a global dimension approach.

Drawing on these stimuli and previously learnt techniques and perspectives, pupils create their unique work – a fusion of

outside influences and individual priorities. Through discussion, reflection, and further research, pupils can clarify their intentions for the piece, for example, whether it aims to raise awareness, be persuasive, express solidarity and shared emotion, or reflects a personal response.

During evaluation of their work pupils might consider whether this act of creation has increased their understanding and appreciation of how art can convey messages, ideas, hopes and concerns that are important locally, and across the world. Pupils can try to gauge the impact of their piece. Producing art with a message highlights how as young artists they can engage and challenge audiences.

**Collaborating across departments**

Teaching in the arts can be enhanced through interpreting work in one medium through another. An effective stimulus for dance may be a painting; a song might encourage dramatic interpretation. Beyond the arts subjects, the global dimension to the arts can also be used to support other curriculum subjects.

*Staff at Kingstone School, Barnsley deliver English, Drama, Geography, History, Religious Education and PSHE under a single title of Cultural Studies with Year 7 pupils.*

*The year group starts by looking at Cultural Identity, exploring who they are and how they fit into the local, national and global communities of which they are a part. Pupils are first set a commission: In role as museum curators they are asked to create, collect and display items for the British public under the title 'Putting the Great into Britain'. Already in week one they are fiercely debating what it is to be British, grappling with issues of identity.*

*From here their focus shifts to global communities in an eight-week programme exploring Child Labour and Poverty. This covers global labour issues, the role of the UN and related agencies, and child labour in Britain, from the Industrial Revolution to contemporary human trafficking,*

*including immigration and citizenship. From here they move on to "Plots and Protests", exploring democracy and governance. From the Gunpowder Plot to the G8 Summit, pupils explore the power and purpose of protest. From here pupils look at "Our World", exploring climate change and environment, travel, globalisation of business and media, and our interconnectedness.*

*"All of this is taught and explored through arts-based techniques such as role play, image work, writing and reading in role, movement, image, mime, problem solving, playing, talking and creating. Pupils don't endlessly sit behind desks – the classroom environment is open and active. They are taking long and short walks in many shoes and finding ways of showing and telling theirs and others' stories."*

*Adapted from 'Scene' magazine article, Creative Partnerships (see Arts organisations p36).*

**Examples of questions arts teachers might ask about a stimulus**

	QUESTIONS ABOUT THE STIMULUS	QUESTIONS ABOUT OUR RESPONSE
<b>CONTEXT AND PURPOSE</b>	<p><b>What do we know about where and when it was produced?</b> Does that tell us anything about the piece?</p> <p>Does the piece tell us anything about the time and place?</p> <p><b>What do we know about the artist(s)?</b> Does that tell us anything about the piece? Does the piece tell us anything about the artist? Are they from a particular class? What is their gender?</p> <p>What do we know about the artist's purpose? Does that tell us anything about the place of that artist in the wider society?</p> <p><b>Where was the art experienced?</b> Who was the intended audience?</p> <p>Does that tell us anything about the relationship of the audience to the artist and to the wider society?</p> <p><b>Did the artist(s) intend to speak to people here and now, such as ourselves?</b></p>	<p><b>Are we aware of any other pieces (including our own) which have been produced under similar circumstances or for similar reasons?</b> Is there one other piece any of us would choose to put alongside this one for any reason?</p> <p><b>How much of our reaction to the piece is down to our own experiences and background?</b></p>
<b>MEANING AND SIGNIFICANCE</b>	<p><b>What particular values and beliefs does it reflect?</b> Does that tell us anything about the artist, and their relationship to the wider society?</p> <p><b>Is it driven by themes or issues?</b> Do these tell us anything about the artist's experiences and concerns?</p> <p>Does it tell us about how he/she sees actions and behaviour in the wider society?</p> <p><b>Are there other artists who share the same concerns?</b> Are they expressing these in similar or contrasting ways?</p>	<p><b>How does it make each of us feel? Why?</b> Is there anything in the meanings or concerns we have identified that has significance for us or any of us?</p> <p><b>How do our prejudices or preconceptions affect our responses?</b> Where do these prejudices and preconceptions come from? What does the art tell us about ourselves? What does it tell us about others?</p>
<b>FORM AND STYLE</b>	<p><b>Is the way it is presented or performed familiar to any of us?</b></p> <p><b>What techniques can we identify? What materials were used?</b> Could these choices be explained by the context and purpose?</p> <p><b>What has influenced this piece?</b> Can it be placed in any genre? What are the stylistic or defining aspects of that genre? What trends or issues might have influenced this piece?</p>	<p><b>Are we aware of any characteristics of style or form which have been used in other work?</b> (including our own)</p> <p><b>Do any of the techniques or characteristics seem well suited to particular emotions or situations?</b> Do any of us encounter feelings, ideas or concerns which could be well expressed using some of these techniques or characteristics?</p> <p><b>Have any of us tried to express similar meanings or concerns?</b> Is there anything in this piece which would help us respond more effectively?</p>

# Learning activities: Starting points

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Anti-Slavery International

Artwork by students participating in the UNESCO ASPNet Transatlantic Slave Trade Project 'Breaking the Silence'. Faces by Erere Ojakovo and Gloria Ojulari Sule, Anti-Slavery International (see p34).

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Leicester Masaya Link Group

Students at Judgemeanow Community College in Leicester working with visiting artists from Nicaragua on a mural to represent Leicester's twinning link with Masaya (see p35).

This section offers ideas for classroom practice that can contribute to development of the global dimension in arts teaching and learning. They can be adapted and refined for part of a lesson or a more sustained project in Art and design, Dance, Drama, or Music, or a combination of these. Later sections provide additional learning activities for each of the four subjects:

- Art and design pp22-24
- Dance pp25-27
- Drama pp28-30
- Music pp31-33.

Two key approaches to developing the global dimension in arts teaching and learning are:

## Starting with issues

Pupils examine an issue related to the eight key concepts (pp18-19), and how it has been communicated, in particular through the arts. In the light of increased awareness and understanding of the issue, and its connectedness to their situation, they devise their own artistic response.

and...

## Starting with arts

Pupils experience examples of arts which, through enquiry, discussion and comparison, reveal issues or aspirations related to the global dimension (see 'questions about a stimulus' p9). Their appreciation of a broader skills range; heightened awareness of the role of the art; its power to convey ideas and emotions in a local-global context; and the skill of the artist(s) in harnessing the medium to that end offer pupils a model for devising their own enhanced artistic response, drawing inspiration from new processes and techniques.

During an extended programme of work these two initial approaches integrate and enrich each other.

# Starting with issues

Pupils examine an issue related to the eight key concepts (pp18-19), and how it has been communicated, particularly through the arts. In the light of increased awareness and understanding of the issue, and its connectedness to their situation, they devise their own artistic response.

Teachers can design lessons which clarify the local implications of global issues. Pupils choose a theme they are interested in, then consider its local and global dimensions through both exploring and creating art. Teachers might form a series around a chosen theme or issue such as identity, power relationships, climate change, child labour, conflict, sustainable development, or racism.

**"Tell me how many Africans died  
For the baguettes on your Rolex"**

**'It Takes More' from 'A Little Deeper', Ms Dynamite**

**In several African countries where conflicts cost civilian lives (eg Sierra Leone, Angola, the Democratic Republic of Congo and Côte d'Ivoire), one contributory factor has been groups fighting to control the wealth from natural resources such as diamonds – or indeed oil, gas and minerals - and the land where they are found. When shopping for a beautiful engagement ring or a bit of bling how many Britons are aware of or think about the fact that their money could be adding fuel to such conflicts by buying 'conflict diamonds'? Once people become aware, through campaigns, statements and lyrics of artists like Ms Dynamite and Maxi Jazz of Faithless, what can they do to change the situation as consumers, citizens and artists?**

Another way in which global issues that seem large and abstract can be personalised is through positive role models. For example, pupils can take inspiration from the defiance of Nobel Peace Prize Laureate Aung San Sui Kyi in the face of social injustice and the denial of human rights in Burma, or Carlos Acosta (see p26), who grew up in poverty in Cuba and is now acclaimed as one of the greatest ballet dancers of his generation (see also 'lives of artists' p17).

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UNICEF UK

A performance of UNICEF's 'Thursday's Child' musical, by Romsey Youth Theatre (see p35).

*Year 8 pupils in St Gregory's Catholic High School, Warrington performed Thursday's Child, a musical production by UNICEF UK focusing on children's rights. Set in an unspecified time and place, a group of children make a journey to happiness, on the way encountering situations of child labour, child soldiers, and street children. It helped the pupils reflect on the issues including the right to a name and to an identity, and the right to be listened to and gain greater empathy and insight into what this really means to an individual.*

A topical news story or cartoons from a magazine might be additional stimuli for creating art with a global dimension. "Political cartoons can be a particularly valuable resource. They, at their best, encapsulate some very complex issues, different viewpoints and some of the contradictions which are a real part of many situations. Political cartoons do not simply take sides, they offer a challenge to us all. They can make links between issues which sometimes turn them inside out. They don't spare our sensitivities – this is their essential strength." (p4, 'Thin Black Lines, Political cartoons and development education', Tide-, see Classroom resources p34).

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Painting masks at Bacons College, Southwark, in an art workshop for a Jae-facilitated Flight of Fashion theme day. Students learn interactively about the realities of the fashion industry for workers across the world (see p35).

Adbusters, the organisers of 'buy nothing' day, use the creative forms and styles of the multinational companies and advertising agencies to create spoof ads to challenge global consumerism in fashion, alcohol, food and tobacco. These kinds of sources can act as stimuli for pupils to develop insights into advertisers' motives, to critically assess the artwork and the messages, and to develop their own issue-led responses to tourism, (fair) trade, and energy, for example. This might include cutting out adverts and adding speech bubbles; imitating characters in adverts and devising new dialogue; writing and composing an advertising jingle or arranging appropriate music to accompany a change in a radio advert's mood.

Many young people have a strong sense of what is 'fair' and just. In learning about global issues, and their manifestation in local contexts, pupils may want to act to change things. Pupils can employ critical thinking, and an empathetic understanding of some of the root causes of global inequality, to develop practical ideas about what they can and choose to do as individuals and communities. The arts can be an important vehicle for taking positive, creative action in or beyond the school.

*Kick and Drum was an exciting arts project that brought together music, dance, art and football with an anti-racist message. Music for Change coordinated four months of preparation workshops run by West African percussion and dance artists, which finished off with banner and costume making. Two hundred young people then performed before the match to the Charlton Athletic and Huddersfield Town crowd and again at half time in front of 17,000 football fans, which went out live on Sky TV (see p35).*

### Envisioning futures

A number of educators are developing techniques and resources to engage pupils in envisioning preferred models of the future and identifying the steps needed to make progress. Pupils can develop their ideas about positive change using drawing, dance, drama or music composition to express how they would hope to see a scene in a photograph or from a news story change over time.

*Over 100 Slough pupils gather to try their hand at international politics and peace-keeping. Year 9 pupils from all the secondary schools in Slough and Arbour Vale Special School have been working towards the Model United Nations General Assembly (MUNGA) for months. All 1,500 Year 9 pupils have had training in acting techniques with professional performers to help them develop their understanding of what is involved in representing a member state of the United Nations and in tackling complex global issues.*

An understanding of the global dimension can move pupils' thinking beyond a wish-list. The Millennium Development Goals ([www.un.org/millenniumgoals/](http://www.un.org/millenniumgoals/)) and the United Nations Convention on the Rights of the Child are useful prompts to thinking forward in time. Performances or exhibitions which involve young people's preferred ideas for the future can be an important reference point for the community at large.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

The following examples of special events and school partnerships offer ways to facilitate discrete pieces of work on a particular issue, or to bolster an existing programme of issue-led activity.

### Events

Events concerned with particular global issues can both provide a further stimulus for creative work and an opportunity to share outcomes as the culmination of cross-curricular arts projects. Pupils can participate in identifying learning objectives, making contact with relevant organisations, planning activities for the day, and informing decision-makers and the press. The focus might be Human Rights Day, World Day for Water, Black History Month, World Food Day, Refugee Week, World AIDS Day, World Environment Day or Fairtrade Fortnight (see Calendar on Global Dimension website, Classroom resources p34).

The International Day for Indigenous Peoples brings attention to the rights of indigenous communities and tribal groups and heightens awareness of their marginalisation including threats to cultures, languages, their lands and livelihoods.

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2007 is the 200th anniversary of the abolition of the slave trade in the British colonies on 25 March 1807. Monument to the victims of the slave trade, Stone Town, Zanzibar, Tanzania. In the 19th century Arab traders bought their slaves from local chiefs, who raided them from coastal communities on the mainland.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

*MADaboutART aims to unite children across the world in understanding and fighting HIV and AIDS through art and education. Two groups of young people, from an HIV educational programme in South Africa and Vermuyden School in Goole, were identified to create a global partnership project.*

*The South African students devised The Rainbow of Hope, a 20m narrative installation telling a story, through the eyes of 25 young artists, of living with HIV from the despair of diagnosis to growing hope for a positive future. The project took a year from conception to execution and offered a powerful opportunity for learning and self development. The Rainbow's purpose is to challenge stigma and encourage debate locally and also globally.*

*South African students communicated by email and letter with a second group in Goole. Art-based workshops supported the Goole pupils in responding to questions posed by the Rainbow and 'Hero Books' from South Africa. The resulting art piece, the Pizza of Peace, uses narrative body mapping techniques to illustrate difficulties faced by young people; sexual health and sexuality, peer pressures, and drug and alcohol misuse (see p36).*

Pupils could draw artistic inspiration from Australian Aboriginal 'Dream Time' paintings, stories, music and dance. Additional significance can be gained through an investigation of racism, discrimination and the struggle for land rights faced by the diverse Aboriginal peoples, as highlighted in the 2002 film 'Rabbit-Proof Fence'.

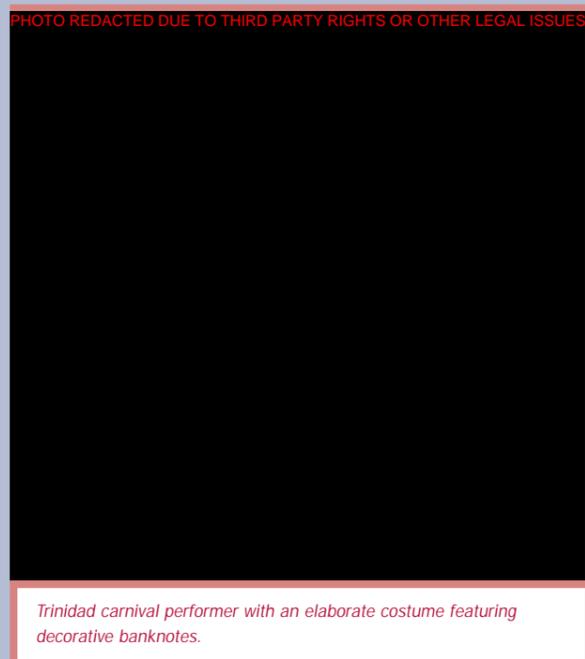
Some schools choose a cultural festival. Questions similar to those about stimuli (p9) and artefacts (p16) help to challenge assumptions and stereotypes and clarify learning objectives when they are posed during the planning. The global dimension can add purpose and a sense of contemporary reality to activities. In celebrating Carnival, for instance, pupils can explore the cultural background and social history to understand how it has developed in particular countries – what are the similarities and the differences in the way Carnival is celebrated in Brazil, Trinidad and Britain for example? (See p31 on music for further ideas.)

### School partnerships

School partnerships can offer an exciting vehicle for arts education with the prospect of sharing artistic visions of the future across distance in a context of shared aims and a spirit of solidarity. They can also provide worthwhile lessons in managing and respecting differences.

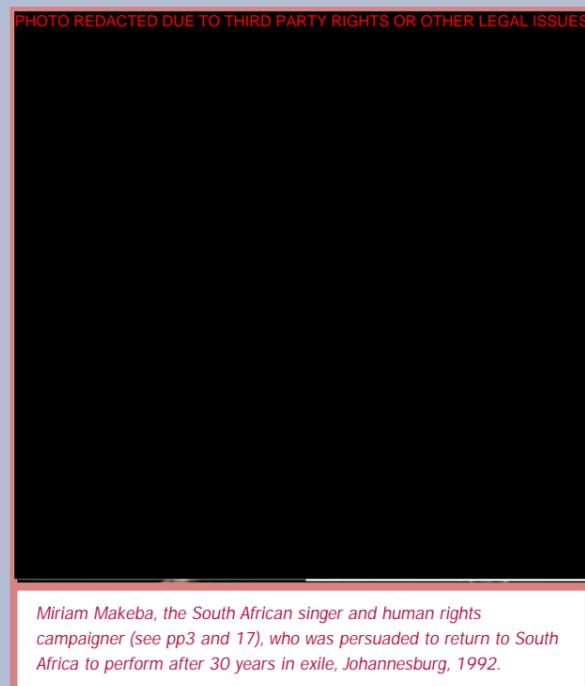
Pupils can enrich their perspectives on the arts and issues through partnerships with other schools and communities both locally and globally. Experience shows that school partnerships, whether through online and written communication or involving exchange visits, are most valuable when they place a high priority on learning outcomes and are based on principles of equality and reciprocity, mutual learning and curriculum development; and when teachers support pupils in avoiding the perception, for example, that one school in India is representative of all India or Asia.

It takes hard work, good communication and good curriculum and logistical planning to ensure that a partnership with another school is sustainable and contributes to learning. The majority of curriculum ideas suggested in this booklet can be developed in partnership with another school. Pupils' work can be enriched by sharing their work and their viewpoints.



*Trinidad carnival performer with an elaborate costume featuring decorative banknotes.*

Tyge Bolstad/Panos Pictures



*Miriam Makeba, the South African singer and human rights campaigner (see pp3 and 17), who was persuaded to return to South Africa to perform after 30 years in exile, Johannesburg, 1992.*

Paul Weinberg/AMO/Majority World

## Starting with arts



*A griote performing during an international theatre festival in Bamako, Mali.*

Rhodri Jones/Panos Pictures

Pupils experience examples of arts which, through enquiry, discussion and comparison, reveal issues or aspirations related to the global dimension (see stimulus enquiry questions p9). Their appreciation of a broader skills range; heightened awareness of the role of the arts; its power to convey ideas and emotions in a local-global context; and the skill of the artist(s) in harnessing the medium to that end offer pupils a model for devising their own enhanced artistic response, drawing inspiration from new processes and techniques.

A BBC 'World in Your Street' event in Leeds invited local performers to a radio broadcast. The line-up included 'Dhamsa', an Irish dance troupe; 'Raga Nova' featuring sitar and sax; 'Saura Teen', who are an Italian guitarist, Pakistani tabla/sitar player, and English violinist; and 'Kurdistani', a trio of former asylum-seekers (see p36).

Teachers can adapt the questions set out on p9 to explore diverse art forms with their pupils, for example:

- Islamic calligraphy and tessellations
- dot painting from the indigenous peoples of Australia
- kathak from India
- capoeira, the dance and martial art-form from Brazil
- street theatre in Mozambique
- shadow puppetry in Indonesia
- oral storytelling in Ghana
- conjunto folklórico, a Bolivian music of European string instruments and Andean flutes
- the music of the griot in Mali.

Through exploring and critically assessing these art forms, pupils can come to realise the global nature of the arts, develop respect for their diversity, and appreciate the techniques and skills of the artists. They can see the role the arts play in developing and defining identity and bringing about social change in a range of cultures. Through enquiry, pupils are involved in quality learning, where they are making sense of new material, relating ideas and information to previous experiences and are not merely accepting new information uncritically.



RSC

The following examples of artefacts, artists, visiting artists and art collections and performance offer further ways to facilitate discrete pieces of work on particular pieces and artists, or to bolster an existing programme of activity based on the creation, investigation, evaluation, understanding and performance of diverse art works.

### Working with artefacts

Artefacts from diverse cultures can also be an invaluable stimulus for work in any of the arts. Their effect can be powerful since they can be observed, listened to, and handled.

Teachers can present familiar artefacts, representative of pupils' everyday lives, which pupils can be asked to view acting as 'outsiders'. Archaeologists or aliens speculating on the origins and use of known artefacts is not only fun but helps challenge a narrow cultural vision. Pupils can see that what is received as usual is just one version among many possibilities. This wide-angle approach encourages the critical and creative thinking about values and perceptions which are fundamental to the global dimension.

A useful introductory activity for pupils working with artefacts less familiar to them is to list what they would put in a box of artefacts to represent their community or country, for consideration by pupils in another place, and then to share and discuss their lists. This enables pupils to consider and challenge stereotypes and perceptions in a positive environment.

A further technique is to display one box containing, for example, a mobile phone, a video box, a hand-held game player and a football. A second box might have a sari, a bindi, a print block and an incense stick. One box may have been bought in Kolkata for instance, and the other in Portsmouth. Which is which? (The first box came from Kolkata and the second from Portsmouth of course!)

Through this kind of process pupils can understand how their own culture and identities might be perceived externally, become more conscious of multiple perspectives when assessing diverse forms and artworks, and develop an appreciation of how stereotypes can be formed and why they should be challenged.

Teachers can also group objects thematically – a range of percussion instruments, a collection which relates to a rite of

passage, footwear and other clothing. Young people throughout the world wear trainers and T-shirts. As well as design, these everyday items can also raise issues of trade and fair trade, child labour, the environment, and the influence of advertising, and what it is, beyond the object itself, which drives many to respond positively to particular objects. This approach can provide an effective tool for reinvigorating imaginative responses to the everyday, and for a positive recognition of diversity as well as the similarities shared by people.

#### Checklist to consider when developing an artefact collection:

- Do the artefacts being used present a balanced picture?
- Can you support the use of the objects with sufficient background information?
- How have the artefacts arrived in this country? Who brought them? Have they been fairly traded and legally imported?
- Do the objects represent aspects of the culture of a local community? Would their use in class be enhanced by seeking advice from members of that community?
- Do you describe the artefact in the same way as you would if a person from the culture from which it was obtained is in the room?

An artefact collection might include the following:

- Contemporary as well as traditional objects, crafts and art work.
- Musical instruments that pupils can play and recordings of music.
- Puppets or toys, for example, that illustrate a range of construction methods.
- Recycled items, including toys, to illustrate use of materials.
- Objects that illustrate everyday life and the similarities between cultures, such as a mobile phone card, travel tickets, cooking implements, magazines, and games.

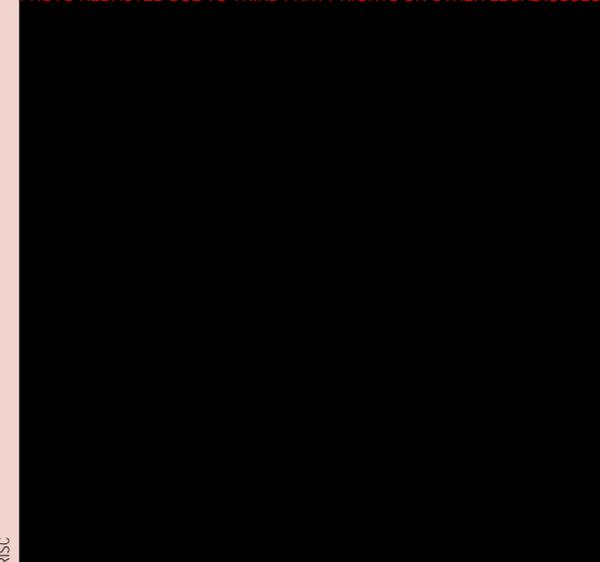
A number of organisations can provide artefact collections supported by learning materials and expert advice on the global dimension (see Further support p34).

### The lives and work of artists

Teachers can introduce pupils to artists whose work illustrates global issues. Pupils can research and consider how the artist's life experience, interests and values have influenced their work, in terms of content, genre and methods. They can use themes and techniques found in the life and work of these artists to enrich their own work. Pupils can identify and discuss the concerns and aspirations which they would choose to include in their own art. They can also investigate why some regimes repress artistic expression and consider how artists have responded. Real life stories around human rights and social justice as well as the other concepts of the global dimension can be inspirational.

- **Miriam Makeba's songs of exile, longing, and celebration (eg 'Umhome', 'I long to return') reflect both her individual struggles and exclusion and the hopes and hardships of many South Africans.**

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- 1 *Replica team football shirt made in Indonesia; football is very popular with boys and girls in Ghana.*
- 2 *Hot chocolate whisk, Mexico; hot chocolate was first drunk in Central America by the Maya about 2000 years ago.*
- 3 *Toy mobile phone, South Africa; mobiles are used widely across Africa especially where landlines are scarce.*
- 4 *Nigerian child's money box; made of clay. (From RISC artefacts collection p35).*

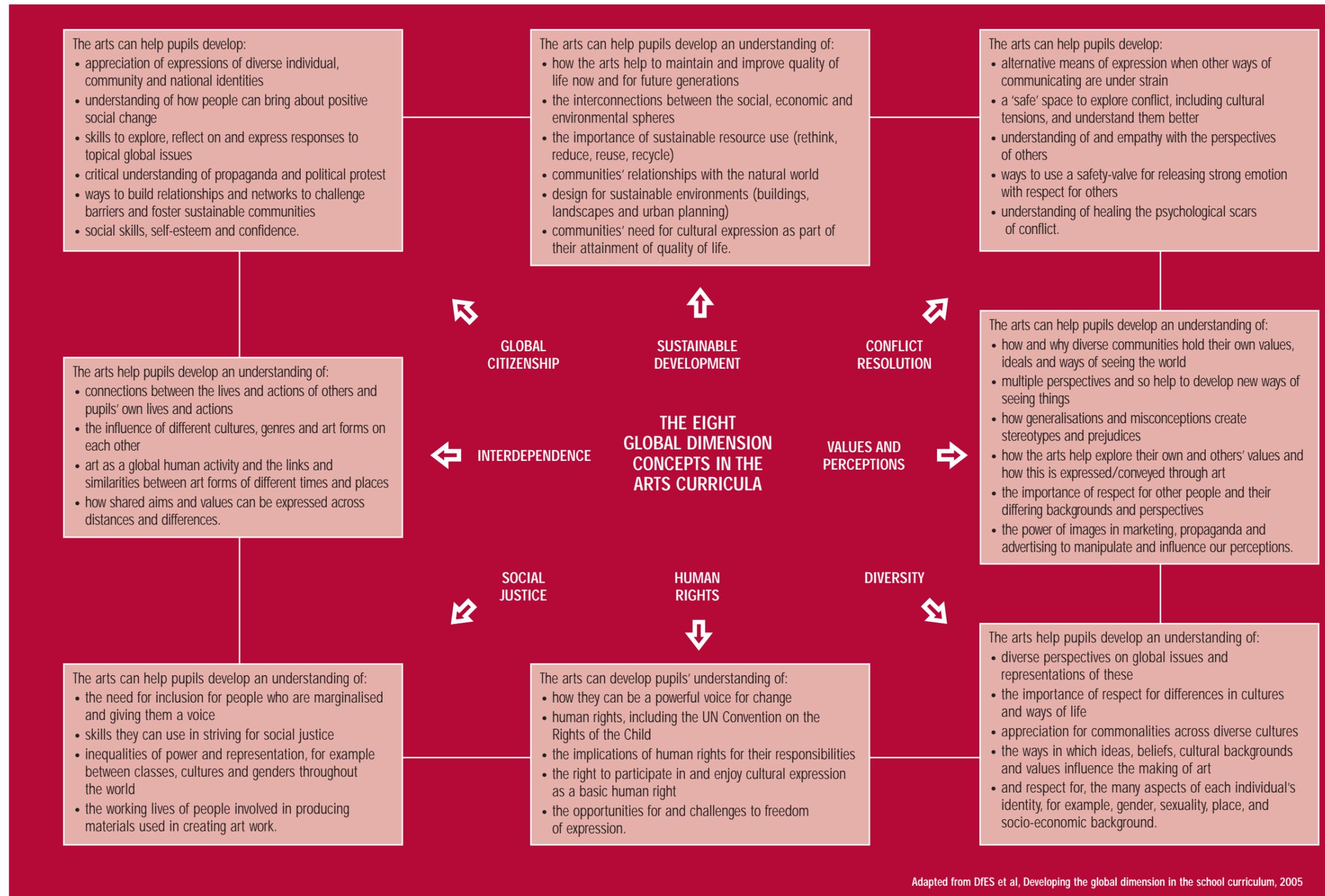
- **Youssou n'Dour, the pop singer from Senegal, who recently wrote, produced and toured an album of devotional Islamic songs to present a peaceful and positive representation of his faith.**
- **Samuel Coleridge Taylor, the celebrated 19th century classical composer who as a prominent Black public figure in Britain was involved in the Pan-Africanist movement.**
- **Frida Kahlo, the painter who interpreted Mexican iconography very differently from her husband, Diego Rivera, who painted overtly political murals.**
- **Chris Ofili, the British-born Turner Prize-winning painter, who draws inspiration from his family's roots in Zimbabwe following a visit where he was disturbed by the remnants of colonialism that he encountered.**
- **The paintings, photography and video of British artists such as Sonia Boyce, Harold Offeh, Anthea Hamilton, Anna Fox and Zoe Leonard raise trenchant questions about perceptions of gender, race and identity in the media and everyday life.**
- **The ethos and inspirations for choreographers such as Corrine Bougaard, Artistic Director Union Dance, Gail Parmel, ACE Dance and Music, and Menelva Harry, Gelede Dance.**
- **Zero Degrees, a dance collaboration between choreographers Akram Khan and Sidi Larbi Cherkaoui, with sculptor Antony Gormley and composer Nitin Sawhney, which reflects on dual identities and perceptions drawing inspiration from experiences on a journey Khan made from Bangladesh into India. Both dancers are sons of Islamic families brought up in Europe, and both draw upon this meeting of cultures in their work.**
- **Diane Samuels' play 'Kindertransport' handles poignant themes of memory and denial among Jewish children who were sent to Britain as refugees to escape Nazism.**
- **The American actor, director and producer Sidney Poitier or the singer and actor Paul Robeson, who were early civil rights pioneers and controversial figures in different ways.**
- **David Hare, whose play 'Stuff Happens' comments on the political contexts of the 1991 Gulf war.**

# The eight concepts of the global dimension

The concepts set out here provide a framework through which teachers can understand and explore the global dimension to arts education. They can also help with planning and evaluating learning.

The concepts can be used as 'lenses' to reflect on issues in a range of ways; for example, studying a particular song through a global citizenship 'lens' you might consider the political or social content of the lyrics; through a diversity 'lens' you might consider cultural influences on the musical composition; and through a sustainable development 'lens', you might look at where and how the instruments used were made, the sustainability of the resources used, and music's contribution to quality of life.

The eight concepts overlap, and as in life, they interact and influence one another, however, each here is given a narrower definition to make them more distinctive. In different contexts any of them may take a more central position and underpin the others. The concepts are of equal importance within the overarching global dimension framework. No class will cover each equally, however, it is valuable to work on elements of each of the concepts so that pupils achieve an understanding of how they work together.



Adapted from DFES et al, Developing the global dimension in the school curriculum, 2005

### Working with visiting artists

Teachers can also increase pupils' motivation and their engagement with arts and issues through collaboration with visiting artists. Pupils can extend their appreciation of diversity by interacting with the artists and developing an understanding of their particular styles, identities, and attitudes. The best artists-in-education encourage a sense of what it is possible to be as people and practitioners. As artists, they model skills and professionalism which can inspire children who themselves have ambitions to pursue a career in the arts. If they are from a minority ethnic background, they can raise aspirations among youngsters of a similar background, and challenge some of the negative perceptions that may be held.

Pupils can draw inspiration by participating in an exhibition or performance with skilled professionals. A focus on an aspect of the key concepts in the global dimension (pp18-19) enables pupils to contribute something positive to a collaborative exploration of issues that may otherwise feel daunting and complex. Pupils' confidence and commitment to expressing ideas for positive change are heightened by the artist's expertise.

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DECSV/Southern E Media Education & Arts (SEMEdA), www.semeea.org.uk

Visiting artist Simon Banda of Sunduza Dance Theatre (Zimbabwe) leads a dance workshop at Dronfield School near Sheffield, Development Education Centre South Yorkshire (DECSY), see p35.

There are a number of artists working in the UK who are from, or are influenced by art forms from Africa, Asia and Latin America. They can support teachers in bringing global perspectives to each curriculum arts subject. The best collaborations include specific aims and learning outcomes agreed between the artist and the teachers, where possible involving the pupils, with a specific programme of work and evaluation planned in from the beginning. Whether an arts group is offering a particular theme or issue to explore, or whether the school instigates the ideas, the most fruitful work is part of a learning experience which is embedded in and across the curriculum.

Development Education Centres (DECs) and other development education organisations offer advice on practising artists and arts educators with experience in bringing a global dimension to schools, so can help schools ensure that anyone they plan to work with is a high-quality artist in their own right and an effective motivator of pupils (see pp34-37).

Teachers' experience shows that pupils' learning benefits the most from the impact of visiting artists where preparation and follow-up work is built in. The most successful examples also take the opportunity to ensure that pupils perceive artists holistically. While artists may call upon certain cultural traditions, a sense of culture and place is complex, for example, an 'Indian' dancer or 'African' musician may be British-born, they may wear 'traditional' clothes for performance only, and artists may need to undertake preparation to be able to discuss some topics with pupils. There may also be expertise and experience among people in the local community that will enhance learning in the arts and where a longer-term relationship can be fostered.

### Experiencing art collections and performance

Visits to exhibitions provide pupils with opportunities for a concentrated experience in which the skill and dedication of artists to make sense and connection out of a complex world can be revealed and explored. They can take time to 'read' original paintings, sculpture, photography or video, and learn to decode the iconography, composition and meaning.

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The way people and places are portrayed in paintings, photography, graphic art, sculpture and crafts, noticing what does not get shown, and contrasting this evidence with other sources, can reveal a great deal about appearance and reality. Pupils can investigate the contexts of travel, conquest, imperialism, slavery, migration and global trade to understand the origins and characteristics of many collections in the UK. This may raise questions such as: Do collections include contemporary art from former colonies? Is there still a predominance of white male artists? Which people and cultures are depicted as powerful and important – how is this achieved?

Many artefact collections and exhibitions attempt to represent a "cultural tradition" within a certain theme or context. Pupils, who have worked with artefacts through a global perspective (see p16), will have a keener sense of the kinds of selections and constraints that curators face. They may be better prepared to be cautious with the evidence and to speculate on what it does and doesn't cover and why.

In addition to visiting local and national museums and galleries, pupils can use the internet for quick, relatively easy and interactive access to a huge range of art, artefacts and performance from around the world. These include a range of exhibitions on particular global issues or themes (see Arts organisations p16). Introducing a thematic approach such as arts and conflict or people's relationship to the environment, pupils can select, for example, what they consider to be five of the most telling pieces in order to make their own virtual gallery on the given theme.

**Many theatres and arts centres have a history of ensuring a strong global perspective in their presentations. At a time when retellings of Shakespeare plays are in vogue, The Globe Theatre recently lived up to its name by restaging 'Umbatha', a Zulu version of Macbeth. The re-worked Scottish play is resonant with Zulu history as well as universal themes of betrayal and treachery and underscores its emotional violence through the use of drumming rhythms.**

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St George pictured killing a dragon; a painting inside a church in Lalibela, Northern Highlands, Ethiopia. This World Heritage Site is thought to have been built in the late 12th and early 13th centuries.

Pietro Cenini/Panos Pictures

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"Molora", Yael Farber's reworking of the Greek Oresteia Trilogy set in a South African context with references to the recent past.

John Hogg/AMO/Majority World

# Learning activities: Art and design

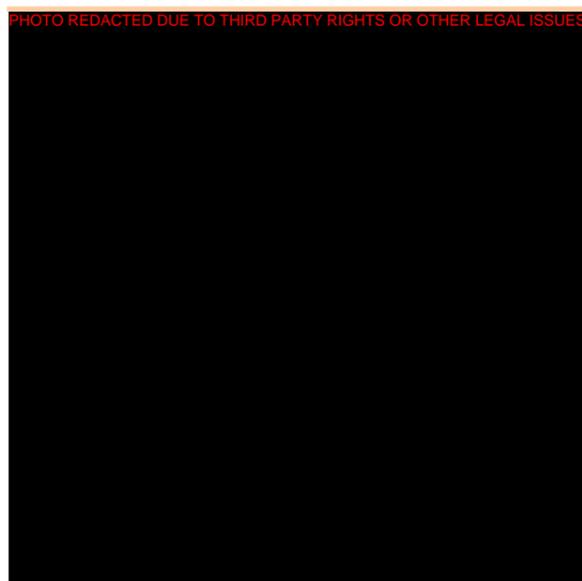
■ Have you already read the Learning Activities on pp10-21 for starting points?

Pupils can heighten their awareness of global interdependence through observing and recording the connections of their own locality with the wider world. They can investigate how these affect their daily lives, how similar or different impacts are on people's lives in other countries, and how pupils' choices and actions are part of such connections.

Pupils can call upon a whole range of examples: their own life experiences; people in the local community; friends and relatives; imported goods such as food, clothes, cars, fridges; travel and tourism; communications (emails, phones, letters and postcards); news on TV, radio and the internet; photographs; recipes and restaurants; world religions; sports tournaments, teams and players; patterns on textiles, fashion; stories, music, art, dance and so on.

Pupils can devise work which uses a variety of media to convey the connectedness between local and global scales. In planning the work they could explore 'the world in our street' through a montage of packaging, posters, brochures, labels, artefacts, magazines and observational drawing.

Having identified global connections, pupils might illustrate these using styles and imagery from the places of origin. They can also research how trade brings in everyday items (such as coffee, chocolate, bananas, clothes and fashion - see Classroom resources p34), and portray this in their work to extend the concept of a world-wide web of connections.



Inspired by the work of South African artist Moshekwa Langa, Reading university ITT student Dean Bradley, chose to use black bin bags and electrical tape to portray his father, as part of a family series, RISC (see p35).

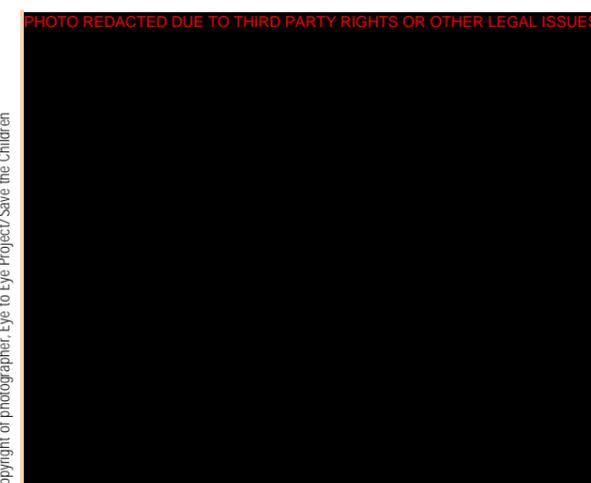
Michael Eeles, Art Dept, University of Reading/RISC

Heathfield Community School in Somerset and their partner school Lucet College in Peru organised a project researching folktales and local arts and crafts. The schools shared information on textiles, production techniques and styles, including batik, weaving, and printing. The UK pupils learned some new techniques. When the schools exchanged craft ideas Heathfield pupils were "thrilled and surprised" by the Peruvian pupils' excellent silverwork. Many craft markets and shops as well as fair trade organisations sell Peruvian jewellery in this country. The realisation that these skills are primarily taught to equip their peers with career skills led to discussions on trade and fair trade, local versus global production, and differing approaches to learning crafts – for a hobby and as a means to earn a living. [www.britishcouncil.org/globalschools](http://www.britishcouncil.org/globalschools)

## Photography through a global lens

Pupils can use photography to explore images of what is important to them in their everyday lives and what helps to shape the way they see themselves. They can create art works around a selection of these images. Unexpected global influences and connections may emerge from this, or teachers may look to stimulate these ideas. This activity can help to challenge perceptions and stereotypes. When such images – photos or art work – are exchanged with partner schools for example, they can help to illustrate how similar the lives of young people are, as well as throw up interesting questions of lifestyle and values.

Teachers can extend this by introducing ways in which a locality is depicted in the press, tourism and estate agent brochures, and so on. This allows pupils to develop their ability to interpret images and their meanings within a context. A similar activity can focus on another locality, for example tourism brochures present all-inclusive resorts in the Caribbean, the Gambia and India differently to publications by non-governmental organisations (NGOs) working with local people to improve their daily lives and communities or



A group of 12-14 year-old girls in the Thar desert region of Pakistan review the photos they've taken. They are part of Save the Children's Eye to Eye with child labour project, which has enabled working children in India, Bolivia and Pakistan to describe their lives through their own words and photographs. Their stories are helping UK secondary students understand the challenges the children face and the reasons why they work.

Copyright of photographer, Eye to Eye Project/Save the Children

campaigning on the environment. Pupils can evaluate the aims of the photographers and publishers, considering the intended audiences, and whether and how the images achieve their purpose.

These photos can also be used to stimulate drawing or painting. Pupils select an image from a particular source, place the photo on a blank sheet, then devise a response by drawing around it their own perspectives on the place. They can also devise, or adapt existing, captions. Pupils can analyse the differences between the source image and their own interpretation, and among each other's versions. This may then lead to discussions on what this tells us about making judgements about someone else's place based on a snapshot image or on evidence interpreted and presented by a third party.

## Representation

Through analysis and interpretation of art works, pupils can research and discuss how people and issues are represented: How are Black people depicted in British paintings in the 19th century? Why? Does contemporary art, and art which is accessible to pupils, include a wider range of perspectives and representation? How are violence and conflict portrayed in official war paintings, advertising, pop videos, political cartoons and graffiti? How are wealth and poverty represented? Are there paintings designed to show some people as powerful, while others are depicted as of less value, or not depicted at all?

Pupils can investigate how artists represent a culture not their own – Polynesian culture and landscape in the work of the French painter Paul Gauguin, for example. How might his own culture and values influence his perceptions of the subjects of his paintings? Do pupils think that a Polynesian artist would paint their world in the same way? If not, why, and how might they have represented life in Tahiti? Do they know any Polynesian artists? Has Gauguin's style been influenced by local artistic techniques? If so, how?

# Learning activities: Dance

## Use of materials in art and design

The RSA WEEE Man is a seven metre sculpture made from waste electrical and electronic equipment (see pp6 and 36). Designed by Paul Bonomini, he was made to raise awareness of the amount of waste generated in Europe and to convey a sustainable development message. When creating a piece of art, pupils can consider the use of resources appropriate to what they are trying to convey. Pupils can consider the implications of "Rethink, reduce, reuse, repair, recycle" for their use of materials and try activities like designing and making their own sculpture, or alternatively toys, from collected waste from home and school. They might use 'unwanted' materials and food packaging to illustrate consumerism, use of energy and natural resources, and each individual's impact on the global environment.

**Additional examples of contemporary work to which teachers could introduce their pupils as inspiration include: Ghanaian-born artist El Anatsui's eight metre high cloth of gold made from thousands of bottle tops, and the chair sculpture by Gonçalo Mabunda, a Mozambique artist using guns from the civil war to make art (both in the 2005 Africa Remix exhibition of 75 contemporary African artists); and the use of natural materials in sculptures by Gyongy Laky and Andy Goldsworthy as comment on the environment.**

Pupils can also research the 'footprint' of arts materials: whether wood is from sustainably managed sources, the use of paper, canvas, clay etc, where paints and dyes come from, how they are made and traded, who makes them, and what conditions they work in.

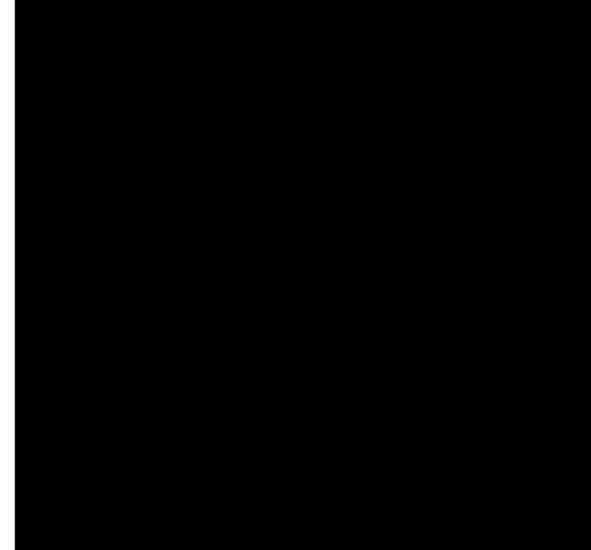
## Contrasting issues and daily life

Many artists use contrast in their content and subject matter to create humour or to evoke an unsettling irony. Pupils can juxtapose contrasting objects, global dimension concepts, and images to explore appearance and reality. They might find examples of traditional cultural expression to place alongside contemporary influences in order to challenge stereotypical views of identity and culture; or images of child labour could be contrasted with a vision of emancipation.

**Lucienne Bloch's woodcut 'Land of plenty' exposes social injustice by juxtaposing a migrant family in front of a fenced-off field of flourishing crops and pylons carrying electricity to elsewhere. Ralph Steadman's war cartoons place images of the horror of war alongside everyday human situations and needs ('The price of meat', 'Requiem for Biafra', 'Mother and child', *The Independent*, Friday 9 December 2005). 'Fetish' by the Chapman Brothers hints at globalisation and changing identity by depicting what appears to be a traditional carved African figure holding a wooden carton of branded fast-food.**

Climate change has a greater impact on poor communities because they are less able to adapt and many already live in environments that are stressed. Pupils might use art to comment on this through representations of sunbathing, traffic, travel, floods, or desertification, for example. They can also create art works representing alternative futures reflecting on what each of us can do as active global citizens. In these ways, pupils can use their knowledge and understanding of materials and images to communicate ideas and meanings, and learn to combine and organise visual and tactile qualities to suit their intentions.

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Artist Fiel dos Santos part of the team behind the Tree of Life, look at their work made entirely out of guns such as AK47-s, Walther 42-s, German MP40-s and British 4.85mm-s. The artists see it as a way of using their art to promote peace (*Christian Aid* pp3 and 34).

David Rose/Christian Aid

## Have you already read the Learning Activities on pp10-21 for starting points?

Pupils can create and perform dance drawing inspiration from any number of stimuli including narrative, situations, words, images, music and artefacts, dance styles, and choreographers who reflect a global dimension in some of their work (for example in contemporary dance Gail Parmel, Russell Maliphant, Shobana Jeyasingh, Christopher Bruce, see Arts organisations p36). From these, they develop movement phrases that can be extended into combinations of solo, group and whole class work.

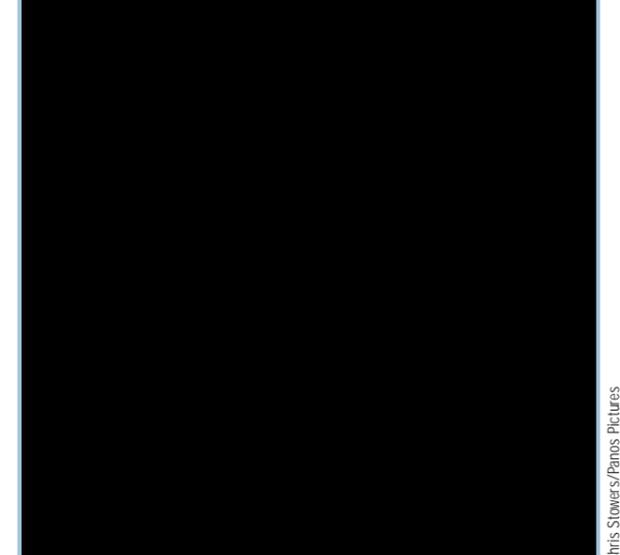
## Dance in diverse cultures

**Adugna Community dance theatre in Ethiopia is a troupe of dancers who were all formerly street children. They trained to work with dance in their communities with elderly people, very young children and disabled people. They also worked with the Ethiopian police force to help new police cadets understand the problems faced by street children, and how to treat them better.**

When pupils consider the different forms that dance takes in diverse cultures, teachers can also help to draw out the various purposes of dance. Pupils can further consider what contexts have led to the development of particular dance forms, for example, the relationship between the history of slavery and capoeira, the Brazilian dance and martial artform. Teachers can also encourage pupils to think about how an artform and its meaning can change when it is adapted and performed in a different setting from its original context.

*A drama group at a Sheffield school read a traditional Indian story that illustrated the importance of protecting the environment. They dramatised this and used elements of Indian dance techniques for the performance.*

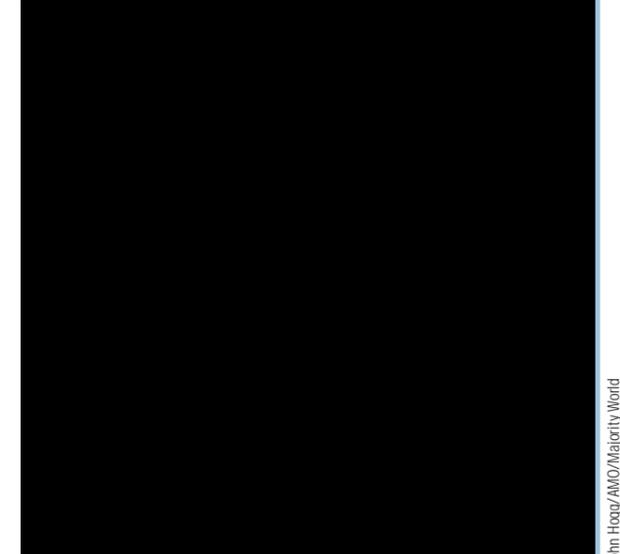
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Acclaimed Taiwanese choreographer Lin Hwai-Min and his renowned Cloud Gate dance troupe. He draws inspiration from traditional cultures across East Asia to create contemporary works some of which reflect on the region's recent turbulent history.

Chris Stowers/Panos Pictures

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Bakwa Gumboot Dancers at FNB Dance Umbrella from the "Still Movement" exhibition with MuseumAfrika, 2003. Gumboot dance developed as part of urban working-class culture of migrant workers in the gold mines creating new forms of communication and entertainment in an oppressive environment.

John Hogg/AMO/Majority World

Bhangra provides a lively medium through which pupils can learn or devise set dances. These can be compared to dance forms which also have their origins in celebrations of the seasons and harvest. A repertoire of expressive mudras from classical Indian dance can be augmented by pupils devising their own to use in movement for storytelling. Pupils can contribute styles and moves they know or have seen.

A set dance can be used as the motif or platform for small groups to depict issues and concerns taking place in and around the 'mainstream society'. They can devise movement phrases to tell part of a story, which has a global dimension. The main group then meets to decide how they best respond to the situation and finish the story, such that the group can return to the set dance.

**Carlos Acosta became the first Black principal dancer at the Royal Ballet in London in 1998. The son of a Cuban truck-driver, his talent has propelled him to the heights of the classical ballet world. One of 11 children brought up in a cramped Havana apartment, Carlos dreamed of becoming a professional footballer. But he was sent to the National Ballet School of Cuba instead by a father desperate to stem growing delinquency in his son. Carlos emerged triumphant winning international dance prizes and worked in ballet companies in Cuba and America before migrating to Britain.**

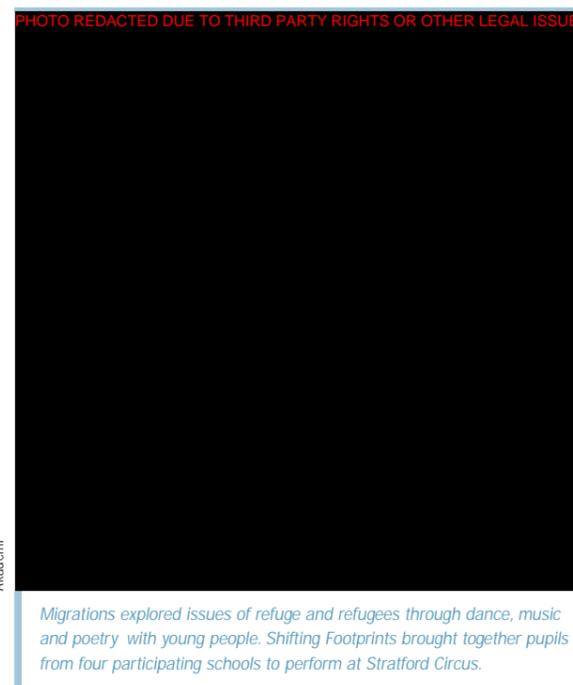


**The haka is a Polynesian dance form made famous internationally by the New Zealand All Black rugby team who perform a Maori version of the dance called 'Ka mate, Ka mate' before matches. This tradition, which is performed only by men, has been adopted recently as an expression of the players' shared team identity. It is performed by the whole team. All Black players have come from many indigenous, colonial and migrant communities represented in the country's population including Maori, Fijian, Samoan, Tongan and Pakeha (New Zealander of European descent).**

*Pupils from the Rossmore Pyramid of Schools in Poole, Dorset created a performance facilitated by DEED, the local DEC, and a Brazilian dance theatre artist, living locally. They took part in a process of creative and dramatic dance performance where they responded to the real life stories of the people of the MST (Movimento dos Trabalhadores Rurais Sem Terra), the world's largest, grassroots social and political movement to secure land for Brazil's landless farmers.*

*Pupils studied images of the famous Brazilian photographer, Sebastião Salgado, who had taken photos of ordinary people living in settlements to raise the profile of their struggle to the national government. At the same time pupils were given key articles from the UN Convention on the Rights of the Child and encouraged to ask questions of the photos, identifying rights that were being accessed and those that were being denied, and comparing them with their own situation.*

*They were told the story of the MST through a mixture of photographic images, personal stories and protest songs and discussed the issue of justice and how that can be achieved. Using these stimuli they created movements based on actions from the story, set pieces based on tableaux created from the photos, and the central dance production. For this final performance they recreated parts of the story and dramatised their own personal responses to the issues of justice, landlessness, and human rights for the wider school community (see p35).*



### Dance from topical issues

As well as stories, pupils can take inspiration from events in the wider world. In March 1807 the slave trade was abolished in the British colonies; 200 years later the legacies of the Transatlantic Slave Trade still reverberate. New Orleans, for instance, was one of the 20th century's most creative musical localities. The city, its communities and culture were shaped by migration from Europe, colonialism, slavery, trade, environment, locality, and politics. Pupils can experiment with movements to match the music styles to emerge from the city (cajun, blues, jazz, be-bop, soul, and so on). These can mirror New Orleans dance styles which might be described as individualistic and laid back, but with a rhythmic kick.

Pupils can choose music and movements to describe the city's past, present and future. The 2005 hurricane and the disastrous flood, for example, raised issues of racism, diversity, poverty, corruption, social justice, climate change, sustainable development, environmental refugees, the global media and the capacity of a city and its people to recover. Pupils can also consider visions for the future: will the city be reborn and build on this heritage or will only echoes and memories of a culture

be left? New Orleans offers pupils a rich reservoir of music and dance to develop engaging and thoughtful artistic responses on how global issues are reflected in local communities.

### Dance and human rights

Pupils can discuss how activities outlined in a narrative, or during their own typical day, are wants, rights or needs. Young people's rights are enshrined in the United Nations Convention on the Rights of the Child. Under the Convention, children have the right to have their basic needs met: survival, protection, health care, food and water. They also have the right to opportunities to help them reach their full potential: education, play, sports, opinions and involvement in decisions that affect them ([www.unicef.org/youthvoice](http://www.unicef.org/youthvoice)). Pupils can distinguish between things that are wants and needs for all children, and appreciate what responsibilities come with the rights. They can also discuss situations in which rights are threatened and the impact this has on the lives of young people.

Pupils can practise physical modelling of particular rights. Using, for example, the right to 'special protection in war zones', pupils can devise movements to express what children's lives were like before a conflict (see Classroom resources p34). Issues arising from the impact of conflict on children can be explored such as child soldiers, fleeing from home as refugees, getting separated from families, how to get enough food and water, can they get to school, who looks after them if they become orphaned, as well as the joys and challenges of returning home, finding lost family members and rebuilding their lives and their futures.

Pupils can make judgments on what to do to improve their own and others' work. They can develop flow, dynamic and spatial qualities along with for example percussive accompaniment to move from one part of a story to the next. Where will their movement take them next? Teachers can help them to consider whether positive change is always possible. Through dance pupils can demonstrate that people share the connectedness of emotional response no matter what their situation or location.

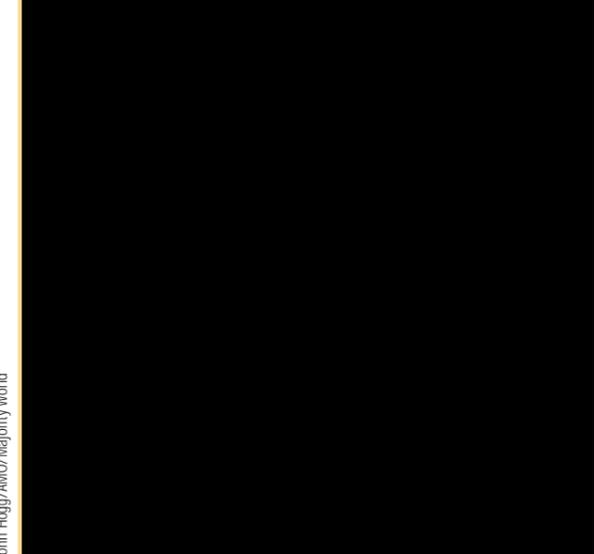
# Learning activities: Drama

■ Have you already read the Learning Activities on pp10-21 for starting points?

Pupils can explore global dimension concepts (pp18-19) by improvising drama, writing a film script or storyboard around a particular story or issue and the individuals and communities involved. Through real life stories teachers can encourage pupils to recognise how these concepts are felt and experienced in everyday situations even though the characters may live in different parts of the world.

Interview material from street children in Toronto or Manila and testimony from young refugees fleeing to the UK from Africa can offer powerful inspiration for pupils to storyboard particular case studies (see Classroom resources p34). International development, development education and human rights organisations can provide case studies and real life stories (see Further support pp34-37). With a brief to explore why the children had to leave their homes and their hopes for the future, pupils can develop drama through discussion or role play. This might also convey how local people's reactions to the children can be different. The kinds of Forum Theatre techniques developed by Augusto Boal can be used to interrogate actions and modify outcomes.

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'He Left Quietly' based on the life of Duma Kumalo. Written by Yael Farber in collaboration with Kumalo it tells of his time on death row and the stay of execution for the Sharpsville Six. 2002 National Arts Festival, Grahamstown, South Africa.

*Cumbria Education Authority commissioned a drama project in response to a local survey which revealed that refugees, asylum seekers and gypsies/travellers were the most prejudiced against groups in the area. Global Link, a DEC in Lancaster, developed 'Just Passing', a forum theatre performance and workshop for secondary schools. It tells the story of Nadine, a 16-year-old asylum seeker from Zimbabwe, Francis, a 'gypsy' dinnerlady, and Dani, a white girl who is friends with both. Nadine and Francis each experience prejudice and racism and end up being respectively deported and evicted. During the second performance of the play, the audience can replace Dani in order to try out strategies for supporting her friends by challenging the racism and injustice they face and exercising her own democratic rights. In this way, pupils can 'rehearse the reality' of being a global citizen.*

Pupils researching a chosen topical issue for drama can be encouraged to explore it from different points of view. After finding out how climate change affects a small Pacific island country, pupils might want to develop a play, video or docu-drama about why saving energy is important. They might also consider the views of powerful global players like energy companies and politicians. Small groups can consider the motives and implications for different people, and devise characters or pieces that express their views. Alternatively, local plans and projects such as building roads, houses, or a new shopping centre (as featured in Woven Lives on p29) can investigate who benefits, who loses and who decides. Pupils can experiment with roles and reactions by placing protagonists in a situation where they have to confront the consequences of their attitudes and actions.

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Theatre group performing a landmine-awareness show in a village in Angola.

Fair trade is an increasingly popular way for consumers to support producers and influence global trade rules. Teachers can now find many perspectives from people involved in the cocoa chain – growers, factories, advertisers, retailers and consumers (see Classroom resources p34). For example, few cocoa farmers and their children have tasted chocolate because it is too expensive. As consumers themselves, pupils can use the power of drama to present cases for or against fair trade products. A number of useful simulation games are also available to help develop context and understanding as a stimulus to creative thinking and drama development.

*Woven Lives is a theatre-in-education play devised by MUNDI, a DEC, and Red Earth Theatre Company with the support of Nottingham teachers. The drama explores issues of land and development for one family over three generations. It draws on the experiences of the Maya in Guatemala and encourages the audience to become participants in the drama by questioning the characters, speaking on their behalf and helping them make decisions.*

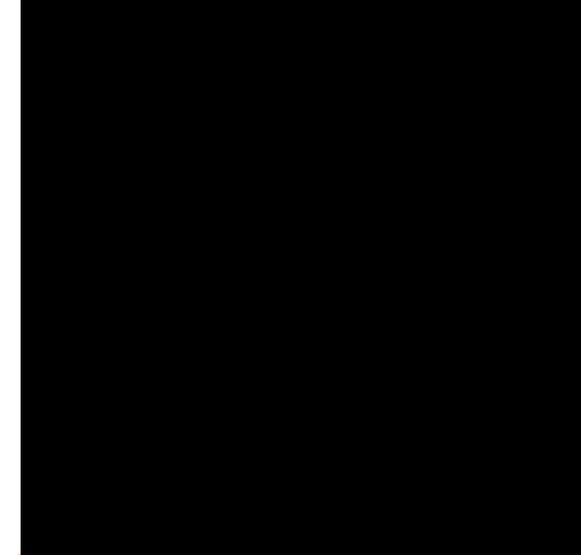
## Creating drama from stories

Using the performance traditions of different storytelling genres, for example epic forms of Hindu storytelling, the West African and Caribbean tales of Anansi, and the fireside traditions of British folk tales, pupils can consider how the landscape and environment shape different oral traditions and customs, and how stories have travelled across and between cultures. They can engage empathetically with situations and use their understanding of role and narrative to make the moral choices and decisions many of the tales lead the listener towards.

A folk tale such as Cinderella can be excellent for creating drama around issues such as diversity and children's rights. It is a worldwide story and there are many illustrated versions of Cinderella (for example [www.willesdenbookshop.co.uk](http://www.willesdenbookshop.co.uk)). Groups can explore this diversity and their own values and perceptions by scripting and performing particular scenes using one of the traditions as a source. Pupils can identify what audiences might find unexpected in some tales. What are the similarities and differences in the stories? Is there a 'right' version?

Cinderella is well known by most pupils so it provides an accessible story board for investigating and replaying the human rights issues implied in the story.

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The theatre group Staffordshire 'B arts' perform a production 'Respect' as part of a Tide-network conference 'Talking diversity- exploring global citizenship' in June 2006.

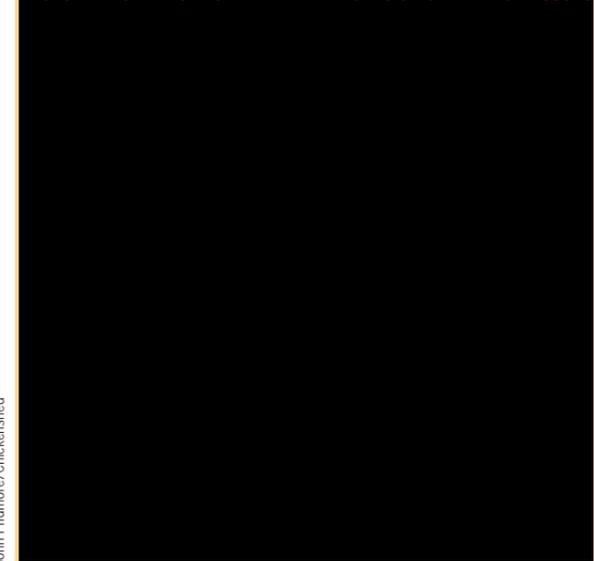
Pupils might prepare a presentation for younger children in which they highlight the various children's rights abuses she faces (eg lack of food, education, play, privacy, shelter, family, name and identity). Pupils can devise their own happy ending where these rights are restored.

### Performing drama

Pupils can reflect on the role of drama in society by considering how it persuades, informs, entertains and educates. Choosing plays by writers from diverse contexts and traditions encourages pupils to extend their horizons. For example through plays by Black and Asian British playwrights such as Winsome Pinnock, Tanika Gupta or Maya Chowdry, pupils can appreciate how theatre has the power to tell stories which question racist assumptions and represent diverse voices and cultural experiences.

By considering ways that they as performers engage with an audience, pupils develop skills of communication and advocacy. Pupils can also consider the attitudes of their audience when preparing a performance, and how a performance might challenge or affirm attitudes and encourage people to think differently.

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Rehearsing *Globaleyes*, a provocative piece of theatre, using dance, music, photography and moving images to explore the issues confronting the societies we all inhabit - the value of labour - corporate excess - environmental decay (see also p2 and p36).

John Pridmore/Chickenshead

Performing roles leads pupils to consider the characters' motivations and their dramatic purpose in the play. Pupils may be asked to portray roles they find unfamiliar or unsympathetic and represent situations of dramatic conflict and competing values. Hally in Athol Fugard's 'Master Harold and the Boys', for example, presents underlying racist attitudes within the context of the play's challenge to social injustice in apartheid South Africa. Contrasting the attitudes of a role with their own, and recognising the dramatic function of role in the play, enables pupils to clarify their own values and beliefs. In the same play, Sam, the target of Hally's abuse, invokes an image of ballroom dancing done badly as a metaphor for personal and global pain and conflict, but with a potential for harmony when we "learn to dance life like champions".

### Responding to drama

When pupils are introduced to theatre traditions from around the world, they may recognise how the arts shape cultural identities. Appreciating the impact of intercultural exchange in theatre history (the influence of Japanese Noh Theatre on Yeats, for example, or Bollywood-inspired musicals in London's West End) enables pupils to recognise how theatre readily absorbs and adapts to diverse cultural traditions.

Through appraisal of employment patterns in theatre, film and the media pupils may question whose voices are presented and how, for instance, Black experiences are represented in Western theatre. Kwame Kwei-Armah's drama 'Elmina's Kitchen' was the first play by a contemporary British-born Black writer to open in London's West End. Pupils might also examine how ethnicity is reflected in casting for contemporary theatre and TV soaps and whether this has changed over the years.

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Hanuman Shadow puppet, India.

RISC

Pupils at Waterside School, a special school in Portsmouth, used a Hindu folk story of Hanuman the super-monkey god as a vehicle to act out positive messages for the future of Planet Earth and its peoples.

# Learning activities: Music

■ Have you already read the Learning Activities on pp10-21 for starting points?

Teachers can introduce a global dimension by exploring musical journeys. Fusion is not a new concept, music has travelled around the world for hundreds, possibly thousands of years.

Pupils can recognise and appreciate how important music is to people's identity by understanding how it has migrated with them. Pupils can research, for example:

- how South Asian pop culture has blended with UK urban music culture to develop forms such as desi beats
- the emergence of South Asian music radio stations and DJs in the UK
- Bollywood-inspired musicals in London's West End
- the Beatles introducing classical Indian sitar playing to pop culture in the 1960s.

By comparing similarities and changes in West African, Brazilian and Black American music, pupils can improve their use of expressive language and musical vocabulary. This investigation can highlight the role of music in preserving and affirming traditions and cultures as well as how it helps to shape contemporary identities and cultures. Pupils might extend the enquiry by researching how music rooted in Africa has influenced many musical genres: calypso, classical, jazz, blues, rock'n'roll, drum'n'bass, gospel, hip hop, R'n'B, and contemporary African pop music.

Techno-beat DJ Mercan Dede is a Turkish Muslim based in Montreal. As a follower of the Sufi tradition he believes that devotional music and dance are important in connecting humans to God. Mercan Dede applies devotional Sufi rhythms to contemporary musical styles, using traditional and electronic instruments, as well as drawing on Sufi texts. For him, these dance and music traditions are open to anyone, and reflect the tolerance, pluralism and peace-loving attitudes of his faith.

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Weekly practice of the Welsh choir, Gaiman, Patagonia, Argentina. The Welsh community, established originally in the 19th century, hold Eisteddfods (the Welsh festival of arts) three times a year with recitals of Latin American poetry and performances by the four Welsh choirs.

Caroline Penn/Panos Pictures

### Focus on one musical journey

The government recruited workers from the Caribbean in the 1940s and 50s to help rebuild Britain. A wave of hopeful newcomers arrived, expressing their optimism about the 'great mother country' not only through letters and interviews, but in song. Trinidadian Calypso star, Lord Kitchener, composed 'London is the place for me' on board SS Windrush's first sailing. Young Tiger soon followed with 'I was there at the (at the Coronation)'. But the tone changed as feelings of exclusion, hostility and exploitation took over, as expressed in Lord Kitchener's 'My landlady's really rude' and 'Sweet Jamaica'. Stories of exclusion and racist incidents told by newcomers to London, Bristol, Liverpool and elsewhere - and in today's news and pupils' experiences - can lend an authentic power to musical expressions of social injustice and visions of positive social change.

Through composition pupils can convey the sense of contrast between the optimism evoked by the British recruitment publicity and the reality faced by the migrants. This might echo times of hope, disappointment and recovery in pupils' own lives. Calypso is an accessible form for speedy composition with its regular four-beat bars and is often used to respond to events with immediacy.

The arrival of dub poetry a generation later offered a way to convey through music the disaffection and the need for social solidarity felt by many. Dub artists tend to concentrate on narrative accompanied by reggae riffs. The emphasis on musicality of voice rather than top-line melody can provide a vehicle for pupils to develop composition. The distinctive reggae of Bob Marley and Peter Tosh provide an alternative narrative and style. Marley's songs and life story also reflect his commitment to conflict resolution between the divided communities, the powerful and the dispossessed in Jamaica.

Pupils can examine and discuss the lyrics, rhythms, use of melody (or not) and other musical elements in these wide-ranging examples to develop a critical response to the art. Pupils may wish to use other non-musical stimuli such as news items, poems, visual art and their own experiences.

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Douglas Noble/Music for Change

Young people from St Edmunds Catholic School Dover performing a piece called 'The Journey' to the school. They had written the words and helped with the musical arrangement through a project investigating Roma culture, delivered by Music for Change (see also pp7 and 35).

### Moving on

British society and culture has adapted and changed over thousands of years as new peoples, languages, art forms, and musical traditions have influenced and been absorbed within British identity. This is highlighted in songs like 'English, half English' by Billy Bragg and in vibrant poems such as 'The British' and 'The London Breed' by Benjamin Zephaniah. Calypso continues to evolve. 'Rapso', a street version, can be heard at Notting Hill Carnival. A development of 'Soca' (soul of calypso) has been the Trinidadian 'Chutney Soca' where calypso blends with traditional Indian music.

The notion of 'This school, this country: we all make it unique' (adapted from a Commission for Racial Equality poster campaign slogan) can encourage pupils to create inclusive music incorporating a variety of influences and blends current in the UK today. They might include some samples and motifs from their own work.

### Communicating messages for change

In appraising music, pupils can see how music has been used to communicate a wide range of messages. They can explore how music can express different emotions, identifying an issue of concern to them and finding out if there is a song, melody or arrangement that conveys their own feelings. They can study songs and discuss how effective the lyrics, tune and style are in conveying the message.

Pupils might focus on something within their school community which they would like to see change. They could then devise soundscape or song to help convey their vision of what it could be. Movement, drama and visual image can be combined with sound to add power to expressing these aspirations for change.

**Musicians' pleas for positive change and celebrations of freedom are highly motivational when looking at issues such as social justice, human rights, sustainable development, and conflict resolution. Songs of conscience such as Tracey Chapman's 'Why?', 'And Still We Sing: The Outspoken Collection' by Holly Near, 'Famine' by Sinead O'Connor, and work by Ani de Franco, Sara Marlowe, and Ruby Hunter are all possible sources for issue-led work in music.**

**Reem Kelani, born in Manchester, raised in Kuwait and now living in London, sings traditional Palestinian songs and re-workings incorporating contemporary styles. One of her tracks, a lament called 'Dal'ouna On The Return' (from 'Exile'), expresses a people's longing to regain their dignity and their homeland - the homeland of Moses, Jesus and Mohammed. It is one of several collaborations with the Israeli saxophonist and clarinetist, Gilad Atzmon. ([www.culturalco-operation.org](http://www.culturalco-operation.org))**

Recent South African history has inspired many musicians: 'Stop the War' by Sankomota, and Hugh Masekela's 'Change' and 'Send Me', which expresses a desire for first-hand involvement in action against poverty, conflict and HIV/AIDS. Mzwake Mbuli's performance poetry rails against self-interest and prejudice. 'The voice of reason' asks us to think, while 'I'm no stranger...' is defiant. 'Cover Up' by Ringo Mahlingozi and UB40, and 'Nelson Mandela' by the Specials show how these issues became important worldwide, influencing fellow musicians in the UK and inspiring international solidarity and support.

Where a song contains a narrative, teachers can stop it at a critical point and ask pupils to speculate on likely and preferred outcomes. 'Nyambol' is the story of a young girl. Her parents have died in the conflict in Sudan, so at 13 she is sent to live with an uncle. First, she is made to do the housework and tend the cattle like a servant, then she learns that she is to be forced into marriage. Nyambol runs away. Pupils can speculate on what happens to her and the options she faces. Having established the form and structure of the song, pupils might extend it by inventing lyrics and arranging instruments in order to reflect their suggested storylines.

The song's positive ending highlights the importance of education as Nyambol becomes a university graduate and a village leader. Her generosity of spirit is shown by her forgiveness of her uncle. The story itself offers a human perspective on a troubled area, which is generally viewed in news reports as a place of violence and refugees. The album, *Ceasefire*, is a collaboration between Emmanuel Jal, a rapper and former child soldier, and Abdel Gadir Salim, an oud player and composer. Both are from communities that have been in civil conflict in Sudan. (Translated lyrics available from World Music Network, [www.worldmusic.net](http://www.worldmusic.net).)

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Members of Daara J, one of Senegal's top rap groups and winners of BBC Radio 3's World Music Awards 2004 (p36).

Jacob Silberberg/Panos Pictures

Songs from the past can be reinterpreted by pupils in a contemporary context. 'The world turned upside down' by Leon Rosselson tells of the Diggers in 1649 and their claims for common land for people, especially the poorest, to cultivate following civil conflict in England. Pupils can extend the song to give voice to contemporary claims for land and homes. These could include those struggling for the return of land rights in the big cities of Brazil and homeless young people in the UK.

# Where to find further support

## Classroom resources

### Global Dimension

The Global Dimension website is a guide to books, videos, posters and websites which bring a global dimension to teaching. From climate change to poverty, water to fair trade, you can find teaching resources for all age groups and subject areas. Many of them are free, and you can find resources about particular countries using a simple search on the database. You can also read other teachers' experiences and views, and learn about local support, professional development and school speaker services.

[www.globaldimension.org.uk](http://www.globaldimension.org.uk)

### Oxfam Catalogue for Schools

Resources to support teaching the global dimension are also available through mail order from this catalogue which includes material published by a range of organisations:

t. 0870 333 2444 e. [education@oxfam.org.uk](mailto:education@oxfam.org.uk)

[www.oxfam.org.uk/coolplanet/teachers/catalogue.htm](http://www.oxfam.org.uk/coolplanet/teachers/catalogue.htm)

## Continuing professional development

You can find information about professional development opportunities for including the global dimension within teaching at:

[www.globaldimension.org.uk/cpd](http://www.globaldimension.org.uk/cpd)

### Development Education Centres (DECs)

DECs are independent local centres that raise the profile of global issues and encourage positive action for global change. They aim to lighten the workload and increase the knowledge and understanding of those they support through: learning programmes, training and workshops, resource libraries, talks and lessons, advice, and teaching ideas. For a full list of the 45 DECs across the UK visit:

[www.globaldimension.org.uk/localsupport](http://www.globaldimension.org.uk/localsupport)

### TeachGlobal

The Teach Global courses and resources have been developed to support primary and secondary teachers wanting to extend their teaching of the global dimension through all aspects of school life. Located within the Open University's TeachandLearn.net site, it offers a comprehensive range of resources and courses to support all aspects of professional development. [www.teachandlearn.net/teachglobal](http://www.teachandlearn.net/teachglobal)

## Key document

**Developing the Global Dimension in the School Curriculum** DFES et al, 2005

Available for free from DFID's public enquiry point on tel: 0845 300 4100, email: [enquiry@dfid.gov.uk](mailto:enquiry@dfid.gov.uk) or as a PDF from

[www.globaldimension.org.uk](http://www.globaldimension.org.uk)

## Supporting the global dimension

Many DEA member organisations and their partners can advise and work with teachers to bring a global dimension to arts education.

Listed below are details of those whose arts-based projects feature in this booklet; to search through all DEA members go to:

[www.dea.org.uk](http://www.dea.org.uk)

### Aduna

Works with school children on issues relating to African culture and the arts, brings African musicians into schools to hold workshops on tradition/modernity, mind and body, and migration and identity.

[www.aduna.org.uk](http://www.aduna.org.uk)

### African Women's Culture Arts and Development International Network (AWAD)

Promotes African women's arts, culture and heritage for social, economic, equal access and participation of grassroots African women and provides awareness and education for sustainable development in schools and in the community.

t. 0161 484 5627 e. [awaduk@btinternet.com](mailto:awaduk@btinternet.com)

### Akademi (South Asian Dance in the UK)

A pioneering organisation that works to encourage excellence in the practice of South Asian dance in Britain. Akademi works to bring people into contact with the creativity of South Asian dance as part of mainstream dance in Britain.

[www.akademi.co.uk](http://www.akademi.co.uk)

### Anti-Slavery International

Founded in 1839, it is the world's oldest international human rights organisation. It works at local, national and international levels to eliminate the system of slavery around the world today. The education department provides resources and outreach work to schools and youth groups. They run a number of projects with the aim of raising awareness about the legacies of historical enslavement and present day forms of slavery.

[www.antislavery.org](http://www.antislavery.org)

### Christian Aid

Supports teachers with resources and training that enable the exploration of global development issues, poverty and social justice.

[www.christian-aid.org.uk/learn/](http://www.christian-aid.org.uk/learn/)

### Development Education in Dorset (DEED)

A DEC serving the whole of Dorset, DEED works with teachers, children, early years workers and community groups to promote global citizenship and race equality. It has an extensive resource centre comprising books, artefacts and world music collections, and a Ghanaian crafts exhibition.

[www.deed.org.uk](http://www.deed.org.uk)

### DEC South Yorkshire (DECSY)

Promotes development and global perspectives in the curriculum, provides training and advice for anyone interested in development education, artefact collections and over 1300 titles from the resource centre. It also offers human resources in the form of 'Southern' artists and cultural mentors, and opportunities to participate in curriculum development projects.

[www.decsy.org.uk](http://www.decsy.org.uk)

### Global Link

Works principally with pupils, trainee teachers and teachers in Lancaster and District to develop understanding of, and commitment to, global citizenship through teacher training, provision of DE resources and activities, and various programmes including North-South school linking, education for sustainable development, and forum theatre for sustainable development and anti-racism in schools.

[www.globallink.org.uk](http://www.globallink.org.uk)

### The Intercultural Centre, Hampshire

Exists to support and enhance the teaching of intercultural and global education in Hampshire, including spiritual, moral, social, cultural curricula and global citizenship to encourage respect for diversity and equity. CDs of visual arts, and of songs and poems, with a rights perspective, are available, for details contact

t. 02380 702721 [www.hants.gov.uk/education](http://www.hants.gov.uk/education)

### Justice Arts Education (Jae) Project

A charity that runs interactive, creative and educational events, school project days and workshops which highlight global issues such as Fairtrade and Human Rights. Through its interactive work Jae project creates environments where young people are challenged, and through experiencing unjust conditions through artistic mediums, are then encouraged to be active in bringing positive change to the global community.

[www.jaeproject.org.uk](http://www.jaeproject.org.uk)

### Leicester Masaya Link Group

Raises awareness around global issues in both Leicester and Masaya, Nicaragua. The LMLG contributes to development education in schools and in the community by organising exchange visits, cultural activities, speaker meetings and public events.

[www.leicestermasayalink.org.uk](http://www.leicestermasayalink.org.uk)

### MUNDI

A DEC which promotes understanding of local and global development issues such as poverty reduction, culture, citizenship and sustainable development with pupils, teachers/educators and student teachers predominantly in Nottingham and Nottinghamshire but also throughout the East Midlands.

[www.mundi.org.uk](http://www.mundi.org.uk)

### Music for Change

Promotes understanding and respect between people and cultures through global music, dance and storytelling. This is achieved through fun, participatory and inspirational music education workshops and residencies in schools and community music projects.

[www.musicforchange.org](http://www.musicforchange.org)

### RISC

A DEC with a long involvement in the arts: public education programmes at the WOMAD festival; the Worlds Behind the Music teaching pack and exhibition; exhibitions on textile traditions in Mali, India and Guatemala, and Asian Arts; a collection of 1,500 artefacts for schools; a Global Citizenship project with the Art Department of Reading University's Institute of Education; and from 2007, a new Arts & Development Education worker and a partnership with the October Gallery will deliver CPD on Contemporary African Artists.

[www.risc.org.uk](http://www.risc.org.uk)

### Save the Children

Seeks to influence policy and practice to achieve lasting benefits for children and endeavours to make children's rights a reality. The Education Unit offers publications, partnerships, support for specialist speakers, research and pilot projects, and outreach work involving curriculum development and online teaching resources, educational publications and ideas for working with children and young people.

[www.savethechildren.org.uk/education](http://www.savethechildren.org.uk/education)

### TIDE-

Tide global learning is a network of teachers and educators sharing values about the role of education in building a positive future. Tide- offers a range of creative opportunities for teachers to engage in global dimensions and explore development perspectives. To find out more about the work of Tide- and current opportunities visit

[www.tidec.org](http://www.tidec.org)

### UNICEF UK

UNICEF is the guardian of the UN Convention on the Rights of the Child. UNICEF champions the rights and needs of every child so they can fulfil their full potential. The Education Department provides expertise on children's rights and global citizenship for young people, and those involved in their education, through staff training and high quality resources. Materials include lesson plans, activities, and arts-based resources from a rights perspective, including Thursday's Child and Chains.

[www.unicef.org.uk/tz/](http://www.unicef.org.uk/tz/)

## Subject associations

Arts subject associations may be able to provide support to teachers in incorporating a global dimension in the arts. You can find a list of subject associations on the Teachernet website at: [www.teachernet.gov.uk/professionaldevelopment/professionalassociations/subjectassociations/](http://www.teachernet.gov.uk/professionaldevelopment/professionalassociations/subjectassociations/)

## Arts organisations and projects

### Arts Council

The national development agency for the arts in England.  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### Asian Music Circuit

Aims to bring the best of traditional and contemporary music reflecting living traditions from Asia to the widest public possible.  
[www.amc.org.uk](http://www.amc.org.uk)

### BBC World Music

Music from around the world, including the World on your Street  
[www.bbc.co.uk/radio3/world/](http://www.bbc.co.uk/radio3/world/)

### British Museum

The Learning and Information Department runs arts projects and workshops with a range of audiences to explore creatively the rich and diverse collections of world cultures. More information and an extensive online database can be accessed via the website.  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

### Chickenshed

A theatre company that works using an inclusive creative process - which means everyone is welcome, and everyone is valued. They also run a Children's and Youth Theatre, education programmes and outreach projects.  
[www.chickenshed.org.uk](http://www.chickenshed.org.uk)

### Creative Exchange

Connects people and organisations all over the world - from the grassroots to the UN - that are working with arts and culture to achieve social development.  
[www.creativexchange.org](http://www.creativexchange.org)

### Creative Partnerships

Provides school children with the opportunity to develop creativity in learning and to take part in cultural activities by establishing genuine collaborative partnerships to enable the development of projects that reflect the interests, specialisms and shared vision of those involved.  
[www.creative-partnerships.com](http://www.creative-partnerships.com)

### Dance networks

The following dance organisations are useful for schools exploring the global dimension: the Association of Dance of the African Diaspora - [www.adad.org.uk](http://www.adad.org.uk), the South Asian Dance network - [www.southasiandance.org.uk](http://www.southasiandance.org.uk), Dance UK's useful links at [www.danceuk.org](http://www.danceuk.org), and the National Resource Centre for Dance - [www.surrey.ac.uk/NRCD/](http://www.surrey.ac.uk/NRCD/).

### Horniman Museum

The Horniman Museum in London has a good collection of artefacts from all over the world, including over 7,000 musical instruments.  
[www.horniman.ac.uk](http://www.horniman.ac.uk)

### MADaboutART

Exists to unite children around the world in understanding and fighting HIV and AIDS through art and education, works with UK schools to provide accurate and sensitive information about HIV and AIDS together with a stimulus for active citizenship.  
[www.madaboutart.org](http://www.madaboutart.org)

### QCA – Arts Alive

The outcome of a QCA curriculum development project set up to identify ways in which the contribution of the arts to pupils' education can be maximised. Includes advice and case studies on all aspects of arts education.  
[www.qca.org.uk/artsalive](http://www.qca.org.uk/artsalive)

### RSA

Through its programme of projects and lectures, the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) confronts the complex issues facing today's world with initiatives effecting real and lasting change. Drawing on an influential network of leaders from every field and background, the RSA is a linchpin for ideas, innovation and change - locally, nationally and internationally.  
[www.theRSA.org](http://www.theRSA.org)

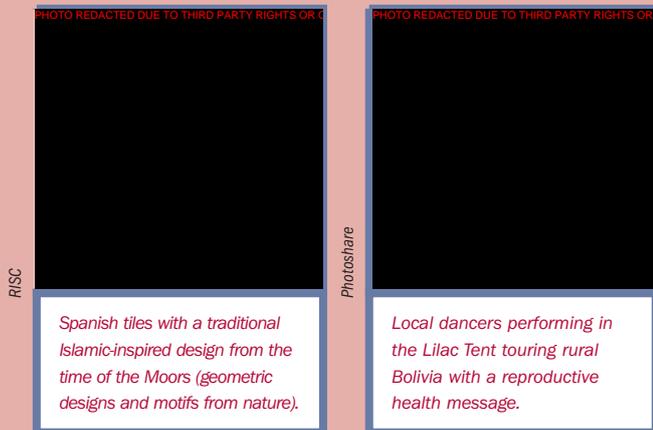
### Visiting Arts

National organisation that aims to strengthen intercultural understanding through the arts.  
[www.visitingarts.org.uk](http://www.visitingarts.org.uk)

### WOMAD

The WOMAD festival, World of Music, Arts and Dance, brings together and celebrates many forms of music, arts and dance drawn from countries and cultures all over the world.  
[www.womad.org](http://www.womad.org)

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Spanish tiles with a traditional Islamic-inspired design from the time of the Moors (geometric designs and motifs from nature).

Local dancers performing in the Lilac Tent touring rural Bolivia with a reproductive health message.

## This book was published by:

### Development Education Association (DEA)

The DEA is the umbrella body promoting global and development issues and perspectives within education in England. It has over 220 member organisations and produces a range of material including books on global perspectives for school curriculum subjects. The DEA also provides training for NGOs and local authority advisers. A large number of DEA member organisations provide support to schools, teachers and advisers on global perspectives in the arts, including classroom resources and INSET/CPD training and advice. For further information contact: [dea@dea.org.uk](mailto:dea@dea.org.uk)  
[www.dea.org.uk](http://www.dea.org.uk)

## This booklet was funded by:

### Department for International Development (DFID)

DFID is the part of the UK Government that manages Britain's aid to poor countries and works to get rid of extreme poverty. In addition, DFID works to build public support for development across the UK by raising awareness of global interdependence and development issues. In response to increased emphasis given to a global dimension in the National Curriculum, DFID produced 'Developing the Global Dimension in the School Curriculum' and established the Global Dimension website (pp34). DFID's Global School Partnership programme is managed and administered by the British Council (p22).  
[www.dfid.gov.uk](http://www.dfid.gov.uk)

### National Lottery Community Fund

The Community Fund awards National Lottery money to charities and voluntary groups.  
[www.community-fund.org.uk](http://www.community-fund.org.uk)

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### Photo Credits

**Front cover:** (left) Vincent Sekwati Mantsoe rehearses in the Moving Into Dance studio in Johannesburg, South Africa, 2001. **Lori Waselchuk/South Photographs/majorityworld.com**

(middle) Students made masks as part of an art workshop at a Flight of Fashion theme day, Bacons College, Southwark, London. **Justice Arts Education (Jae) Project**

(right) Girls in music lesson

**Back cover:** (left) Aduna, with support from the Arts Council and WOMAD, brought Malian mudcloth artist Kader Keita to Reading to lead workshops with young offenders. The experience catalysed discussion about identity, with many participants relating to Kader's Islamic faith and reflecting this in their textile designs; and (middle) participants also got the opportunity to develop their DJ skills with Afrogroov's Eric Soul. **Photography by Filskifoto/Aduna**

(right) Children learning to be circus performers in Phnom Penh's Fine Art School, Cambodia. **Mikkel Ostergaard/Panos Pictures**

“The textiles most people think of as traditional West African cloths are known as Java prints; they arrived in the 19th century with the Javanese batiks sold, and often milled, by the Dutch...Cultures are made of continuities and changes, and the identity of a society can survive through these changes. Societies without change aren't authentic; they're just dead.”  
Kwame Anthony Appiah, RSA Journal, April 2006

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This booklet aims to show how the global dimension to the arts can enrich classroom teaching and learning in Art and design, Dance, Drama and Music by offering dynamic ideas for enriching teaching and learning. The global dimension explores the ways individuals, communities and cultures shape and are shaped by others locally and globally, it can broaden learners' understanding of themselves, their setting and place in an intricate web of relationships. Appreciating how artists convey these connected histories and highlight alternative futures can be a stimulus for pupils to make their own positive contributions through the arts.

Arts education offers rich opportunities for pupils to develop a range of skills, concepts and attitudes in music, dance, art and drama. Cultivating a global dimension encourages positive perceptions of pupils' unique place and potential in an interdependent world. It increases the significance of their arts education in and beyond school.

More copies can be ordered from:

Development Education Association (DEA)  
River House  
143-145 Farringdon Road  
London  
EC1R 3AB

[www.dea.org.uk](http://www.dea.org.uk)

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