

PRIMARY

GEOGRAPHY

Focus on moving geography

Number 100 | Autumn 2019



Welcome to *Primary Geography*, the Geographical Association's journal for all Early Years and Primary teachers.

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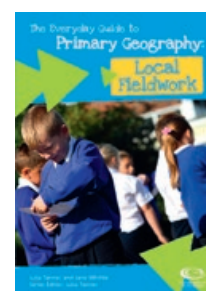
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See your Primary Update emails and GA e-newsletters for more information later in the Autumn term.



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FORTHCOMING ISSUE

Spring 2020: Finding geography

Geography is on the move

In 2011 Ofsted reported that, 'Developing a deeper understanding of people and places, and of the need to live in balance with an increasingly fragile environment, is more important than ever in today's world' (Ofsted, 2011, p. 2). I would argue that since that time, it has become even more important to develop such understanding. People of all ages are joining forces to stand up to climate change, plastic pollution and the extinction of wildlife around the globe, inspired by the work of Greta Thunberg and groups such as Extinction Rebellion. At the same time, rates of migration around the world are ever increasing as a key consequence of global injustice and inequality; and a movement away from many traditional industries such as the petrol engine to alternative technologies is having a huge impact – both positive and negative – on local and global communities. The world is dynamic, and peering into the future can be a frightening thing without the empowerment that understanding brings. The Geographical Association argues that good teaching of geography necessitates three considerations:

- 1) the lives and curiosities of learners
- 2) the geographical content of lessons
- 3) choices and decisions about how to teach

(GA response to Ofsted EIF, April 2019).

This issue tackles all three of these key elements through a broad range of articles based around the theme of 'moving geography'. It demonstrates how the impact of geography can be strong when implemented with the right focus, or intent, and with support from the GA and its members. The authors include seasoned academics, specialist and non-specialist geographers, Head teachers, teachers and students. Fresh voices bring fresh ideas so if you have an idea for an article that you think will move people, and will support teachers and pupils, then please contact us.

The lives and curiosities of learners

Movement can be physical, emotional, future-oriented, potential: the range of interpretations is broad. Charlotte Knight investigates how music, which in itself has the power to move people, can influence pupils' understanding of places and people. Advent calendars are given a re-boot by Richard Hatwood as he takes

pupils on a cultural journey around the world. Stories feature strongly in Pridie Tiernan's article with an examination of storytelling as a vehicle to learning geography. Ben Steel and Claire Williams describe how natural curiosity can be an effective vehicle to learning geography, with a focus on learning outdoors in urban areas.

The geographical content of lessons

It appears that geographical content is going to remain a major focus of any UK-based curricula. Who decides what constitutes the correct geographical content for our primary aged pupils, and on what basis? There is a strong argument for the development of applied knowledge rather than pure factual detail (Scoffham, 2011), and for this content to be memorable for pupils then applied knowledge should be engaging and pupil-focused. Chris Moon's pupils had to develop effective strategic trading skills as they learned to travel around the world as leaders of various world regions, reflecting later on some of the causes and consequences of economics and migration on an international scale. Verity Jones's article empowers children to discover the journeys made by the clothes they wear in a celebration of ethical fashion.

Geographical processes are full of movement and rivers are perhaps some of the most accessible features for children to explore and discover; Anna Grandfield and Ben Steel describe how rivers are 'the veins of our living, breathing Earth', and offer fun ways for pupils to investigate river processes.

Choices and decisions about how to teach

Sometimes teachers can feel as if their hands are tied as they wrestle with various dictates from above. Alan Kinder and Paula Owens tackle the new Ofsted framework and how we can move geography forwards in positive response. Geoff Rutherford argues that geography, which seems to have slipped down the curriculum subject ladder of late, ought really to take centre stage in a more equitable school curriculum that values all subjects and ways of learning. His school has gained many plaudits for its creative and dynamic curriculum and his ideas are picked up by Joy Carroll, Dan Hughes and Lorna Williams, who take a practical approach to developing geographical understanding in the Early Years.



Guest editor, Stephen Pickering.

As ever, I am so very grateful to the writers and all the people who work behind the scenes to help create, design and distribute *Primary Geography*. I feel honoured, indeed moved, to edit this one hundredth issue, and I look forward to the next hundred *Primary Geography* journals landing on my doorstep.

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MOVING GEOGRAPHY: THE GIANT'S CAUSEWAY

STEPHEN PICKERING

Stephen offers ideas for exploring different meanings of the word 'moving' with your pupils.

A moving experience

The Giant's Causeway is a magical, mystical place, with towering, tessellated basalt columns, stretching into the sea towards Scotland, and there are plenty of stories about it (see pages 16–17). I chose this photograph of the Causeway for the cover of this issue of *Primary Geography* because it illustrates movement in many different ways. Consider the huge Earth movements that thrust these columns into the open. The columns developed from the slow movement of cooling magma deep under Earth's surface and now the movement of the waves and tides shift in constant, but varying, patterns to gradually shape and smooth the rock. The weather also adds different moods as the clouds shift and gather, break and build. Little wonder that storytellers, poets and musicians have been moved to compose and other visitors to simply wonder at the magnificence of geography in action here. As a starter ask pupils 'Which geographical features would you really like to visit?' and create a class bucket-list.

Human and physical movement

Movement is a wonderful vehicle for introducing patterns and processes in geography. Try using images from around the world to generate pupil observations based on the notion of movement. I chose the Giant's Causeway as a natural phenomenon, but your selection of photographs could be of people on a busy high street, or indicate the inter-relationship between people and place (for example, a mine, deforestation for farming, a traffic jam).



The Giant's Causeway, County Antrim, Northern Ireland. Photo © Nataliya Hora/Shutterstock.com.

Place large sheets of paper with one photo stuck in the centre on each table. Using a different coloured pen per group, ask pupils to make observational notes around the first photo and then move on to the next. Each group reads the previous group's observations and (before adding their own) devises questions on the theme of movement. At the third table, the same review process takes place, but this time the group must try to answer the questions too. When all the tables have been visited, discuss the groups' observations, questions and answers.

This activity can be undertaken as a Silent Debate (see Ellis and McCarthy, 2017) with a view to deepening the thinking processes and developing clarity in writing.

Moving from local to global

Finding wonder, movement or the inter-relationship between people and places can be based on things closer to home. Challenge your pupils (using either a camera or a cloth bag) to collect snapshots/artefacts from their local area to stimulate discussion about geography and movement around the world:

- An image of pupils leaving school at the end of the day may give rise to questions on how many journeys are about to be

made. Add up all the journeys made by the class in one day and calculate how far it stretches in distance travelled.

- An image of a leaf in autumn can engender debate on climate: Do trees behave differently in different global regions/at different altitudes?
- A photo of a pupil's packed lunch may lead to speculation on what inter-connections are necessary to produce the contents.

Pupils can discover movement and geographical patterns and processes in amazing places around the world as well as in their own wonderful local environment.

Reference

Ellis, S. and McCarthy, M (2017) 'Challenging geography through silent debate', *Primary Geography*, 94, pp. 7–9. (Winner of the GA Award for Excellence – PG article of the year.)

Stephen Pickering is the Course Leader for Primary and Outdoor Education and Senior Lecturer at the University of Worcester, UK. He is a member of the *Primary Geography* Editorial Board and a consultant for the Geographical Association.

WHERE HAS ALL THE GEOGRAPHY GONE?

GEOFF RUTHERFORD

In this article, Geoff argues the case for schools to adopt a cross-curricular approach using tightly focused projects in which geography is integral.

The 'forgotten' subject

Is it just me or has the whole of education gone literacy and numeracy mad? We all appreciate that 'literacy is the gateway to all learning', as David Blunkett posited when he was Education and Employment Secretary, and no-one in their right mind would propose a curriculum without maths being a central core. However, I wonder if in our rush to 'raise standards' in these subjects we are in danger of skewing the curriculum detrimentally for pupils. The primary curriculum finds itself in a position where the Foundation subjects are becoming increasingly marginalised. The accepted wisdom appears to be that we can 'tuck geography away' on a Thursday afternoon. Sadly, it might then have to compete with the assembly that needs to be planned for Friday, the intervention classes that take pupils out of a lesson and the inclement weather that prevents traffic surveys taking place; which would be fine except it probably was replaced by an additional extended writing lesson.

Since Ofsted referred to geography as 'the forgotten subject' (Ofsted, 2008) there has been increasing concern not just about the place of the subject in schools, but also over the diminishing emphasis of the Foundation subjects within the curriculum. This national trend sadly demonstrates a woeful lack of understanding of true learning.

A holistic view

When my wife and I decide to decorate our lounge, we bring a range of skills from a variety of domains to bear on the issue. We discuss colour schemes (art), decide on what style of bookshelves to build (DT), measure the room and calculate carpet costs (maths), we may even consider whether the rug we are ordering comes from an ethical source (geography). Should we wish we may decide to ensure the décor is in keeping with the time period of the house (history). The fact is that learning is holistic and therefore cross-curricular. Indeed, some aspects, such as

building shelves, involve various subjects: design (DT), measuring wood (maths) and (if the shelves are from IKEA) even reading the instructions (literacy and of course the character-building skills of patience and resilience from the PSHCE curriculum!).

This is learning in its truest form. My wife and I do not allocate 45 minutes to discuss the colour scheme on Thursday afternoon, go out for break time, and come back in to consider the design for another 45 minutes until the home-time bell. As Jonathan Barnes comments, 'When the skills, knowledge and attitudes of a number of different disciplines are applied to a single experience, theme or idea, we are working in a cross-curricular way. We are looking at the experience of learning on a macro level and with the curriculum as the focus' (Barnes, 2007).

The key feature of a narrow curriculum is the paucity of context within which to place the literacy and numeracy many deem to be so precious. Surely, one of the most compelling arenas for writing is in history, where you must argue persuasively for your own interpretation of a historical event to be received by the reader. Likewise, in maths does not geography provide a wealth of opportunity to place numerical skill into a rich and meaningful context? Of course, the real irony of the narrow curriculum is that it has been shown to have a detrimental effect on raising the standards in the core subjects. The seminal research report of the HMI concluded that: 'The general educational progress of pupils and their competence in the basic skills appear to have benefited where they were involved in a programme of work that included art and craft, history and geography, music and physical education, and science, as well as language, mathematics and religious and moral education' (HMI, 1978).

Ofsted reiterated this finding in 2002 and, as we know, Amanda Spielman (current Chief Inspector, Ofsted) currently advocates a greater curriculum breadth. The truth is that England is one of the few countries in Europe that still carves up its curriculum into distinct subject areas. One only has to travel to Scotland or Northern Ireland to see a completely different model and of course the Donaldson Report (2018) is driving a very innovative curriculum in Wales. The subject focus inevitably allows a hierarchy

to develop, creating a subliminal league table of importance in which subjects are rated. Subjects such as numeracy and literacy tend to take pre-eminence followed by science, or maybe IT, until we work our way down to the 'geography on a Thursday afternoon' scenario. The truth is that the 'areas of learning' proposed by the curricula in most countries delivers a greater curriculum coherence while providing the potential for all subjects to remain at the heart of curriculum planning. In that sense it might align well with the requirements of the new Ofsted framework, where a school's 'intent', in terms of creating an enriched breadth of learning, if 'implemented' effectively, would have a major 'impact' on learning outcomes for pupils.

Building on strong foundations

At this point many might imagine that I am proposing a move back to the cross-curricular approach of old style 'topic planning'. I will say, I have been there and have no real desire to return. In a past life I spent time (as did many of my colleagues) finding links between subjects as we chased the holy grail of melding subjects together in a topic. For example, we taught 'division' in the spring term when the class was studying Victorians because both words have the letter 'v' in them! I jest somewhat, but many of the links established were invariably so tenuous as to be meaningless in terms of a cohesive unit of learning. The approach also often had the unintended consequence of dumbing down the subject focus because the all-consuming issue appeared to be building links rather than maintaining subject rigour.

I can hardly write in *Primary Geography* advocating a shallow approach towards the teaching of the subject and my intent is not to do so. Indeed, I believe that the subject domains are key building blocks for any curriculum and have a powerful impact on pupils' learning. When the 'Rose Review' (Rose, 2009) was published in 2009 many schools went down the route of releasing the constraints on subjects and creating middle managers that led on the new 'areas of learning'. I was resistant to this then and still am. I would hold that there is a strength and rigour in

maintaining the curriculum subjects in their purest form. All the Foundation subjects deliver a set of specific skills uniquely found in each domain, and I feel the curriculum is stronger when these are held as a central focus.

What am I proposing? I would contend that the Foundation subjects are the ideal arena to build a curriculum around. In the hierarchy of subjects, rather than relegating them to the back end of beyond, we should be promoting and allowing the Foundation subjects to drive the curriculum on a macro scale. Show me a pupil who does not enjoy studying periods of history, or shows no interest in the world around them, especially in a world that is becoming increasingly global. And where else are pupils going to study the principles of morality and spirituality if RE becomes effectively side-lined as it vies with geography for the Thursday afternoon slot on the timetable?

Developing a framework

In 2007 the Wyche Primary School created a bespoke curriculum framework that focused not on maths or English (or any other specific curriculum subject), but instead its intent was to provide an all-encompassing project that throughout the term would draw in all subjects. The projects were not necessarily National Curriculum driven; hence the school has covered areas as diverse as designing enrichment toys for animals at Bristol Zoo, sending a balloon up into the outer reaches of Earth's atmosphere (Figure 1), and designing land yachts to race on the sands at Weston-Super-Mare. Year 6 tackled all of these examples and all had DT as a focus – in fact the DT drove the learning for the whole term.

The pupils used their numeracy skills at points to assist in the designs and wrote copious reports and letters to clients in their literacy lessons. However, the primary focus – the fulcrum on which the whole project hung upon – was DT, one of the Foundation subjects.

Other examples include:

- a novel (based on the story of a dog in the First World War) that year 3 published and sold in the local bookshop
- guided tours of Ledbury (a Tudor market town) year 3 put on for the public
- a scaled recreation of British Camp (an Iron Age hill fort on the Malvern Hills) created using Minecraft and produced for Hereford Museum.

All of these examples allowed history to be the central point of the project, swathes of lessons were given over to the subject and, in the case of the First World War storybook, the whole term's literacy was built around creating a piece of work that was historically accurate.

So too with geography. The projects with a geographical focus are allowed to infuse the whole term's work under the auspices of a project-based focus. In the past the pupils have designed a game for other pupils based on Tanzania. The board was three metres square and the board pieces were chiselled out of breeze blocks (Art and Design), but the game centred on the geographical knowledge and understanding that the pupils gained throughout the term. Geography was everywhere – in the creating of the cards for the game (literacy), the constructing of the rules (oracy) and the filming of how to play the game (ICT), because the pupils felt

that video was a more effective means of communication than a written rule book (see weblink below). Year 3 and 4 have worked with Bristol Zoo to create a visitor's pack based on work they did relating to Lemurs on the island of Madagascar (Figure 2). These pupils also created a visitor's guide based on QR codes for the local Wildlife Trust's Knapp and Papermill Reserve – the guide is available in the visitors centre (Figure 3). Again, the focus and the stimulus were the geography, which spearheaded the whole project.

Alongside these tightly focused projects, others find that geography can become an integral part of what the pupils need to learn. Year 5 set up a take-away delivery service – designing a website for orders and then cooking meals at the school in the evening for delivery to customers around Malvern. Although the primary focus was on the DT aspect of creating new recipes, there was ample scope for integrating some rich geography into the learning. The meals were structured to cook Mexican, Greek, Chinese, Italian and Spanish cuisine. Because they wanted to ensure the meals were as authentic as possible, the pupils first studied the climates of each country and used this information to deduce what might grow there. There was much subsidiary teaching related to world climates around these discussions. The routes for the 'delivery boys' (the head and deputy!) were discussed and planned on local maps both for speed and efficiency in order to keep the food hot. This was geography with a purpose, which sat at the heart of the curriculum for that term and created a cohesive unit of learning for the pupils within the context of a meaningful, real-life project.



Figure 1: The diversity of projects enabled activities to be undertaken such as sending a balloon up into space and viewing Earth from ever-increasing distance. Photos © The Wyche CE School, Malvern.

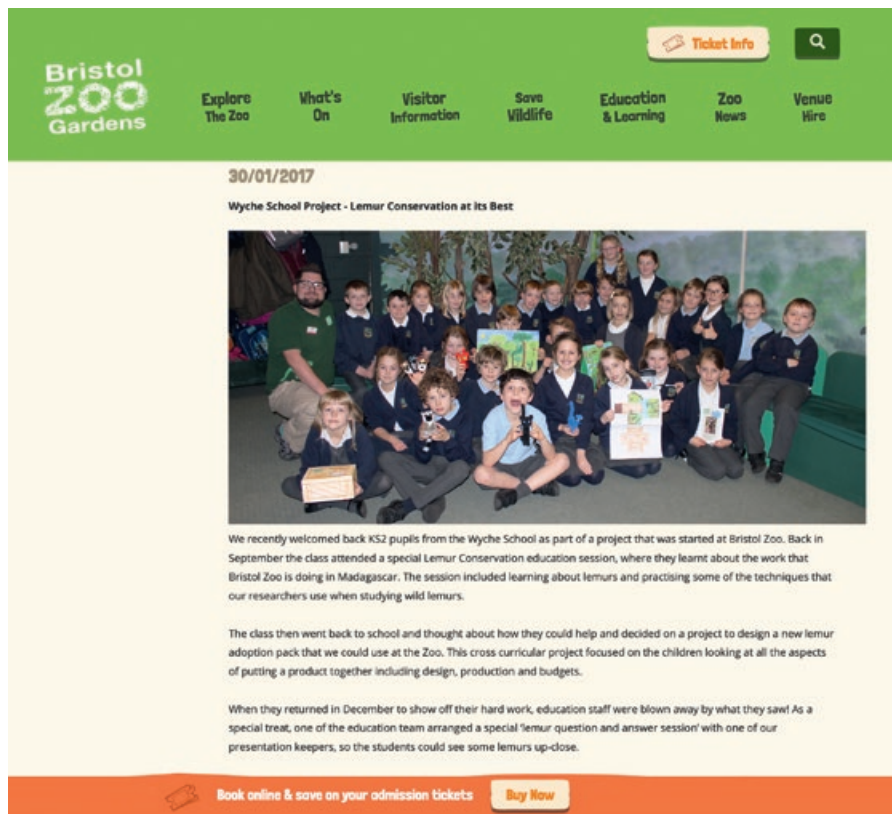


Figure 2: Year 3 pupils came up with a project to design a new lemur adoption pack for Bristol Zoo Gardens. Image © Bristol Zoo Gardens.



Figure 3: In another creative project pupils researched and created an animal trail including QR code links to videos. Photos © The Wyche CE School, Malvern.

Restoring shine

As a Head and subject leader in the school for both history and geography, I remain passionate as to the place they hold (along with the other Foundation subjects) within the process of structured curriculum planning. Let's rediscover our geography. Let's restore it from the dark hidden recesses of some obscure timing within the school week. Let's shine a bright light on geography as we re-establish it as one of the arenas in which we can place the richest of learning experiences for our pupils.

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WEB RESOURCES

The Wyche School curriculum document: www.wyche.worcs.sch.uk/Wyche%20Curriculum.htm
The Wyche video on Evaluating Learning: www.wyche.worcs.sch.uk/Wyche%20Curriculum.htm#The_Wyche_School_Curriculum

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THE PRIMARY GEOGRAPHY

INTERVIEW

THE *PRIMARY GEOGRAPHY* EDITORIAL BOARD

Throughout our 30th year you have heard from the editors of PG's past; here the Editorial Board that is responsible for its present and future offer their collective thoughts.

Thirty years is a remarkable achievement for any specialist journal, but for *Primary Geography* (PG) to achieve this milestone is all the more remarkable given the intense pressures and frequent changes that primary education has endured, and the fragile position geography has held in the primary curriculum, during that time. It is a testament to the tenacity and enthusiasm of the editors, editorial board members, contributors and the GA that their desire to lead, share and encourage the teaching of primary geography has never dimmed.

Never has it been more important to study geography and give young children the opportunity to do so. This is geography's moment as we see children grapple with issues of climate change, a plastic world, the extinction of species and the arrival of the Anthropocene, because '...sitting in classrooms across the world are the people who will bring about world peace, manage global economies, fight disease, invent new technologies, campaign for community rights, or unite cultures' (Whittle, 2016).

It has been a privilege and a joy to chair the Editorial Board since 2009. We share a deep commitment to offering practical, soundly researched activities to our readers in order to drive primary geography forward based on a firm understanding of the issues and needs of learning and teaching. I would like to thank all those involved in producing this unique international journal; the incredibly creative board members who always inspire with their ability to 'think outside the box'; our wonderfully supportive Senior Production Editor, Anna Grandfield, who seems to make the impossible possible; the GA for its continuing support; and to our readers for their encouragement and thoughtful comments on the work we undertake. You all make creating this inspiring journal a true labour of love.



What are the values that the Board extols through PG?

The values that we hold dear are based around respect. Respect for people and places, now and in the future, near and far. Children matter, and helping children to discover the world is vital, exciting, and an essential part of learning. Learning about the world is a right that all children should share and we aim to work hard in a critically reflective, inclusive and professional manner to provide such opportunities.

Why is PG important in the primary school?

We believe that geography sits at the heart of any curriculum and the *Primary Geography* journal is an important resource for teaching and learning. The activities and ideas in the journal are created by a broad range of teachers, teacher educators, students and others, and develop from, and in turn inspire, best practice. *Primary Geography* is the only journal of its kind in the world and aims to inform, guide, support, lead, learn and advise. It showcases and provides the opportunity for professional and creative development.

How do you see PG in future?

Geography is a vibrant, constantly shifting and developing subject and the *Primary Geography* journal will continue to reflect

and develop such dynamism. It will always support the development of geography in the future as a core area of any curriculum. The journal will develop as an essential hub for the development and sharing of ideas on an international stage to adapt and thrive in the future world, leading by example and championing the skills and creativity of teachers around the globe.

What message would you give to future primary geography pupils and teachers?

Geography is – and always will be – an essential element of any person's learning journey and we are here to learn from you and, in turn, to support you through the creation and sharing of new ideas and ways of thinking. Developing a life-long love for your world, with respect and responsibility, can only be improved through education: through understanding the patterns and processes, shapes and dynamics that form and enact upon this amazing planet. Take time to love our world; breathe it in, dwell, pause and notice. Ask questions, find out and immerse yourself in the world around you, be that through jumping into puddles or climbing mountains, cleaning beaches or designing new settlements. Create new ways of learning and inspire yourselves and others throughout your lives.

We all need to learn to love and look after our wonderful world.

Reference

Whittle, J. (2016) 'Editorial', *Primary Geography*, 90, pp. 4.

WEB RESOURCES

Meet the members of the PG Editorial Board: www.geography.org.uk

Steve Rawlinson is Chair of the Primary Geography Editorial Board and former GA President (2015–16).

THE NEW EDUCATION INSPECTION FRAMEWORK THROUGH A GEOGRAPHICAL LENS

ALAN KINDER AND PAULA OWENS

Here, Alan and Paula outline Ofsted's new Education Inspection Framework and aim to help teachers and leaders of geography to understand some of its implications for their work.

Background

From September 2019, a new Education Inspection Framework (EIF) is being used by the school inspectorate, Ofsted, when visiting schools and colleges in England (Ofsted, 2019a). The new framework includes a Quality of Education judgement (Figure 1), with a much sharper focus on the curriculum and the specialist knowledge, understanding and skills required to teach and learn subjects like geography.

The authors were both members of an Ofsted geography reference group that worked throughout the summer term of 2019. The aim of the group was to help devise training guidance for Ofsted inspectors, so that they could become better equipped to apply the new framework to inspect the quality of geography education in schools. It is noteworthy that, out of approximately 2000 ordinary inspectors, fewer than 30 identify as geography specialists (Freeland, 2019).

This article introduces the EIF from the perspective of teachers and leaders of geography, to help readers understand some of its implications for their work. We hope it will help move curriculum thinking in schools forwards – an aspect

of education Her Majesty's Chief Inspector, Amanda Spielman, claims has been subject to 'gradual erosion' in recent years (Spielman, 2019).

The quality of geography education

Curriculum intent

The notion of intent is nothing new in geography education. Kinder (2017) surveys the roles that educational vision and moral purpose have played over recent decades, and concludes that effective teachers 'share in a discourse which covers the "why" as well as the "how" of what they do'. Nevertheless, the introduction to the EIF of the concept of curriculum intent as 'the extent to which the school's curriculum sets out the knowledge and skills that pupils will gain' (Ofsted, 2019a) is likely to prompt reflection among teachers and particularly subject leaders. While many schools already have a vision (or equivalent statement) that sets out the broad aims of geography in their curriculum and draws on sources such as the introductory sections of the geography national curriculum (DfE, 2013) and more aspirational documents (such as the GA's (2009) Manifesto for geography), curriculum intent is not expected to be evidenced through vision statements. Instead, Ofsted inspectors are likely to pursue lines of enquiry that may feel quite challenging, such as:

- why specific themes, topics and content have been included in the geography curriculum and what makes this content the most appropriate and useful

- how the sequencing of this content helps to build pupils' knowledge, understanding and skills in geography over time
- whether there are clear expectations around what pupils will know and be able to do with their geographical knowledge and skills at curriculum 'end points' (such as the end of a key stage).

The selection and particularly the sequencing of content in geography are matters on which the National Curriculum has less to say than one might expect (Kinder and Owens, 2014; Kinder, 2015). A consideration of the research evidence around sequencing is beyond the scope of this article; suffice to say that teachers will want to consider the way the content they have selected reflects the goals of their curriculum and the way in which it serves their professional ideas around progression in geography. (For a useful summary of progression, see GA, 2014).

Curriculum implementation

By implementation, the EIF means 'the way the intended curriculum is taught and assessed' (Ofsted, 2019a). An important point here is that the EIF does not prescribe a geography curriculum, nor an approach to teaching it. For example, it does not define geography's key concepts. However, the EIF does make clear that key subject concepts and skills should be deepened and embedded over time, and that pupils should be able to demonstrate their growing knowledge of and proficiency in using these – and that the system of assessment should guide and support pupils in doing so. A particularly useful source of guidance for teachers seeking to embed geographical conceptual understanding is *Thinking Geographically* (GA, 2012), which sets out how big ideas such as place, space and environment can help shape more concrete concepts in school geography. Well-researched support is also available to address ways in which pupils acquire new knowledge, connect this to prior learning and build it incrementally into connected knowledge systems or 'schema' (see, for example, Roberts, 2013).

The EIF makes clear that discussions with subject leaders, teachers and pupils,

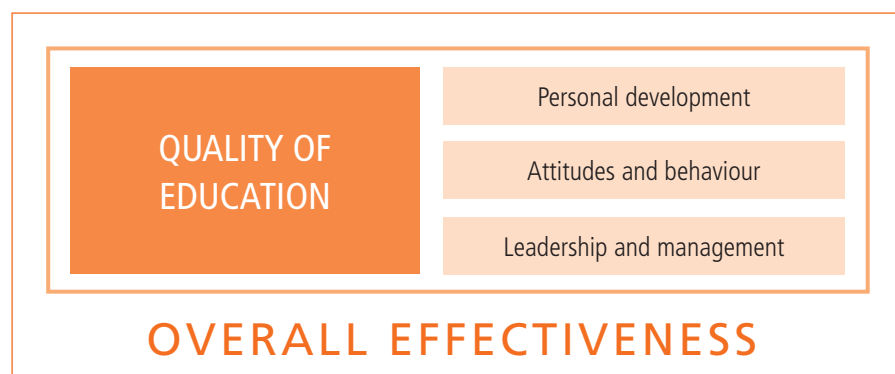


Figure 1: Key judgement areas in the Ofsted Education Inspection Framework, 2019.

as well as lesson observations and scrutiny of curriculum plans and/or pupil work, are potential sources of evidence for judging the quality of curriculum implementation. In the authors' view, particular thought needs to be given to:

- how the intent for the subject helps steer the teaching and assessment
- why specific teaching approaches have been selected and how they are appropriate for all pupils
- how specialist aspects such as the provision of fieldwork across the curriculum help build knowledge and skills
- the subject and specialist pedagogical knowledge of those teaching geography in the school – and what is being done to support them.

A number of other documents released into the public domain by Ofsted help to 'flesh out' how inspections might be experienced by teachers of geography. In May 2019, it published its revised inspection methodology (Ofsted, 2019b), and in June two pilot-phase research exercises detailed findings around book scrutinies (Ofsted, 2019c) and lesson observations (Ofsted, 2019d) – see Figure 2.

Curriculum impact

There are a range of implications for senior leaders and teachers of geography arising from the impact section of the new inspection framework and methodology. One of the driving principles behind the reform of the EIF was the view that the current system had encouraged teaching 'to the test' and an over-reliance on data. Furthermore, in the words of the HMCI, 'when data trumps substance, it is curriculum, teaching and learning that suffer' (Spielman, 2019). The new framework quite rightly continues to place great importance on learning outcomes and assessment, and inspectors will continue to make use of national performance information. However, it also makes clear that learning must build towards a goal and that pupils are expected to acquire knowledge and skills progressively. In relation to subject knowledge, the expectation is that pupils should make connections in their learning and use their knowledge with increasing fluency in different and more complex situations. This approach can be applied very readily to a 'horizontal' subject like geography, where we revisit key concepts (such as 'environment' or 'interdependence') periodically in order to broaden and deepen pupils' understanding.

Since inspectors will no longer be making use of internal data to assess the attainment or progress of pupils, there is likely to be greater focus on the first-hand evidence available from the interviews, lesson observations and book scrutinies

Book scrutiny research indicators	Lesson observation research indicators
Building on previous learning – consistent, coherent and logically sequenced knowledge development • Depth of coverage – suitably broad range of topics within a subject • Depth of coverage – independent thinking, subject-specific concepts and connections to prior knowledge • Pupil progress – acquisition of knowledge and understanding appropriate to starting points • Practice – opportunities to revisit, deepen and solidify subject understanding and to demonstrate this	Curriculum • subject expertise and skills to provide learning opportunities • equality of opportunity – lesson as building block to the wider curriculum • strategies to support reading/vocabulary/numeracy • suitably demanding content • logical sequence • recall and practise previously learned skills and knowledge • assessment of the current skills and knowledge of learners Teaching • good communication skills • pupils build knowledge and make connections • relevant and appropriate resources to clarify meaning • good questioning skills and effective checks for understanding • explicit, detailed and constructive feedback Behaviour • supportive classrooms focused on learning • focused classroom through high expectations for pupils • clear and consistent expectations that are understood and followed • pupils' behaviour contributes to the focus on learning

Figure 2: EIF pilot-phase book scrutiny and lesson observation research indicators. Sources: Ofsted, 2019c, d.

that are discussed in the implementation section above. This approach may help geography to evidence its positive impact, since nationally-generated data only becomes available in our subject at the end of GCSE. It may help to dismantle unwieldy internal data tracking systems in some schools since, as part of its mission to be a 'force for improvement', inspectors will begin to ask school leaders who require more than three data collection points per year in subjects like geography to justify their approach in terms of teacher workload. Curriculum structures will come under scrutiny if pupils are unable to demonstrate they can recall and make good use of their knowledge. Primary schools that do not teach geography in every term and year group may need to review the breadth and ambition of their curriculum and its impact on learning over the long term. While the potential advantages of these changes for geography are clear, concerns have also been raised that the new EIF may create unintended consequences – such as senior leaders requiring teachers to focus on recording learning in pupil workbooks at the expense of other approaches to learning (Enser, 2019).

Geography and personal development

Geography makes distinctive and vital contributions to personal development. Through our transactions with places, people and environments, we develop our identity and sense of place in the world. Geography, when taught well,

can help us better understand ourselves and our relationships with others and with the world in which we live. Thus, the EIF section on personal development (Ofsted, 2019a) provides a wealth of opportunities to demonstrate how the subject can contribute to the wider curriculum.

What is it like to be a pupil at your school? What kinds of experiences does your school offer? How are these built into the curriculum? A robust geography curriculum will offer varied, planned-for and rich experiences such as fieldwork (perhaps with residential opportunities), environmental engagement and meaningful collaboration with local and global communities (including school links). A geography curriculum that builds on relevant and current context – from debating a planned closure of a local shop to investigating impacts of rapid climate change – will contribute to personal as well as academic development when knowledge, skills and values are integrated.

A high-quality, robust geography curriculum will have planned opportunities to explore identity, cultures and countries sensitively: celebrating difference but also recognising what we have in common; learning and remembering facts but also developing skills of empathy to augment core knowledge. Such geographical experiences deepen pupils' understanding of concepts such as diversity and interdependence as well as foster critical thinking, enabling pupils to 'understand, appreciate and respect difference in the world and its people, celebrating the things we share in common' (Ofsted, 2019a).

Geography contributes to spiritual development: whether it is marvelling at the grandeur of the Rocky Mountains or the Taj Mahal or the colours of Earth as seen from space, geography has awe and wonder in abundance. Those 'wow' moments have deep and lasting impacts on pupils. Moral and ethical issues are supported by the application of a geographical lens: who gets what, where and when? And who decides? Should we buy local or global? Why do people become refugees? What do we mean by a climate crisis? Geography, therefore, teaches pupils 'how to discuss and debate issues and ideas in a considered way' (Ofsted, 2019a).

How does geography 'support pupils to be confident, resilient and independent' (Ofsted, 2019a)? Resilience is generally agreed to be both a trait as well as a dynamic process (Ofsted, 2019e), indicating that it can be affected by learning processes; and there are many opportunities for subject leaders to flag up where this is happening. For example, pupils become more resilient in dealing with change as their understanding of impacts, causes, adaptation and mitigation of environmental issues grows. Geographical knowledge gives pupils confidence and empowers debate, and even something as straightforward as involving pupils in risk assessment before fieldwork teaches them self-reliance and independence.

Geography 'provides pupils with meaningful opportunities to understand how to be responsible, respectful, active

citizens who contribute positively to society' (Ofsted, 2019a). Through their enhanced world knowledge and geographical skills (such as digital mapping), pupils gain confidence, widening their vision not just for the present, but also for possible futures (e.g. investigating where in the locality bat boxes might be sited or how the use of floating farms can help farmers in Bangladesh adapt to monsoon flooding) and the idea of what might and could be.

Overall, geography can contribute much to the section on personal development, provided there is a carefully thought-through, rigorous curriculum in place whose aims are realised by careful and knowledgeable teaching. A good subject leader will help teachers to develop that rigour, accentuating the geography and making it visible.

Subject leadership – conclusions

Reference has been made throughout this article to the implications of various EIF sections for both teachers and leaders of geography. Subject leaders should note that, overall, the EIF is built around the idea of the connectedness of curriculum, teaching, assessment and standards. In that sense, it echoes the GA's take on curriculum making, which suggests that effective teaching draws on the rich resources offered by the subject discipline, specialist pedagogies and pupils' own experiences (GA, 2009). Figure 3 illustrates this thinking

by showing how curriculum intent, implementation and impact come together around the notion of curriculum making.

Of course, the 'quality of education' judgement itself a component of the overall effectiveness of a school (see Figure 1). Subject leaders may therefore want to reflect on their effectiveness by drawing together the evidence around the school's geography curriculum, the teaching of, assessment of and standards in the subject alongside pupil behaviour and subject leadership (see web panel). This is something the GA's Primary and Secondary Geography Quality Marks have been redesigned to assist with (GA, n.d.). While the new EIF does not mean changing the curriculum overnight, it does imply reflecting on its cohesiveness and effectiveness, being able to articulate why you teach what you do, and understanding the impacts on all pupils.

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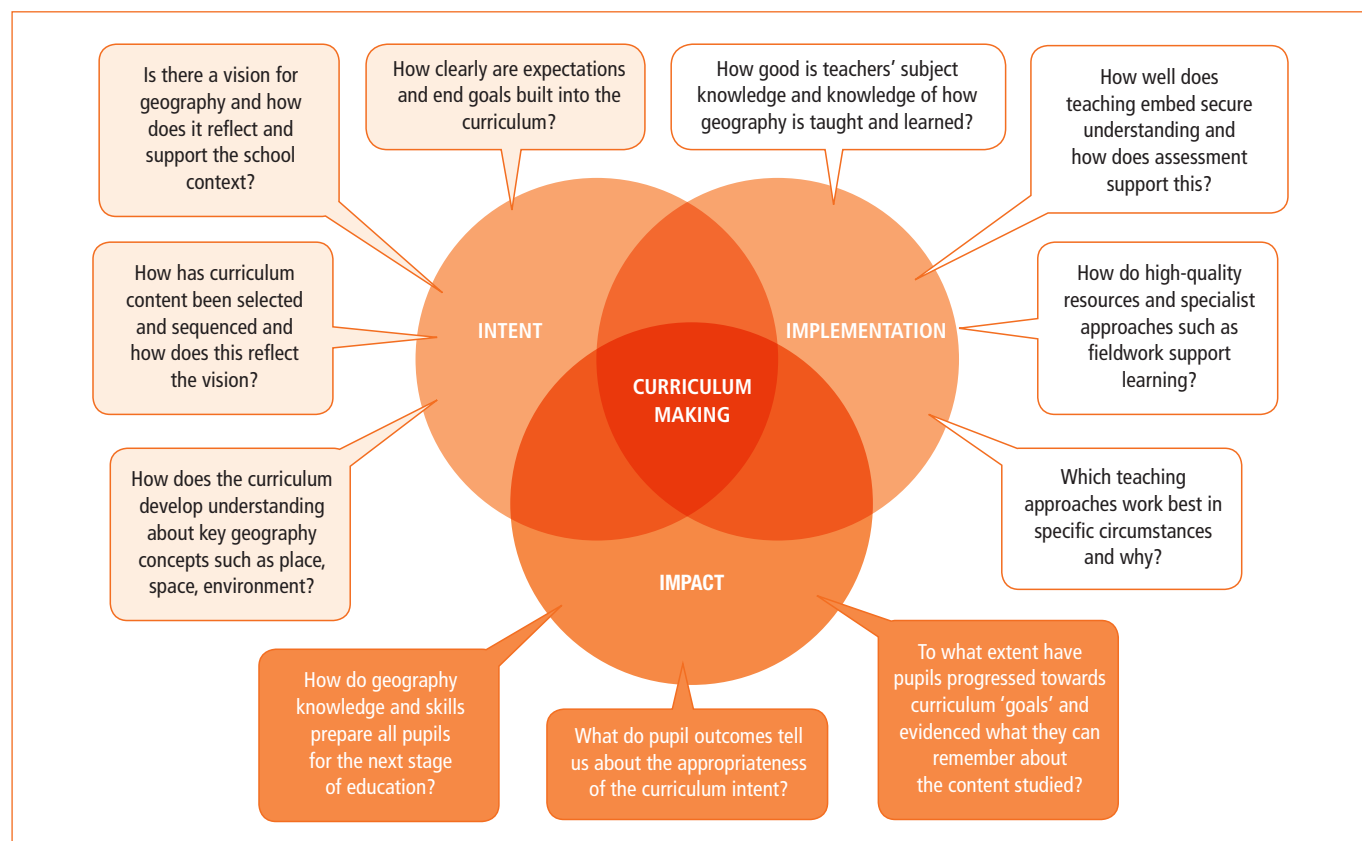


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WEB RESOURCES

Download the GA's key EIF prompts and summary of support: www.geography.org.uk/pg
 Leading Primary Geography (includes EIF geography framework): <https://www.geography.org.uk/Shop/Product-type/Handbooks/Leading-Primary-Geography-Handbook/9781843774501>

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30 THINGS TO DO BEFORE YOU ARE ANY AGE... IN A CITY!

BEN STEEL

To mark 30 years of *Primary Geography*, Ben suggests 30 geographical activities that everyone should do in an urban area.

Since April 2012 stick dens have been appearing in forests nationwide, children return home caked in mud pies, river flows have been slowed by their hand-built dams and parks echo to the sound of grass trumpets. The National Trust launched a nationwide campaign to encourage electronically addicted children in darkened bedrooms to get outside and engage with nature. The '50 things to do before you're 11¾' initiative was in response to a report commissioned by the National Trust, which highlighted evidence of a long-term and dramatic decline in children's engagement with the outdoors. Research showed that less than one in ten children regularly play in wild places

compared to almost half a generation ago. One-third have never climbed a tree, one in ten cannot ride a bike and three times as many are taken to hospital after falling out of bed as from falling out of a tree.

Cities could be said to be the antithesis of this. Indeed, I often recount to my students the traumatic visit to a city by my Lake District living ex-countryside ranger, ex-geography teacher and lover of all things green and outdoors many years ago. He was truly shocked to visit a city landscape devoid of green space – and was horrified with the thought of children growing up without immediate access to nature.

However, many city areas are blessed with parks and natural spaces, which hold geographical adventure. They can be a place of towering and subterranean urban awe, wonder, surprise and disappointment in our human patterns and habits.

They have complex and simple spatial and temporal patterns, amazing features, mind-boggling movements and hidden surprises. Maybe especially so for the young person who has never been before, or perhaps for us all because we are often too busy to notice them and notice the geography therein.

We simply need to explore and discover our urban landscapes... and notice things. The following is far from definitive, instead it is offered as a list from which to pick-and-choose your own adventures. It is inspired by Keri Smith's fabulous *How to be an Explorer of the World* (2011). Buy the book, explore it and make a 'Geodoodle' booklet for your class with a headed activity and space for notes, drawings, rubbings or collections on each page. Alternatively, talk to your art subject leader about how to make a simple sketchbook. You are then ready to explore...



Figure 1: Public fountains or water features in cities, such as Bordeaux's Water Mirror seen here, offer opportunities for particularly refreshing exploration. Photo © Anna Grandfield.

1. Find the highest multi-storey car park or public access building. Go to the top floor and look at the view: north, east, south, west. What are the main landmarks? How far beyond the city can you see?
2. Take a trip on a double decker bus, sit on the top deck and observe how the land use changes. Think about what there is above all those shops, restaurants and takeaways, or what could there be (many of these spaces look empty)?
3. Find a park as close to the city centre as possible. Sit, listen, enjoy and escape the city.
4. In the main train station, find a good place to sit for 10 minutes and watch people at rush hour. Try to visualise a map in your head of where they came from and where they are going.
5. Stand under the tallest building and look up. Can you imagine the views from the top? Take a selfie of you and the building with the camera pointing up.
6. Look or listen for running water. Most cities have evolved on a river and its tributaries, then planners 'buried' them in conduits. Find the local river and try to track or visualise its course.
7. Take a ride on an underground train/tube or take the train to the city. Track your route on a map.
8. Look at the departures board in the train station. Visualise where all these places are and the routes to get there – which is the furthest away? Where would you go if you had a free ticket?
9. Explore the city centre on an early Sunday morning. Is it more peaceful than at other times?
10. Go on a geology trail or (if there is not one) create your own. Find and map as many different types of building stone that you can, or just notice all the different colours and textures of the rocks, stones and bricks. Find 10 different types of stone used in the buildings. Take rubbings and/or colour match them to paint charts.
11. Stand under a railway, tube or tram bridge and feel the 'rumble' as it travels over you.
12. Look for a fox... or keep a nose out for the smell of one. How many different animals, birds, butterflies or other insects can you spot? Listen out for the squawk of a parakeet – they are more common than you think!
13. Find out how the city (or parts of it) derived its name. Does it mean something? Was it known by other names in the past?
14. Look for the city's coat of arms – does it tell you something about its geography and history?
15. Buy and eat some tasty street food or visit a Curry Mile or China Town and enjoy the smells.
16. Visit a traditional indoor or outdoor market. How are these markets organised? How do the stalls tell you something about local trade, industry or culture?
17. Visit a church, cathedral or mosque on a really hot day. Sit, breathe deeply and enjoy the cool peace and tranquillity.
18. Count all the construction cranes you can see – watch them as they dance, hoist and turn. Listen to the noises they make. Think: how do they build skyscrapers? Notice what the cranes do when the wind speed increases.
19. Splash in puddles or a public fountain (Figure 1).
20. Watch a sunset or sunrise reflected in a towering glass-clad skyscraper.
21. Dance along to the music of a busker or watch a street performer.
22. Admire some graffiti. Is it art?
23. Count buses at different times during the day. Notice which are full or empty. Notice the people on the buses; what are they doing?
24. Find a place where you can see an expanse of sky and enjoy the cloud shapes or the blue of an 'empty' sky.
25. On a hot summer day lie on the grass in a park and think about why it is so much cooler than the streets.
26. Notice buildings that have had an 'organ transplant' (where planners have kept the old (special) façade but made the inside all modern and new); or a building that has new and old elements together. Do you think the designers and architects have done well? Pick a grand old building and imagine you are an architect who has to design an extension. Complete that design.
27. Explore an area of redevelopment. Notice the design of the new (maybe sustainable) housing. Which house would you like to live in? If you could 'Grand Design' your own house what would it look like?
28. Instead of just walking past a statue, study it. Find out about who it is, what it represents and why it is there. What kind of statue would you create and where would you place it?
29. On a really windy day, notice the wind tunnels/channels between buildings as well as areas of shelter and calm. What is blown around in the wind? Where does it collect?
30. Look for CCTV cameras. Who is watching you, where from and why? Map the cameras in your head.

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ONCE UPON A PLACE...

PRIDIE TIERNAN

In this article Pridie, an English teacher and professional storyteller, explores the use of a narrative approach to teaching geography.

Story and geography

'Whether they've made the land, or the land's made them, it's hard to say' – J.R.R. Tolkien (1954).

Tales have ever been told about people and place: people and place provoke story. That is precisely why a little more story in geography can be incredibly effective. If you are keen to make complex topics more accessible and animate the curriculum in an inspiring way – tell some more tales!

Makers of metaphor

The use of metaphors is a simple way to teach tricky theories, communicate ideas or illustrate events in a way that can 'enliven and humanize' (Sutton, 1992) the scientific thinking that is required of pupils.

Metaphors and analogies combine new and complicated concepts with familiar experience, making a subject more understandable and enjoyable for pupils at the same time. Take the water cycle as an example – you can describe the process in a variety of different ways: likening it to a simple distillation in the science lab, the steaming up of glasses in the bathroom, or explaining it as Earth's great engine. The use of analogy need not be limited to the teacher, pupils also find the design of such metaphorical examples and explanations a stimulating challenge.

Offering anecdotes

Anecdotes are another effective strategy. Who doesn't tell a tale or two each day in order to exemplify and explain in a way that interests our pupils? Anecdotes allow us to entertain as well as inform them. When we encourage pupils to share their own stories about the people and places they have encountered, it provides an opportunity for pupils to practise using the language they have learnt in the lesson.

The sharing of personal stories can often feel embarrassingly self-indulgent, but they are an extremely effective educational method. The simplest stories can help pupils obtain a better understanding of complex geographical processes. Where you are teaching the type of erosion known as 'hydraulic action'

and the effect this force of water has on river beds, banks and coastal cliffs, the teacher can refer to pressurised water pipes at aqua parks – the ones that pummel you pitilessly to the point it really hurts. This connection with the familiar makes it easier for pupils to understand the more complicated geographical terms they are required to use.

When it comes to topics that touch on realms beyond the personal experience of pupils, sharing an anecdote allows them an opportunity to grasp the epic nature, scale and power of processes at a level beyond what textbooks and technology can offer. Take, for instance, the topic of glaciation: something pupils are unlikely to have experienced first-hand. Imagining Britain 10,000 years ago covered by a 1km thick ice sheet, and understanding how this created the rugged pyramidal peaks, magnificent corries, arching arêtes and truncated spurs we see in our uplands today, would be a challenge.

Anecdotes enable pupils to visualise it all in a less abstract way. Sharing pictures of your treks in the mountains allows pupils to see you *in situ* with mountainous moraine behind you and puts the place in perspective. It is easier to grasp how large boulders are when they dwarf the subject in the shot. Those of us who are active adventurers outside of school can offer

an account of what it is really like to peer deep into a collapsing crevasse, which can fire up far more areas of our pupils' brains than mere facts. It also activates those areas of the brain pupils would use if they were experiencing the events themselves. Pupils learn a lot from this type of tale – but do not try to describe it all in great detail – the simpler your story, the more likely it will stick.

Legends and landscapes

Many myths and legends have geological origins. Often they contain an explanation of geographical features and phenomena; thus blending cultural or spiritual views of nature with the scientific study of Earth's natural processes. Our ancient oral tales can be used to engage pupils (Figure 1). A particular favourite of mine features fighting giants. It is of course the legend of The Giant's Causeway, which it is claimed explains the mind-boggling beauty of Northern Ireland's famous UNESCO World Heritage Site on the Antrim Coast (Figure 2).

Long ago the mythical hero, Finn McCool, was having trouble with the Scottish giant Benandonner. As his enemy threatens Ireland, an enraged Finn grabs great chunks of the Antrim coast and chucks them into the sea.



Figure 1: Engaging pupils through storytelling. Photo © Pridie Tiernan.



Figure 2: The Giant's Causeway, County Antrim, Northern Ireland. Photo © Nataliya Hora/Shutterstock.com.

The rock forms a path for Finn to follow and he sets out to teach Benandonner a lesson he'll never forget. This turns out to be a bad idea – Benandonner is enormous and not easily exterminated. Finn beats a retreat; the giant chases him home, but Finn is saved by his quick-thinking wife, who disguises him as a baby. The legend ends with an angry Benandonner believing the baby to be the child of an exceedingly large father, so he flees back to Scotland, destroying the causeway to prevent Finn McCool from chasing him.

Asking if this is the truth or if we instead should believe science's 60-million-year-old story of columnar basalt will generate a great debate with pupils. Told tales such as this make a terrific starter – offering an exciting way in for every pupil, whatever their ability. Looking for a hook? Check out Jem Roberts' (2018) *Tales of Britain*, a collection of our 'finest, funniest, freakiest folktales refreshed for the 21st Century', each accompanied with a short and simple guide to the real location.

Legend has ever been a means by which people make sense of nature. Today, there is a tendency to interpret many myths as complete make-believe. Recently, however, a colleague directed me to an article that demonstrated how sometimes our oral tales contain valuable information about volcanic eruptions as an example. This particular piece involved geologist Patrick Nunn (a professor at the University of the Sunshine Coast in Australia) discovering that an ancient Fijian folktale describing the formations of the islands of Dravuni and Galoa was actually evidencing the volcanic eruption of Nabukelevu. His scientific investigations of the region had originally concluded that the volcano had not erupted for 50,000

years, which would make the myth mere story, because the island wasn't believed to have been inhabited until 2000 BC. Then, one day, diggers dug up ancient pottery buried deep within a layer of volcanic ash, and Nunn had to admit that 'the cultural memory was right, and our scientific surveys were wrong' (see 'Volcano myths' and 'TES stories' in web panel). As both the article and my colleague pointed out, traditional tales can contain valuable information and contribute crucial data about events that occurred once upon a place and long, long ago.

Learning from literature

Geography is not just about mountains, meadows, rivers and seas, but is also about people and their relationship with place. Some of our most inspiring conversations have focused on how tales of human experience and extracts from fictional stories can also be powerful resources.

Human geography includes the study of communities, culture and economy. It examines our interactions with the environment, exploring the complex relationship that exists between people and place. Authors make use of a variety of geographic perspectives when they craft their fictional tales and the relationship between people and the natural and/or constructed environments is often a key part of the plot, theme, or setting.

Extracts from texts such as Jean Auel's *Clan of the Cave Bear* (Auel, 1980) can bring an ice-age landscape to life, and excerpts from Khaled Hosseini's powerfully provocative *The Sea Prayer* (Hosseini, 2018) can help to communicate the plight faced by displaced populations today in an informative and emotionally resonant way. Looking into this further, National Geographic list a series of texts that make use of geographical perspectives (see web panel for the article 'Geography in fiction').

Stimulating sensory experiences

The most immersive experiences trigger the deepest engagement. Story can transport pupils to different places; the description of setting, environment and human experience can bring meaning and significance to a story.

This interconnectivity between story and geography provides teachers with plenty of opportunity to get pupils moving around the classroom and even going outside where possible (see web panel). Add stimulating sensory elements to your teaching by translating metaphor into movement (pupils model processes, e.g. become a water cycle), or experiment with analogies (name those raindrops and help pupils craft a narrative that traces the journey of a droplet from start to finish).

Share creation myths then use salt-dough to sculpt the landscapes they paint in our imaginations, and (for the braver among you) simulate powerful natural forces like hurricanes and earthquakes with light, sound and sensory effects just as we would in a storytelling set.

Draw a little more from story

Next time you are teaching about the physical features in our landscape, exploring complex links between people and places or preparing to illustrate complex geological processes, try a more narrative approach. The storytelling experience itself will contribute additional benefits including boosting pupils' listening skills, verbal proficiency, creativity and confidence. Next lesson – try telling more tales!

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WEB RESOURCES

Metamia: www.metamia.com
 Geography in fiction booklist: www.nationalgeographic.org/news/booklist-geography-in-fiction
 Volcano myths: www.bbc.co.uk/earth/story/20150318-why-volcano-myths-are-true
 TES stories resource: www.tes.com/teaching-resource/re-creation-stories-6128040
 Everyday Guide to Primary Geography – Story: <https://www.geography.org.uk/Shop/Publication-series/Everyday-Guide-to-Primary-Geography/The-Everyday-Guide-to-Primary-Geography-Story/9781843773290>
 The Wild of the Words: <http://www.thewildofthewords.co.uk/>

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GEOGRAPHICAL JOURNEYS THROUGH TIMELESS TALES

JOY CARROLL, DAN HUGHES AND LORNA WILLIAMS

In this article Joy, Dan and Lorna look at using the outdoors to develop an understanding of both physical and imaginary journeys.

Outdoor learning is a powerful pedagogical tool that can support pupils' understanding of place, their sense of belonging and storytelling. Within a broad and balanced curriculum, the outdoors can be used to help support different subjects, including geography. Through a cross-curricular approach – that incorporates both English and design technology – pupils can improve their geographical skills by engaging with the outdoors and making stories come to life. Using a storybook as a hook, we provide examples of how fictional contexts can be used to explore journeys and develop a sense of place with young pupils.

There are compelling arguments for taking pupils outdoors: they can have direct contact with the natural world and it nurtures their creativity while supporting young learners to respect and understand the environment (CLOTCH, 2006). Work outdoors also develops their geographical skills by enabling pupils to explore the physical and human features of their school grounds, create maps, and observe similarities and differences. Stories form the heart of this work; many include both a physical journey as well as an emotional, personal journey for the characters involved. Pupils that use the outdoors to construct, re-tell and extend these stories will develop a better understanding of their environment and its geography. We offer two examples of how to incorporate these elements to create meaningful learning experiences.

Let the 'Wild rumpus' begin!

Maurice Sendak's (1963) *Where the Wild Things Are*, a timeless tale of Max who journeys to a far-away land, is a story that never ceases to ignite the curiosity and imagination of pupils (despite being half a century old). This delightful, yet surreal, tale has the potential to offer rich cross-curricular opportunities for purposeful learning within its dreamlike, fictional backdrop. Geography and outdoor learning run like threads throughout the story with the obvious link of journeying to a distant and undiscovered land. In addition, subjects such as design and technology (DT), art and music can

complement the geographical focus and (of course) drive the core subject of English in engaging and inspiring little learners. The key stage 1 geography programme of study (DfE, 2013) underpins the ideas that follow, but these can be adapted to suit the Early Years Foundation Stage (DfE, 2017) and the early learning goal, 'Understanding the World'.

The journey that Max makes in his boat across the sea to a new land links with the vocabulary of physical and human geography. The creation of land yachts in DT is a wonderful hook. Pupils can use their yachts to tell the story of the voyage in a multi-modal way, using geographical language and narrative structure to describe the terrain and set the scene. Their land yachts could be adapted to incorporate a map for the sail with a route marked out (Figure 1). And a great deal of fun can be had in having a Wild Thing land yacht race!

Once on the island the 'Wild rumpus' would commence with a "We're going on a Wild Hunt" song adapted and crafted by the pupils to incorporate geographical vocabulary and noisy 'junk' musical

instruments. The outdoor environment is the ideal space for further navigation using maps with simple grid references and compass points. Pupils can create a map, then challenge each other to follow directions/find their way using the symbols, routes and key.

Max's role as 'King of the Wild Things' (Sendak, 1963) presents the ideal opportunity to consider global and environmental issues including sustainability, particularly with the posse of 'Wild Things' making a mess (Figure 2)! A 'Wild Rumpus' would not be complete without a shelter – built in the outdoor or woodland area. The pupils can consider 'micro-climates', making decisions about the best place to build their structure. Seasonal weather patterns and climate could be explored, weather vanes and rain gauges designed and perhaps even a weather report transmitted via 'Wild Thing' Television.

There are endless possibilities for driving geography, English, DT and many other subjects using this fabulous story, and its potential is not limited to young pupils.



Figure 1: Setting sail with a map to guide us on our travels. Photo © Lorna Williams.



Figure 2: Beware the posse of Wild Things! Photo © Lorna Williams.

Spike Jonze's (2009) film *Where the Wild Things Are* offers a deeper, more thought-provoking plotline for use with older pupils and the potential to explore geographical concepts while forging strong cross-curricular links.

A rambling route with Rosie

The comment 'Oh, is that geography?' is sometimes heard from teachers who are not always clear exactly what constitutes geography in the curriculum. This may be due to such teachers basing their understanding of Early Years Foundation Stage (EYFS) Curriculum/National Curriculum (NC) geography on their experiences at secondary school. While the NC geography (DfE, 2013) may appear content driven, it does offer flexibility with pupils developing their geographical knowledge, skills and understanding through the way the subject is delivered rather than just from the planning (Geographical Association, 2019). A teacher's pedagogical approach to the curriculum can bring geography alive and make it a fun subject to engage with. Here, we offer a creative way to use the story of *Rosie's Walk* (Hutchins, 1968) as a hook into the teaching of geography and other curriculum subjects. This approach can apply to the EYFS or key stage 1 National Curriculum.

Rosie's Walk tells the story of a hen who walks around a farmyard, unknowingly being followed by a fox. As Rosie the hen happily passes different features, the fox encounters obstacles resulting in accidents. Rosie eventually returns home unaware that the fox has

been following her, but the fox ends up worse the wear after his adventures.

A fun way to start is to share this story with the whole class. Pupils can be encouraged to explore emotions and feelings and use higher order thinking. Following discussion, pupils can create a map of Rosie's route that includes all of the features from the story. Pupils are given the names of specific features (such as 'beehive', 'pond', 'fence', 'haystack', 'mill' and 'yard') and asked to match the words to features on their maps. What other features can they add to the map?

Pupils can explore where Rosie travelled – teachers can reinforce the idea that all routes (which can be circular or linear) have a start and an end. Encourage pupils to use positional language to describe how Rosie goes 'through', 'over' and 'under' different features on the map.

Developing a sense of place helps pupils to identify physical and human features that characterise that place. Use the opportunity to support pupils' imagination further by suggesting other features they may like to add to their farm. Creating maps gives opportunity for pupils to develop meaningful symbols, which can lead to their creating a bespoke key. It also supports pupils' sense of direction by identifying where on a map they would find certain features using compass points.

Using *Rosie's Walk* in DT can offer an authentic and meaningful learning experience for pupils. They can design and create the farmyard environment either as a small world in the classroom or as a larger scale model outdoors, incorporating the physical and human features of the farmyard. Using the model will promote role-play opportunities, thus enhancing pupils' communication and

language development. For example, as pupils discuss the story they will use prepositions and time conjunctions. Labelling the model will also provide opportunities to rehearse spelling rules and use relevant geographical and descriptive vocabulary, which will support their oral retelling of the story and allow them to innovate and invent their own versions of *Rosie's Walk*.

Conclusion

The cross-curricular approaches described above support pupils' progress with geographical skills, designing and making activities while developing their knowledge of stories and multi-modal texts. The curriculum encourages teachers to facilitate quality learning opportunities. With clear implementation, the use of storytelling both within and outside the classroom can offer numerous benefits. It allows pupils to experience 'moving' and develop key geographical skills. It can help develop a relevant and meaningful curriculum: pupils lead their learning and make decisions about how to work within a facilitated environment. A journey involves a character travelling from one place to another, but just how this takes place is entirely in the hands of the pupils. By using a range of approaches and pupil-led activities, they can experience a character's journey within a narrative, focus on key geographical skills and share a sense of purpose. Thus, pupils will continue their personal journey as a learner and geographer.

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MOVING MUSIC

CHARLOTTE KNIGHT

Here, Charlotte reports on a small-scale study that explored whether music can be used to challenge stereotypes pupils might have of distant places.

Music is moving. It is also a 'powerful carrier of cultural views' (Jones and Robin, 2008). Pupils exposed to musical influences from around the world learn that there is a 'strong link between music and place' (Scoffham, 2017). Most regions or countries have specific genres and instruments associated with them; therefore, I was interested to find out whether music could be used to help pupils 'develop an accurate understanding of diverse people and places' (DfE, 2013).

As music stimulates pupils' imaginations, it follows that if all a pupil hears of music from African countries is based on the traditional drum workshops schools often engage with, surely those pupils will develop a view of Africa based on this. If they have not had the opportunity to listen to a range of genres and styles of music from a specific African country or place, pupils are more likely to develop a limited view of that particular country. For example, in my school, following an African drumming workshop, pupils believed that everyone from African countries could play the drums. Thus, although musical experiences can open pupils' eyes to a wealth of cultural experiences and understanding, it can also contribute to their construction of stereotypical views. These views need to be challenged in lessons because 'without intervention, pupils are liable to accept' them (Scoffham, 1999).

We all know how music develops over time to both reflect and influence culture; therefore, music can enable teachers to help pupils understand the complexity of the world. Music can also give pupils opportunities to 'express balanced opinions that are rooted in knowledge and understanding of contemporary issues' (Ofsted, 2011). While we should treasure and value traditions, our pupils need to understand that countries and places change constantly. Thus, the music we use to teach pupils about places should (as my study indicates), include both traditional and contemporary music.

The study

I completed a small-scale study that explored whether music can be used to challenge stereotypes pupils might have of distant places. For this study, a stereotype can be defined as 'fixed attitudes and generalisations about other people or countries, before a person has any factual knowledge of that person or place' (after Weldon, 2004). In order for teachers to help pupils understand the complexity of the world and overcome these views, it is essential to have an understanding of how they are constructed, and the impact music experiences might have on pupils.

To start with, I played two contrasting pieces of African music and asked the pupils to draw pictures of the musicians playing. The first was a traditional piece and the second a modern piece of African music (see web panel). I was able to elicit pupils' ideas about who they thought created each piece of music through their drawings, as well as ascertaining what the pupils thought about when listening to the different music pieces. It became clear that most pupils associated the traditional music with a rural, traditional view of Africa (Figure 1), while they thought that the modern music was American – both pieces were actually Nigerian (Figure 2).

The pupils were so surprised to learn that both pieces of music were from Nigeria in West Africa, they began to question their own thoughts and ideas about Africa. I then used the life of the artist (Simi) who created the second piece to teach about modern life in Nigeria.

Music in the curriculum

The National Curriculum for Music states that pupils should be able to 'appreciate, understand and listen to a range of music from different traditions' (DfE, 2013). However, the curriculum does not specify musical genres or places of musical origin.

When talking about their views on Africa pupils mentioned their experiences of taking part in an African drumming workshop and their belief that all Africans are good drummers. Bowroski's (2011) research identified that incorporating such events into the curriculum can perpetuate such a singular view. Thus, it is important that schools provide a broad and balanced curriculum, which both develops pupils' understanding of global issues and conveys the complexity of people and places through telling 'multiple stories' (Adichie, 2009) about/from a country or place through geography and music lessons. Conveying how every country plays a broad range of music can help pupils to understand how one country's music can influence the music of another country, and vice versa. Like economics and culture, music is increasingly 'performed' on a global stage.

The globalisation of music

The recent globalisation of the music industry has had a significant impact on the types of music that are created around the world. Musicians' access to diverse styles has led them to compose 'fusion' music – i.e. music that fuses styles from different cultures.

During my study, I found that pupils do not realise the musicians they listen to employ a mix of styles and genres derived from a



Figure 1: Pupils' responses to the traditional Nigerian music.



Figure 2: Pupils' responses to the modern Nigerian music.

variety of cultures. For schools, this has led to a 'culture of western music learning in schools' (Ho, 2013). While this 'derivation' can make it difficult for teachers to deliver culturally accurate lessons about music from around the world, today's complexity of music can, in fact, help pupils to explore the inter-relationships between a variety of people and places. It has been suggested that, in a globalised world, there is 'increasing interaction of cultural traditions' (Burnard and Murphy, 2017) and music could act as a key to broadening relationships and breaking down cultural barriers.

The big question

This leads to the question of whether the music curriculum is adequate, or whether it contributes to pupils' forming stereotypical ideas about distant places.

The National Curriculum for Music may be a contributing factor to the construction of stereotypical views. However, because it does not specify the genre or origin of music used, the concern is about how the way some teachers interpret the curriculum could lead to pupils forming stereotypical views. During my study, I found that schools often teach music using traditional pieces rather than using a variety of genres or styles from one country. The result is that the music pupils experience in school does not demonstrate or help them understand the diversity within countries or places.

Challenging stereotypes and changing mind sets

In order for teachers to challenge pupils' stereotypical views of distant places, we must consider whether music can be used as an effective tool. By noting

pupils' views and thoughts at the outset, midpoint and end of my small-scale study, I was able to tackle this issue.

It became clear that after listening to two contrasting pieces of music from Nigeria pupils began to question their current knowledge. This is significant, because the conversations pupils had towards the end of my study demonstrated that they had become more aware of the cultural diversity within the African continent. As music 'moves' between countries it changes, thus it is an ideal medium to help pupils learn about the complexity of people and places.

Conclusion

Pupils can develop stereotypes of distant places based on their musical experiences, but music can shift these misperceptions. A dynamic tool, music can be used to challenge views and assumptions. Where it is not used effectively, music can limit pupils' views of distant places. Thus, teachers need to provide opportunities for pupils to experience diverse types of music and access multiple views of distant places in order to help them develop an understanding of the cultural complexity of that country or place.

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WEB RESOURCES

Traditional Nigerian music:
https://www.youtube.com/watch?v=B9baR_Ks1ps&t=62s
Modern Nigerian music 'Smile' by Simi: <https://www.youtube.com/watch?v=rwwvr5DIEUM>

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TAKE IT AND LEAVE IT: EXPLORING RIVER PROCESSES

ANNA GRANDFIELD AND BEN STEEL

The movement of material carried by rivers creates an ever-changing landscape. Here, Anna and Ben suggest how pupils can explore this process to deepen their understanding of rivers.

Rivers are the veins of our living breathing Earth, draining water from land to oceans or lakes. On a map of the British Isles you can see the indented 'smiles' on our coastline, these mark major estuaries and the location of our major cities. Used for recreation, tourism and settlement (inflating both property values – notice all the developments along our waterways – and home insurance), rivers are part of a living landscape that farmers and town planners need to understand and manage.

All our water that is not stored or evaporated will flow to a local stream or river, connecting to arterial rivers and into the sea. Anything that ends up in our streams and rivers – natural rocks and sediment, but also plastics and pollution – will follow the same flowing route.

Rivers transport this material along their course, producing a range of erosional and depositional landforms on the way. To understand how river features are created, pupils first need to get to grips with how rivers erode, transport and deposit material of different sizes within their flow.

Exploring erosion

Ask pupils to think about what they might see in their nearest river – rocks, stones, pebbles, gravel, mud, rubbish, etc. Can they identify those materials that occur naturally? How do such materials find their way into a river? The answer is, by the process of erosion. There are four main causes of erosion in rivers:

1. When the force of the river water crashes against the banks and breaks the rock with its strength and weight, this is known as hydraulic action. Pupils can try this in the school grounds by placing wood or plastic cubes together to form a wall and throwing a bucket of water at them with force.
2. When the materials carried by the river grind against the river bed or banks,

and wear away the surface, this is known as abrasion. Pupils can try out this process by first looking closely at the surface of a nail file or sandpaper to see the abrasive grains, then rubbing it on a fingernail or piece of wood and seeing the height reduced and the dust created.

3. When the materials carried by the river collide with each other and break into smaller pieces, this is known as attrition. Pupils can try this by placing sugar cubes into a jar or plastic bottle and shaking it vigorously to see how the pieces break against each other.
4. When the water dissolves the surface of softer rock in the banks or bed of a river, this is known as solution. Pupils can try this by watching what happens to the surface of a sugar cube when they pour water over it continuously.

Exploring force

Pupils can experiment using paper straws. First, they blow through the straw hard enough to move a small amount of sand; next they see how much harder they need to blow to move a small pile of gravel, then to move small stones (Figure 1).



Figure 1: Exploring force using straws to try and move sand, gravel and stones. Photo © Anna Grandfield.

This activity demonstrates how additional force or energy is required to move (or transport) larger objects.

Next, use three jam jars to show the difference in movement within the water of the three grades of material. Fill the jars half-full with water and add sand to the first, gravel to the second, and a stone or two to the third. Swirl the sand water first, watching how the grains lift up from the bottom of the jar and mix with the water. This form of transportation is known as suspension. Swirl the gravel water next, watching how the small pieces lift a little, move and bounce against and off each other. This form of transportation is known as saltation. Swirl the stone water last, watching how the stones roll around the bottom of the jar. This form of transportation is known as traction.

Exploring settling

Now swirl all three jars until the water begins to transport the contents around, place the jars back on the desk and observe what happens as the movement of the water slows down. The stones will stop moving first; even though the water is not yet still, it has lost the force necessary to transport through traction. The gravel will stop moving next, as the force of the water lessens further and it loses the force necessary to transport through saltation. The sand will settle last, as the water loses all force, sand is released slowly and drifts down to settle on the bottom of the jar. This dropping of transported material is deposition. The river deposits its contents along the way wherever it loses the necessary force to transport materials further. As the pupils observe, ask questions such as:

- What do you think...?
- What is happening...?
- Why do you think...?
- Why might...?

Using this experience of transportation and deposition, pupils can explore how the shape of a river affects where deposition occurs. Ask pupils to shape a river channel using air-drying clay. Their river should be thinner at the start and wider at the end, with at least two different types of bends along its course (Figure 2).



Figure 2: Modelling a river (a) will reinforce understanding of river courses and features (b). Photo © Anna Grandfield.

Pupils draw a plan of their model river and hypothesise where the water might lose the force to transport material. They mark these places on their plans and note the reasons for their hypothesis. Pupils can carry out this work in small groups to enable them to discuss their ideas.

Once dry, the model rivers need to be held at a gentle angle to represent the slope of the river's course down to the sea or lake, with a tray beneath in order to collect the water and debris at the end. The pupils sprinkle a very small amount of biodegradable glitter at the top of their river, then gently trickle water into the top of their river course. As the water makes its way down the river's course, it will carry and leave deposits of the glitter wherever the water loses sufficient force to transport it further.

On examination of the deposits on their model rivers pupils should see that where a river goes around a bend, the force is lost on the inside of the bend and not on the outside. Pupils can compare their glitter deposit locations with those they marked on their plans.

You could exemplify this difference in speed around bends in the school grounds. Small groups of pupils link arms to form a straight line and walk round in a full circle, counting the number of steps taken by each pupil. The pupil on the outside of the circle will take many more steps and have to walk a lot faster to keep up than the pupil at the centre of the circle.

To consolidate further, show a selection of photos of different river courses and have pupils annotate areas of deposition (such as river beaches) and areas of erosion (such as river cliffs).

To test how transported material is deposited in flood conditions, pupils can re-use their model rivers, this time pouring so much water into their river that it overflows. As the water gradually drains away, deposition will be visible on the land beside the river, and will indicate how far the floodwater reached (Figure 3). This can lead to discussion about how the nutrient-rich river deposits make floodplains attractive sites for farming, despite the danger of further flooding. Pupils can first discuss, then try out different modelling of

what possible solutions might be. These will include raising river banks to contain the water, straightening the river, moving houses further back from the river or knowing where the flooding is likely to extend to and not building any closer.

These activities provide pupils with a secure knowledge of erosion, transportation and deposition and will enable them to move on to learn how rivers produce the landforms we see around us. It will also prepare pupils for later work on glacial processes.



Figure 3: Using a greater amount of glitter and more water will create floodplains on the pupils' rivers. Photo © Anna Grandfield.

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WEB RESOURCES

Download a messy maps and models river activity idea: www.geography.org.uk/pg

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CELEBRATING ETHICAL FASHION

DR VERITY JONES

In this article, Verity argues that, if teachers are to encourage critical thinking about how we are connected to the rest of the world through the stuff we buy, we need to do more than just cite facts and figures.

Fashion is moving in every way: it moves with the times, production requires the movement of goods around the world, and the human and physical effects of the fashion trade are both emotionally moving and helping move us ever closer to global crisis.

Fashion Revolution is a global charity, active in over 90 countries and uniting people to work towards changing the way clothes are produced, consumed and disposed of. It was born out of the desire for change following the Rana Plaza garment factory disaster of 2013, in which over 1000 garment workers in Bangladesh died. The charity's work, and the themes that can be investigated through the clothes we wear, make for a

purposeful way of enabling young people to think about trade links in the geography classroom. However, if teachers are to encourage pupils to think critically about how their connections to the wider world through the stuff their families buy, we need to give pupils more than just facts and figures. After all, this information can be depressing when we consider the carbon footprint related to production processes or working conditions of those involved in a commodity chain. David Hicks (2019) points out that providing knowledge is just the first of four steps to effectively engaging young people in global crisis. We also need to provide time for them to consider their feelings about these crises, followed by time to identify appropriate choices for positive change and then further opportunities to engage in appropriate action. Thus, young people become active agents of change for a future of their choosing, rather than being left anxious over a decaying world with no sense of hope. Here, I take the example of using clothing to open the doors to such positive pedagogies and frame it through Fashion Revolution's mantra of 'be curious, find out, do something'.

Be curious

Every young person has a favourite jumper or pair of trousers, a special pair of socks or coat with a rip in that tells a tale of some adventure or other. This is a great starting point to think about the threads we wear before asking the question 'who made my clothes?' (Figure 1). Take off those school sweaters or bring in your favourite t-shirt and look at the label. You'll find a brand name, but not the maker's name. Whet the appetite of pupils' curiosity – ask them to think about who might have made them. Turn to the care label to discover where it was made. Often young people are amazed at the places their clothes have been without them even knowing. Now take a closer look and find out what their clothes are made from.

Find out

Once the pupils' curiosity is ignited it is time to find out more and take a journey of discovery with clothing. The label may say 'made in Portugal', but what was that factory like? How many people were involved in the production process? Were the people paid fairly and looked after at work?



Figure 1: A good start is to ask the question, 'who made my clothes?' Photo © Verity Jones.

Where did the raw materials come from? How were they processed? It is time to discover things we never knew about our clothes – for example, that a large percentage of world cotton comes from America; nylon is a product of crude oil and is produced on a massive scale in China; bauxite for the aluminium in zips is frequently quarried in Australia. The journey a single garment makes before coming to rest in a young person's wardrobe (or perhaps more likely bedroom floor) zig zags across the world.

Using Fashion Revolution's 'Worker's diaries', you can bring the voices of those who make our clothes into the classroom and learn more about how they live and work. Compare and contrast different lives and find similarities to our own. You can use the Centre for Alternative Technologies card game, 'Where's the impact' to create flowcharts of the commodity chain (in English and Welsh). This activity allows your pupils to think through the story of their clothing (or any other commodity) from raw materials right through to purchase and disposal. The cards can be used as tools to develop explanatory language or as a story map onto which a narrative can be hung.

Develop numeracy in calculating the distances garments travel, convert the miles to kilometres or calculate the cost of making each section of a garment by measuring the panels. Challenge young people to write their own SATs-style numeracy and comprehension questions to test each other based on these real and meaningful contexts. For an extra challenge, share the brilliant poem 'Refugees' by Brian Bilston (which can be read top to bottom and vice versa see *PG*, 97, p. 11). Challenge pupils to write about the plight of garment workers from the perspective of the factory owner and contrast this with that of the garment worker. Or they could compose sonnets about favourite clothes and the secret journeys they have been on before they get to be worn.

Do something

Leaving pupils with just the knowledge of these trade links is not enough. We also need to allow time for pupils to consider their own feelings about these networks and, where appropriate, show how they could use this knowledge to engender a more sustainable relationship with clothing. As educators, we need to recognise there are no simple answers. Throwing out all clothing that is deemed 'bad' means buying more stuff and adding to our carbon footprint. Kicking up a fuss when parents and carers buy from certain shops might lead to financial strain. Perhaps pupils need to think about how to care for their clothing to make it last longer? Learning skills such as sewing buttons on and patching holes is a great way to develop fine motor skills for a purpose.

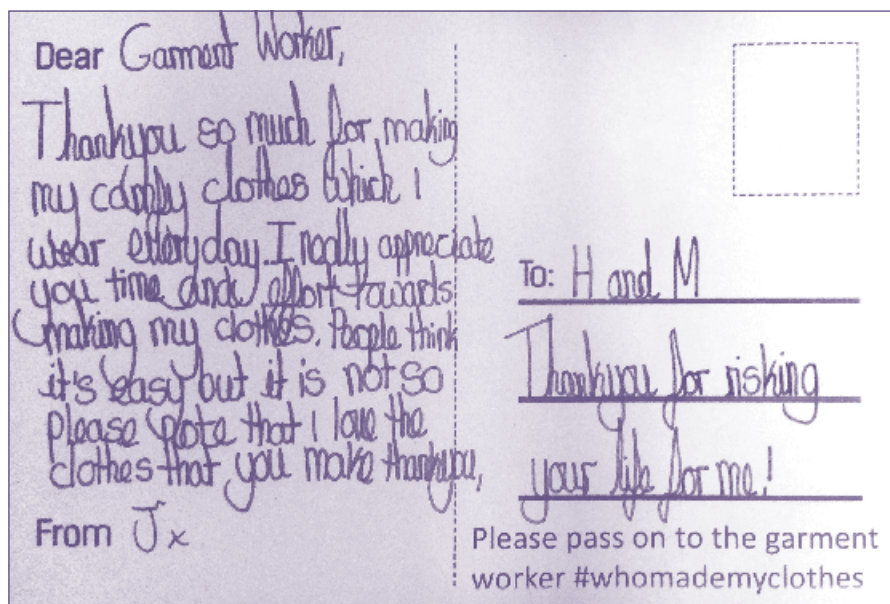


Figure 2: Using postcards to gauge response from clothing manufacturers. Photo © Verity Jones.

But what else can they do? Spreading the word is really important. Writing for younger audiences is always a purposeful challenge and helps to spread the word:

- Share 'The Day the Crayons' Quit' (Daywalt, 2014) – renaming it 'The Day the School Uniform Quit'. Pupils can take parts of each garment and write a persuasive letter to the young owner explaining where they are from and why they need to be looked after. This can then be presented to a younger class.
- Download the postcard template from Fashion Revolution's free resources and write a postcard to the makers of your clothing (Figure 2). Tweet these to the manufacturers and see what response you receive.
- Write to the manufacturers to enquire about their commodity chain and whether it is fair. Or, take part in Fashion Revolution Week each April to mark the anniversary of the Rana Plaza disaster and have young people's voices join a global movement for change.

To deliver challenging, pertinent lessons on the ethics of fashion teachers need both the subject knowledge and the opportunity to share successful pedagogy. Here are some suggestions:

- Fashion Revolution's Pinterest boards and free educational resources are a good starting point.
- Watch documentaries such as 'The True Cost', 'Walmart: The high cost of low price' and 'The Machinists'.
- The free online course 'Who Made My Clothes?' (Futurelearn) brings learners from around the world together to think more deeply about these questions. (See web panel for links.)

When the world seems to be a little crazy and everything seems to be doom and gloom remember the importance of being curious, finding out and doing something for a more positive future, whatever the focus of your lessons.

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- Hicks, D. (2019) 'Climate change: bringing the pieces together', *Teaching Geography*, 44, 1, pp. 20–3.

WEB RESOURCES

CAT's education resources: <https://store.cat.org.uk/products/wheres-the-impact>

Fashion Revolution education resources: <http://fashionrevolution.org/get-involved/education/resources/>

Fashion Revolution Pinterest boards: <https://www.pinterest.co.uk/fashrevglobal/>

Garment Worker diaries: <https://workerdiaries.org/>

Garment Worker podcasts: <https://workerdiaries.org/listen-to-the-fashion-revolution-podcast/>

'The Machinists': <https://www.rainbowcollective.co.uk/the-machinists>

'The True Cost': <https://truecostmovie.com/>

'Walmart: The high cost of low price': <https://www.bravenewfilms.org/walmartmovie>

Who Made My Clothes?: <https://www.futurelearn.com/courses/who-made-my-clothes>

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FROM FOREST SCHOOL TO URBAN SCHOOL

CLAIRE WILLIAMS

In this article Claire discusses the importance of utilising local landscapes (whatever their form) for outdoor education experiences.

The spread of Forest School practice in the UK demonstrates how primary schools today understand the benefits of taking learning outside the classroom, but why should these experiences be primarily in forests? This article examines the perception that geography happens mainly in natural environments. It shows instead how more urbanised local environments can be viewed as natural spaces. These spaces can be utilised for learning experiences that have contextualised place-based learning in mind.

What is nature?

This is a thorny subject, and many have come to realise that the definition of nature is indeed subjective. However, to maximise learning opportunities from urban environments it is important to see how something like a park can be viewed as natural, and, consequently, how humans living in an urban environment are also a part of nature (Figure 1).

A quote from Clarke and McPhie summarises this holistic view of nature well:

‘When... does plankton stop being “nature”? When it has gone through catagenesis and become oil? When the oil is refined into plastic? When the plastic is used in the production of an mp3 player? Either each one of these processes is nature, or none of them are’ (Clarke and McPhie, 2014, p. 208).

Geography, however, is about the inter-relationship between human and natural, and an exploration of this idea can start in your local urban area. It is time for us to move away from a binary view of natural and urban to a more synthesised one. In taking pupils away from schools into so-called ‘wild’ settings for geography fieldwork, we are arguably unwittingly creating a divide between natural wilderness and urban settings. This divide promotes the idea that humans are removed from nature rather than being part of it.

Contextualised place-based learning

Let us talk about some of the benefits for teachers and pupils of using local contextualised place-based learning; which, although differing with school location, will often have urbanised elements.

Distance and accessibility

One benefit of using immediate local environments is the reduced distance that learners have to travel. The immediacy and consequent accessibility of teaching pupils in the school grounds or a nearby park allows for continuity and regularity in lessons. It aids curricular learning through regular local fieldwork, while also building pupils’ relationship with place through progressive experiences in readily accessible locations. Using local environments also negates the need for ‘transfer’ of learning, because being in a place already known by the pupils means any learning is within their frame of reference and is directly relevant to their lives. Pupils will probably already have knowledge and memories of the place. In this way, these experiences are not a special treat or a bolt-on to curricular education, but form part of pupils’ day-to-day learning.

Connection to local environment and nature

Place-based learning allows pupils to develop an understanding of nature through their local environment, culture and history. Using a park as an example, when viewed through the lens of place-based learning, learning and discovery is not just about the concrete, flowers, benches or the play equipment that are there today. It is also about the what the land was formerly: a playing field, a woodland before that; perhaps even the home of fairy-tale woodland creatures for the children who played there 150 years previously, and the stage for a village fête every year. Pupils can explore whether they feel the park is more or less natural now than it was before and why, what its current ecological and social significance is and how this will change in the future.

By exploring their local environments (both physically and through research) pupils learn about their place in the local environment and gain a sense of place over time. Additionally, distant concepts or places can be contextualised through local knowledge; Yellowstone National Park may not seem so ‘other’ when compared with pupils’ local parks. This is about working from the inside out. Local place-based learning enables other place-based learning to be grounded with an existing frame of reference. Using a local park as a frame of reference, Figure 2 outlines an activity to start your own Urban School experience.



Figure 1: Seeking nature even in the most urban of local parks. Photo © Taigi/Shutterstock.com

Before the fieldwork, pupils spend one lesson either completing their own a map of the local park, or labelling an existing map.

- Take pupils to the local park with their journals (this can be an exercise book used especially for geography fieldwork). Explain to them that they are going to create a special map of this place: a sensory map of natural and unnatural things.
- Ask individuals to choose their own little area and draw themselves in the middle of a page. Then map this place using one of the senses: what do they hear/see/feel/smell/taste? They can use words or drawings to map their experiences in their journals. Depending on the time available for each session, it may be advisable to do one sense per session; on their return visit pupils find their place and repeat the activity with a different sense each time. Guide their thinking by asking: how does focusing on a specific sense make them feel?

What sound/texture/view/smell makes the place seem natural? Pupils should write down any questions that they have, to discuss later back in the classroom.

- After they have had time to document their part of the park through whichever sense is the focus of the session, pupils pair up and share their map with their peer. This will deepen their understanding of their place and their experience because they will need to find the words, sounds or drawings that explain what they experienced and how it made them feel.

Repeating this activity with different senses and natural/unnatural places (i.e. the playground of a park and an area with trees and grass) will help pupils to gain an initial connection to their place. After this, you may add different 'lenses' through which to explore the area: historical, cultural or future lenses, for example, and of course a geographical lens.

Figure 2: Sensory mapping of a natural/unnatural area.

Conclusion

The case for urban fieldwork is strong: taking your pupils out to learn about their local environment moves geographical education from their own front door and connects pupils with the world beyond. Place-based learning – where learning opportunities come from, rather than are applied to, the context – can be adopted to maximise learning opportunities from the local environment.

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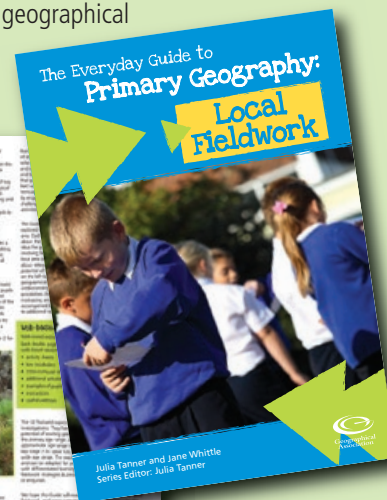
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Claire Williams is an Outdoor Education graduate and environmental enthusiast based in Bristol.

The Everyday Guide to Primary Geography: Local Fieldwork

Fieldwork in the local area is an essential aspect of primary geography. This title provides inspiration for a wide range of stimulating fieldwork-based enquiries and demonstrates how familiar places such as streets, buildings and parks provide numerous rich opportunities for local investigations.

The **Everyday Guide to Primary Geography** aims to encourage active 'curriculum making' in geography by providing stimulating ideas that can be adapted, extended or modified to meet the needs and interests of individual classes and schools. All the activities are 'tried and tested' and demonstrate how everyday and easily accessible resources, used creatively, can enhance and enrich pupils' geographical learning.



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OUR GLOBAL ADVENT JOURNEY

RICHARD HATWOOD

Richard recounts how a Moving Advent Calendar project linked geography with RE and embraced learning through experience with an international flavour.

The celebration of Christmas is such a magical and enjoyable time for all involved in teaching. There never fails to be an energy and positive atmosphere around schools as the pupils take part in concerts and creative activities.

As a geographer, I have always been keen to explore and embrace the links between geography and other subjects. I have found that this approach deepens the pupils' ability to develop skills needed to gain the necessary knowledge and enhances their enjoyment and understanding of the concepts behind a story.

The recent draft Curriculum for Wales 2022 supports this approach, as it has brought geography, history, RE, social studies and business studies together to form the Humanities Area of Learning and Experience (Welsh Government, 2019). The name of the concept, an 'Area of Learning and Experience', is very important; it embraces the belief that pupils learn through experiences, echoing the long-standing theory that 'children learn by doing' (UNICEF, 2000).

I used this learning through experience approach to develop the concept of the 'Moving Advent Calendar'. This was an extension on the traditional Christmas advent calendar; something that many of us will have in our classrooms each year.

It added an international flavour to advent and gave the pupils an opportunity to tell their own personal stories while experiencing and learning about those of others.

The Moving Advent Calendar, like the traditional advent calendar, has opening doors, but behind each door lies an exploration of another country or region; one to which pupils temporarily 'move' as they carry out research on how Christmas is celebrated in that country/region and what it means in terms of the local traditions and customs. Small groups of pupils developed these pieces of information through research activities prior to the start of Advent. We then matched them to the spaces behind the Advent calendar doors. The project was also in keeping with one of the four purposes of the Curriculum for Wales 2022: to help pupils to become 'ethical, informed citizens of Wales and the world' (Welsh Government, 2019, p. 5).

The work tied in with a Christmas decoration exchange project that the school was also taking part in. This involved working with 30 partner schools (both in the United Kingdom and overseas) to share decorations and our own Christmas stories. The pupils were eager to be involved in the Moving Advent Calendar project because it had a practical element; an experience that they could take away and talk about with their families and friends. Their tasks were to develop a one-page piece to explain all about Christmas traditions in the country they had chosen for the calendar, and to produce a decoration and one-page piece about Christmas traditions in Wales to post to the decoration project partner schools. The pupils made 30 Christmas packs with a Welsh-themed decoration and information

on what a Plygain is (a traditional Welsh Christmas service that takes place around 3 o'clock on Christmas day morning – Figure 1). Pupils posted their packs to the partner schools then waited with baited breath for 30 packs containing decorations to arrive at our school in return.

To instigate the project, I produced a list of countries around the world that celebrate Christmas, and were taking part in the Christmas decoration exchange (Figure 2). Small groups of pupils then chose one country from the list and, as they began their research, the pupils took over the direction of the project. They developed their own decorations and communicated with the partner schools. The group that chose Germany created a beautiful way to explain how Germans decorate their windows, using a 24-branch wreath to celebrate Advent, while showing how important Christmas trees are in that country.

Their pieces were then hidden behind A4-sized doors on the school Advent calendar in the hall. The scene was set and we were all ready for the first day of December.

Throughout Advent the pupils eagerly looked forward to opening the next door to reveal their work and for the whole school to enjoy the pupils' research on what Christmas traditions looked like around the world. At the same time, we began to receive decorations from around the world, which we placed on our Christmas tree in the hall.

The pupils really focused on the traditions, values and true meaning of Christmas, rather than on the commercialised aspects; and were so engrossed that we decided to extend the project work to include parents and carers.





Figure 1: A stamp printed in Great Britain shows Tanad Valley Plygain, Christmas, circa 1986. Image © Boris15/Shutterstock.com.

As the school held a traditional Christmas carol service, we wanted to incorporate our international learning and approach to Advent into this.

Being a Church in Wales school, we were lucky to have close links with both our Parish Church and Cathedral. We decided to re-tell the story of opening the doors of our international Advent calendar through the carol service. The pupils reverted to their original groups and began telling the story of Christmas around the world. They added a nice touch by wishing the congregation, 'Merry Christmas from...' in the language of the place they had researched.

Approaching our Christmas carol service in this way allowed for active learning and for the pupils to learn through exploration by using their senses to tell the story of the global decorations. By exploring the decorations in this way, the pupils were able to tell their story

because they understood its meaning intimately. Raven-Ellison (2017) describes this type of exploration as: 'the physical manifestation of how we think about and experience our most meaningful geographies'.

The project culminated with a service in our school hall on the last day of term. We celebrated our completed tree and nearly fully opened Advent calendar. As the whole school community had become involved in the project, it achieved something that we had set out to do for many years: to remember and celebrate the true meaning of Christmas.

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Croatia	Philippines
DR Congo	Poland
Denmark	Romania
Ethiopia	Sweden
Falkland Islands	Switzerland
Finland	USA
	Zimbabwe

Figure 2: The pupils chose a country to study from a list provided.

UNICEF (2000) *Teachers Talking About Learning*. Available at: <https://www.unicef.org/teachers/learner/exp.htm>

Welsh Government (2019) *Draft Statutory Guidance: Area of Learning and Experience Humanities*. Available at: <https://s3-eu-west-1.amazonaws.com/hwb-live-storage/91/a1/75/e1/860b4f95b637b7712c445879/draft-statutory-guidance-humanities.pdf>

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A MOVING PROVOCATION

CHRIS MOON WITH JON CANNELL

In this article written with Jon, Chris reflects on an experiential, enquiry-based approach to investigating migration.

In September 2018, I became the founding Grade 4 (year 5) class teacher at the brand-new 3–18 Nord Anglia International School in Dublin. The school's curriculum follows the International Baccalaureate (IB) pathway, with younger pupils engaging in the enquiry-based Primary Years Programme (PYP). The curriculum is delivered through what the IB refer to as Units of Inquiry (UoI), with each year group or grade completing six UoI each academic year.

Having finished my first half term, the Head of Primary School asked to join the class for a lesson. I faced the same dilemma that we all do when the Head teacher wants to 'drop in': whether to play it safe or take a risk and go beyond my comfort zone. I chose the latter, modelling what I advocate to my pupils on a daily basis.

I had an ambitious lesson on migration planned, in which the pupils would be tasked (in role) to make a series of group (or community) decisions as they moved between 'countries', gathering the resources necessary for survival. If all went to plan, the impact on the pupils' learning would be immense, allowing the class to explore migration in depth over the following weeks.

The purpose

One of the principle strengths, yet inherent challenges, of the PYP is its focus on concept over content. After only one term delivering the Primary arm of the IB programme, it became apparent that the success of enquiry-based learning hinged on pupils understanding their learning at a personal and conceptual level before expanding into local and global contexts, either past or present. To this end, I was keen to begin our new UoI with an experiential activity that would immerse the pupils conceptually.

I wanted to start the migration theme with a 'provocation' that would elicit assessment information and inspire pupil-led enquiry. The central idea that 'People migrate for many reasons, which has an impact on themselves and others' offers many lines of enquiry. Potentially, these can be animal or human, historic or contemporary, economic or social – all depend on a conceptual understanding of migration and its potential impacts as a prerequisite.

My goal for the first lesson was to use an authentic experience that generated pupil discussion on the central idea without explicitly introducing the concept of (or even the term) 'migration'.

The stimulus, or provocation

To create this unconscious engagement, groups ('communities') of four or five pupils, were to move between 'countries' based on a need to gather resources. Each 'country' was simply a coloured hoop placed on the floor of the Early Years learning area. We filled each hoop with items representing key resources for survival: food, water, oil, clothing and animals. Each country's hoop had a different range of resources, for example: the purple country was rich in oil and animals, while the blue country (Figure 1) had a wealth of clothes and water. To create a sense of resource competition



Figure 1: The countries were represented by coloured hoops containing resources key to survival. Photo © Chris Moon.

each one was worth a given number of points, with the value of each resource based on its importance to survival.

Equipped with the rules and scoring system (see Figure 2), each community was allocated a starting country. To ensure that the decision-making process was realistic, a number of barriers were put in place.

For your community to survive you need different resources:

Resource	Value (points)
Food	5
Water	5
Oil	3
Animals	2
Clothes	1

There are rules for how much your community can move between countries, what you can bring and how much you can take...

- You can only move countries three times.

- You can only take eight items between countries.
- If another community arrives in the same country as yours, they can take three of your items.

Final scoring

- Your points will be the total of what your community has gathered at the country you finish on.
- If more than one community finishes at the same country, the points are divided equally between the groups.
- Your community will be awarded 10 bonus points if it has at least one of each resource.

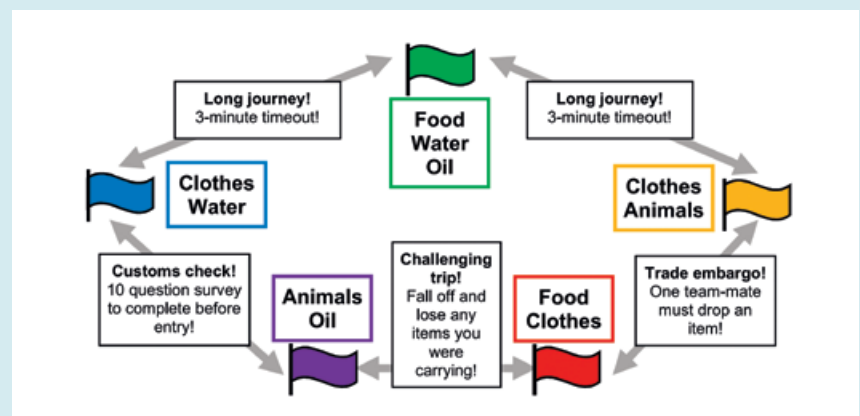


Figure 2: The rules of the provocation: groups had to overcome obstacles on their travels and experience other communities needing the same resources from the countries.

Linked to the different countries, these customs checks, timeouts and trade embargos, for example, helped to generate a continuous dialogue among the pupils. They used justification and reasoning to weigh up the pros and cons of any prospective movement. Figure 3 shows the resources collected by the community that finished on the purple country.

Reflections

The discussion generated by this activity was incredibly rich. Pupils made connections and listened to an array of perspectives ahead of each collaborative decision. The green country created the most debate between communities: it was intentionally the most resource-rich country, had the harshest climate (the only country based outside on a wet and windy November day) and involved communities experiencing a three-minute timeout before and after visits to replicate a relatively long journey. One of the main considerations for the future will be how to better capture and record the rich and varied pupil discussions that occurred during the activity.

Collectively, we reflected on the activity immediately afterwards, summarising pupils' thoughts and considerations under four question headings. The communities adopted different strategies depending on what they considered more important – be it protecting what they had gathered, collecting the full range of resources available or exploring new territories. Clearly, communities were frustrated by the amount of paperwork and the length of travel (waiting) necessary to 'access' some countries – both aspects that mirror real-life migration. During the activity, pupils discussed barriers to migration, potential competition for resources, their community's goals and much more. The communities were in a constant state of flux as pupils grappled with the pros and cons of migrating between countries, which showed their maturity of thinking – all of which developed with no content-centred discussion on migration beforehand.

The pupils loved the interactive, experiential nature of the activity. They appreciated the independent sense of collective responsibility and the opportunity to discuss their community's options to make decisions that were key to its success (Figure 4). Reflecting on the activity, one of the pupils concluded: 'It was really fun because our group had to make difficult decisions about which way to go, and why. If someone fell off any of the challenges, we lost all the items they were carrying, so we had to make difficult decisions about who was carrying what and how much'.

The points system certainly created a buzz and engendered the fervour I was hoping for. However, one drawback with



Figure 3: This community overcame the obstacles and fulfilled their resource needs reasonably well, ending their journey at the purple country. Photo © Chris Moon.

the competitive element was that, at times, it funnelled many pupils' thinking into a protectionist mindset. Success in the activity relied on collecting as many resources as possible, thus some pupils became aggrieved when other communities landed on the same country and resources had to be shared. We explored how any ensuing conflict might mirror migrants' emotional responses in the real world. It also demonstrated to pupils how an increase in population with a finite set of resources can lead to resentment, anger and even spark negative actions.

Future adaptations could include a form of trade, so that communities can see how everyone can benefit from collaborating and sharing resources, or to allow more freedom of movement between the countries (we played it so that the communities were limited each time to just two possible moves). In the real world many countries share multiple borders. However, to keep the feel of inaccessibility and challenging decision making, it may be advisable to ensure the resource-rich green country is accessed from only one or two neighbouring countries.

Final thoughts

Starting this UoI with a concept-centred provocation in the form of a truth statement (rather than a question) was as useful for framing my own thinking as it was for engaging and immersing the pupils in the new unit.



Figure 4: Pupils embraced the opportunity to discuss plans within their community and make difficult decisions for themselves. Photo © Chris Moon.

I will use this type of provocation again in the Grade 4 curriculum, because of the impact in terms of the questions it raises and the connections that have already been made. Using provocations in this way means my pupils are now prepared to try any line of enquiry that relates to the movement of people, because they have been able to mirror and reflect on this initial experience at a personal level.

Chris Moon is Grade 4 teacher at Nord Anglia International School, Dublin, Ireland. Jon Cannell is Primary Curriculum Leader at the Geographical Association.

GEOGRAPHY IN PRACTICE

This page offers further ideas for using the contents of this issue of *Primary Geography* in practice in your classroom. Share your ideas inspired by this journal on Twitter @The_GA #PriGeogJournal

Article	In practice
Moving Geography: The Giant's Causeway	Use the calculated distance of the pupils' journeys in one day to measure where that distance could take you from the school's locality. Could you reach a different city/region/country?
Where has all the geography gone?	How can some of the activities suggested be adopted or adapted within your school curriculum? How might you think about making curriculum changes in your school? Geoff has written a range of articles, available free on the school website, that offer further inspiration: http://www.wyche.worcs.sch.uk/Wyche%20Curriculum.htm
The new Education Framework through a geographical lens	- Don't let ever-decreasing budgets stop you taking a fresh look at your geography teaching – glean ideas from the back issues of <i>Primary Geography</i> available free online to all Primary Plus members. - Raise the status of geography in your school by applying for a Primary Geography Quality Mark, redesigned in 2019 to link closely to the EIF. For more information visit www.geography.org.uk/The-Primary-Geography-Quality-Mark-PGQM
Thirty things to do in a city	- Challenge the pupils to add some more geographical things to do in a city – or why not challenge them to compile a list of thirty geographical things to do in the countryside, or thirty ways to use maps in geography? - As a whole-class activity, come up with 30 cross-curricular things to do in your school grounds.
Once upon a place	Personal tales: What personal tales can pupils tell that help them to explain geography? What have the pupils learned about culture, or geographical features, patterns and processes from their own holidays, journeys and stories?
Geographical journeys through timeless tales	The focus of this article is very much based on EY and KS1. The ideas, however, could easily extend to KS2. Can another subject area be brought into the mix if appropriate? Many stories have a historical context to provide further debate on change and time.
Moving Music	- This article looks at some issues to consider when teaching music that relate to geography and an understanding of places. There are also many positive themes here, too, however. What music, or musical themes, could pupils adopt to represent themselves as a class? - Can pupils studying a location look at the development of music in that location as a vehicle to discovering change in different places?
Take it and leave it: exploring river processes	Young pupils can be encouraged to consider how a river flows by giving each of small group of pupils a coloured piece of chalk. Mark an x on a playground that has a slight slope. The pupils draw a line each to guess where the water may flow if poured onto the x. You can then demonstrate water flowing downhill, meanders, and the importance of rock types (like pieces of gravel!).
Celebrating ethical fashion	- Discover the journey of your clothes – how and where they are manufactured. Track their journey on a map. - What makes clothes 'ethical' or not?
From Forest School to Urban School	'What is nature?' would make a terrific point of debate, perhaps in the style of a P4C enquiry.
Our global Advent journey	This article focuses on traditions as a means to discover more about countries and cultures. Why not turn this on its head and use countries as a way to investigate traditions. Each group can choose a country and see what they can discover about culture and people through their celebrations.
Migration provocation	The activity that this article details is likely to raise a wide and varying range of questions for the pupils to explore. Spend time following up from this activity with detailed research about the reasons for recent migration shifts and trends. Are economic factors the main factors? If your family were to migrate to a different country, what factors would you consider?

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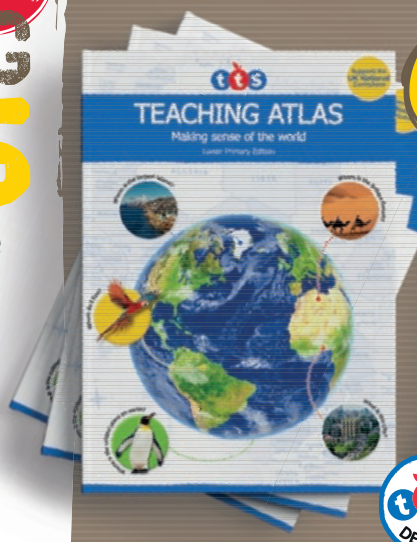
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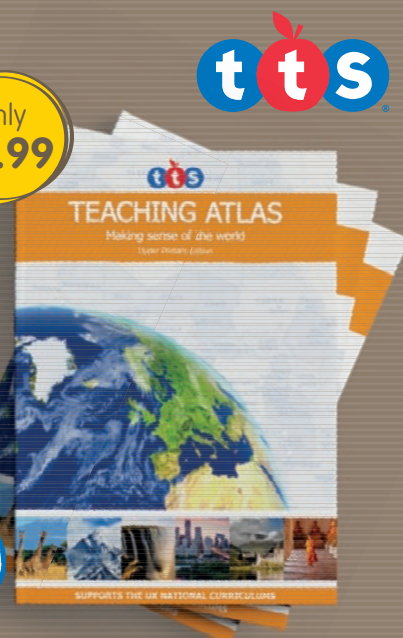
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As a community of geographers we know that geography matters – to us as individuals, to local communities, to national governments setting policies and priorities, to global players responding to international challenges and issues. However, many people don't realise how central geography is to the way we live.

There are so many ways in which geography is fundamental to our lives, from physical landscapes, natural disasters and the characteristics of where we live, to the energy we use, services we enjoy, the travel we undertake and the networks in which we engage. Geography gives young people a voice to speak up about their changing and interconnected world. It engages their curiosity and helps to equip them with the



skills to investigate and engage with their local, national and global environments. Geography is a cornerstone in the continuing education of everyone, both young and old, helping to make us more effective local and global citizens.

We need to shout about the value of geography and its role in the development of our young people. It is time to remind pupils and parents, head teachers and school governors, politicians, businesses and media of geography's essential value; to reinforce the power and contribution of geographical knowledge and understanding within ourselves as citizens and within our communities.

Consequently, I am setting our geographical community a challenge: undertake one activity in 2019–20 to show that geography really matters! It might be a letter to an MP or a government minister, a presentation to a school governing body, a group response to a local/national/global issue, a social media blog or vlog extolling the virtues of geography, a school-based activity...

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Gill Miller,
GA Senior Vice President 2018–19

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