PRIMARY GEOGRAPHY

Focus on Identities

Number 89 | Spring 2016

Geographical Association

Cover Artwork: Pupils at Kelsall School, Tarporley, Cheshire

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Design: Ledgard Jepson Ltd

Copy Editing: Diane Wright

ISSN 2046-0082 (print)

ISSN 2046-0090 (online)

Primary Geography is published three times a year.

2015/16 subscription rate:
£48.00 (group membership); £48.00 (full personal membership); £35.00 (concessionary membership).

You can join or renew online at: *www.geography.org.uk* or you can download a membership form and send your subscription to: The Geographical Association (Primary membership), 160 Solly Street, Sheffield S1 4BF. Tel: 0114 296 0088 Fax: 0114 296 7176 E-mail: *info@geography.org.uk*

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FORTHCOMING ISSUE

Summer 2016: Focus on Change

EDITORIAL

ARTHUR KELLY

Welcome to this issue of *Primary Geography*. The theme is identities, which are inexorably linked to place, and in it we go on some very interesting journeys, from personal pasts to the edge of space and the future.

At a time when, as teachers, we are asked to ensure that pupils are taught about fundamental British values (DfE, 2014) perhaps a more fundamental question to be asking instead of 'am I British?' is 'who am I?'.

Research suggests that younger primary pupils' identity is more bound up with their age and gender rather than constructs of national identity (see, for example, Barrett and Whennell, 1998). The question 'who am I?' seems to be at the heart of the question of identity. With all of us this changes over time. My personal identity is multifaceted and shifting, and is an amalgam of many identities – son, brother, father, husband, runner, football supporter, teacher, learner and, I am proud to say, geographer. It is because of this multifaceted nature of personal identity that I wanted the theme of this issue to be identities rather than identity. If, as individuals, we are not one thing but many, then this has important ramifications for how we teach about places within geography. If we take the fact that we are diverse as a starting point, then when we teach about place we must also recognise and emphasise diversity; we should enable pupils to understand that the places where we live are complex, dynamic and multifaceted. This needs to be stressed even more when teaching about distant places – if we teach about distant places as being one thing then we run the risk of stereotyping, and good quality geography should be about challenging stereotypes not reinforcing them.

Given my thoughts on the plurality underlying identity, the articles in this issue take a range of different perspectives. Margaret Mackintosh takes a very personal look at identity while Stephen Scoffham explores creative and cross-curricular ways to enable pupils to explore British identity. Jonathan Clayton explores using the outdoors and art to develop a sense of place. In their respective articles Anne Dolan and Richard Hatwood provide perspectives from the Republic of Ireland and Wales. It is interesting to note that identity has an explicit place in the curriculum of these two countries, whereas in England it is left to the teacher as curriculum maker to introduce identities. Peter Vujakovic's timely article, in International Map Year (see web panel) looks at the relationship between maps, space, place and identity while Simon Poole examines the relationship between people and landscape. Elly Barnes highlights identities that can often be hidden in the primary phase and, in their article, Deirdre Hewitt and Ann Thompson stress the importance of outdoor experiences in the Early Years for identities formation. Nick Lapthorn and Kate Lewis look at using the school grounds for fieldwork; Hannah Brake and Zac Jarvis explore creative cross-curricular links between geography and music, and Alison Mansell reports on an exciting geography project from her school.

It has been a great experience putting this issue together and the most exciting part was having a conversation with Commander Chris Hadfield for the interview. I grew up following the Apollo space missions and have always had an interest in space exploration, so to be able to interview a 'real astronaut' was a thrill that kept me buzzing for days. He may not be labelled as a geographer, but I feel that the awe and wonder that he communicates about the planet we live on definitely makes him one. As for me, I may not be an astronaut but perhaps my interest in exploration is part of my identity as a geographer, for surely that is a fundamental aspect of what the subject is about – exploring, understanding and cherishing the planet we live on. Enjoy the issue – I am sure that you will find something to identify with.

References

Barrett, M. and Whennell, S. (1998) *The Relationship Between National Identity and Geographical Knowledge in English Children*. Surrey: Surrey University.

DfE (2014) *Promoting fundamental British values as part of SMSC in schools: Departmental advice for maintained schools*. London: DfE.

WEB RESOURCES

Download ideas for using the cover of this issue of Primary Geography: *www.geography.org.uk*

International map year: *http://mapyear.org*

The start gallery

MAPPING IDENTITY

PAULA OWENS

We are all shaped by the environment, just as we shape it. From the earliest days of our life, a mix of environmental factors help us to create significant memories linked to place, which in turn contribute to our sense of who we are. We can start to unpick these many interlocking influences on 'who we are' with young pupils. Here are some quick ideas to get you started.

1. What's my story?

Ask pupils to map the different places where they have lived: while some young pupils may have travelled from other parts of the world, others may not have moved very far, if at all, so they might choose to map their parents' places. Choose an appropriately scaled map and add annotations and even images.

2. What is my everyday geography?

Ask pupils to draw a schematic or freehand map showing their house as a central point and link all the different places they normally visit in a typical week (e.g. school, shops, play areas, perhaps relatives' and friends' houses, swimming pool). Can they select symbols to represent the different kinds of places visited (e.g. shops, school, homes) and indicate (using colour-coded lines) how they travel to and from each place (on foot, by bicycle, car, bus, etc)? Discuss the kinds of places visited in a typical week and why this might be so.

3. My geography glasses

Using an outline of a pair of glasses, ask pupils to draw or write in the left 'lens' a list of all the things they can do in and around their home area (e.g. skateboard, ride a bike, play football, go to the park/shops/cinema). Then, in the other 'lens', draw or write a list of all the human and physical features in their local area (e.g. a hill, a park, a shopping centre, a river). Ask pupils to discuss how the geography of a local area affects what they do. For example, you need to live near the beach to go beachcombing, or near a park to regularly play in one. This helps pupils understand how an environment influences, and is influenced by, human activity. What about the differences between urban and rural settings? Could you compare your 'glasses' with those of pupils from another school in a contrasting locality?

4. My favourite spot

Ask pupils to draw the location of their favourite place freehand, showing some of the key features and giving directions as to how to get there. They could explain why they like to go there and how they get there, then locate and map it using digital software (such as Digimap or Google Maps – see web panel). Pupils could take the class on a virtual trip to their favourite spot and provide a commentary (using a package such as TripGeo – see web panel).

5. Emotimaps

Do some quick fieldwork either around the school grounds or in the immediate local area using large-scale printed maps at either topographical level, or at 1:5000 (these can be printed from Digimap for Schools – see web panel). Ask pupils to show how they feel in different locations by sticking colour-coded spots on the map (e.g. happy, peaceful, safe, worried). They could talk about the most relevant emotions and select categories first. Back in school translate this to a digital map, and print out on acetate to allow pupils to compare overlays, or create one giant class map and look for similar clusters. How do feelings compare? Discuss why this might be so.

6. Me in the world

Prior to the lesson, ask pupils to make a list of ten everyday items they use at home (e.g. foods, clothes, toys), and where they were produced or manufactured. In class, use software such as Scribblemaps (see web panel) for pupils to mark the locations on. Ask pupils to compare their maps with others and discuss findings. Do they have similar global links to those of others in your class?

7. Fantasy places

Ask pupils what their dream landscape might look like and ask them to map it using appropriate annotations and geographical vocabulary. Will it be a coastal landscape or inland, urban or rural, mountainous or flat? What are the most popular kinds of landscapes chosen? Ask pupils to present a pitch on their fantasy place to others.

8. Community maps

Divide a map of the local area into kilometre square grids, enlarge these, and give one to each class in the school. Ask the class to recreate that portion of the map in whatever style they wish, using their own choice of design and annotation. Put the squares back together as a wall display. It will provide a starting point to talk about how we all interpret places differently and how maps show different biases.

WEB RESOURCES

Download accompanying PowerPoint resource: *www.geography.org.uk/pg*
Digimaps for schools: *www.digimapforschools.edina.ac.uk*
Google Maps: *www.google.co.uk/maps*
Scribblemaps: *http://scribblemaps.com*
TripGeo: *www.tripgeo.com*

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LEARNING ABOUT THE UK, LEARNING ABOUT OURSELVES

STEPHEN SCOFFHAM

Here, Stephen argues that geographical studies of the UK and its regions offer opportunities for creativity and cross-curricular thinking, as well as an imaginative and ideologically neutral way to build pupils' ideas on who they are and the country they live in.

Which country is made up of over 6000 islands, has 14 overseas territories, is the twenty-second most populous in the world but is only 1/30th the size of Australia? The answer, of course, is the United Kingdom (UK). Most pupils know a few facts about the UK but they often have trouble putting these facts together in a coherent way. This is hardly surprising: the idea of a country is an abstract notion and it involves multiple perspectives and generalisations. Martyn Barrett (2007) concludes from his review of research evidence that age, culture, ethnicity, social class, overseas travel, personal experience and individual character traits all seem to influence pupils' ideas.

The UK in the National Curriculum

The National Curriculum for geography (DfE, 2013) has a much stronger focus on the UK than it did in the past. At key stage 1, pupils are expected to be able to identify the UK on a world map, name its four countries and their capitals and know about seasonal and daily weather patterns. At key stage 2, they are expected to develop their knowledge and understanding of the UK by learning about the physical and human characteristics of UK regions and how they have changed over time. There are many imaginative ways of addressing these requirements. The following suggestions focus on geography but also have a strong cross-curricular dimension.

Alphabet and acrostics

Can your pupils generate a portrait of the UK selecting a word or phrase for each letter of the alphabet? Use *ABC UK* (Dunn, 2008) as a stimulus. Challenge them to suggest ideas for their own picture book, perhaps working in groups or pairs.

Illustration © 2015 tagxedo.com

An alternative approach is to consider UK landmarks. In 2012 the Post Office issued a special set of landmark postage stamps (see web panel) constructed around the alphabet: pupils could decide on and design their own set. Or create an illustrated acrostic using the letters from 'United Kingdom'. These different approaches all raise interesting questions about how we select images.

Coasts

The UK has one of the most varied coastlines in the world, ranging from the chalk cliffs of Dover and the sandy coves of west Wales to the dramatic rock stacks of the Orkney Isles. Ask pupils to compile a presentation consisting of six different coastal images with the locations identified on an outline map of the UK. Get them to say what they think is special about each one.

Famous Britons

Pupils find out about some famous Britons, past and present. They could discover which part of the UK each famous person came from and whether any of them have links with other countries. Is it possible to make a map that relates to each person's life? Why do there seem to be so many more famous men than women? In a poll conducted by the BBC in 2002, Winston Churchill received most votes as 'greatest Briton', followed by Isambard Kingdom Brunel. Consider who decides on the achievements that make people famous. These activities involve both survey work and research.

Immigration

The people who live in the UK today come from many parts of the world. Waves of immigrants arrived at different times in the past including Celts, Romans, Vikings, Normans and Huguenots. There was an influx from Ireland in the nineteenth century, and people from different parts of the British Empire (such as the Caribbean and Indian sub-continent) in the twentieth century. The resulting fusion accounts for the rich and diverse culture in the UK today and is celebrated by Benjamin Zephaniah in his exuberant poem 'The British' (see web panel). Using the idea of a recipe to account for the different elements found in contemporary communities, 'The British' makes powerful points about justice and tolerance. As well as discussing these values, encourage the pupils to devise their own 'recipes' for a healthy community. With older groups there is also be scope for discussing issues relating to immigration and refugees.

Journeys

The journey from Land's End to John O'Groats crosses the length of Britain from the furthest point in the southwest to the furthest in the northeast. Using a road or school atlas, ask pupils to create a route map showing key places and landmarks along the way and the distances between them. Encourage pupils to keep their route reasonably straight to emphasise the idea of a cross-section and to indicate heights at different points. Some twists and turns will be unavoidable, but could lead to a discussion about barriers (e.g. the need to find a bridge over a river, or the way round a hill).

Language

The English language is made up of words from a wide range of countries and cultures. Some of the more obvious ones are Greek, Latin, Norse, French, Dutch, German and Gaelic/Welsh. There are also a significant number of words that have come from India (such as curry, bungalow and pyjamas), which reflect colonial influences. Researching the origins of different words is a fascinating exercise for older pupils. It can involve the use of dictionaries as well as websites.

Historic buildings

Until the nineteenth century, when steam engines and the railways enabled people to transport heavy materials across the country with relative ease, most buildings were made of local materials. As a result historic houses and other old structures show great regional variation. The limestone houses of the Cotswolds contrast with the cob (mud and straw) houses of the West Country; the brick houses of the English clay vales give way to wooden or half-timbered structures in East Anglia and the Welsh borders. Finding out these differences and regional modes of construction and decoration provides a fascinating insight into both the history and the geography of the local landscape. It also reflects variations in weather and climate.

Landscape paintings

One of the most famous painters in English history, John Constable, has left us with indelible images of the Suffolk countryside. His contemporary, William Turner, is also celebrated for his landscape paintings, particularly sunsets. Both Constable and Turner portray different weather conditions with great skill and sensitivity. Ask the pupils to find out about these painters' work and the scenes that they painted. Can they find other paintings that portray other regions of the UK or different aspects of life? L.S. Lowry, for example, is associated with the mills of Manchester and northern England; David Hockney has produced many paintings of the Yorkshire Wolds. Pupils should find local painters (past and present) who have represented their area in different ways. Conclude with a discussion about what paintings tell us about the geography of places.

Place names

Many of the place names in the UK today can be traced back to their historical roots. For example, *chester* (as in Colchester) is the Latin term for fort; *thorpe* (as in Cleethorpes) is Norse for hamlet; and *wold* (as in Southwold) is German for hill. Pupils enjoy scanning maps of different regions to hunt for names that provide clues to the past. As well as looking at settlements, they could include landscape features such as hills, rivers, woods, plains and valleys in their search (see also Dolan, pages 22–23 of this issue).

British values and traditions

There is much discussion at the moment about British values and British traditions (DfE, 2014). The activities suggested here provide opportunities for learning what it means to be British in ways that can deepen and broaden pupils' understanding. Exploring the richness and diversity of the UK through topics as varied as language and housing provides pupils with multiple images, which help to challenge crude stereotypes. Finding out about the country in which they live also helps develop pupils' sense of belonging. There is a danger that teaching about nationality, and notions of national identity, will verge into a limiting form of patriotism at either a conscious or an unconscious level. One of the great strengths of geography is that it seeks to explore the world in an impartial way, which avoids radicalisation and ideological bias. A balanced geographical study seeks to include physical, human and environmental perspectives, while acknowledging that our thoughts and ideas are coloured by our location in time and space. Finding out how people have responded to their environment, and how their environment has influenced people at a regional and national scale, helps pupils to develop their understanding of the world and their place within it. This is part of the very essence of geography.

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DfE (2013) *Geography Programmes of Study: Key stages 1 and 2*. London: DfE.

DfE (2014) *Promoting Fundamental British Values as part of SMSC in Schools*. London: DfE.

Dunn, J. (2008) *ABC UK*. London: Francis Lincoln.

WEB RESOURCES

'The British': *www.poemhunter.com/poem/the-british*

UK facts: *http://resources.woodlands-junior.kent.sch.uk/customs/questions/ukfacts.htm*

Project Britain: *http://projectbritain.com*

OS meaning of place names: *www.ordnancesurvey.co.uk/resources/historical-map-resources/origins-of-placenames.html*

Postage stamps of UK landmarks: *www.dailymail.co.uk/news/article-2127466/Royal-Mails-class-portrait-Britain-From-A-Z-stamps-landmarks-worth-writing-home-about.html*

Stephen Scoffham is an elected member of the GA's Governing Body and was the GA's Honorary Publications Officer 2003–2015. He is currently a Visiting Reader in Sustainability and Education at Canterbury Christ Church University, and is co-author of the GA's Geography Plus title 'The UK: Investigating who we are'.

YOU ARE HERE

PETER VUJAKOVIC

In this article, Peter discusses the complex relationship between maps, space, place and identity. He also explores how teachers can use local maps to investigate pupils' sense of identity.

Maps matter – they help to engender a sense of place and identity as well as providing us with factual information. Most of us have multiple, nested identities based on our home and family, our neighbourhood, region and nationality, as well as other affiliations and attachments. I am, despite my Yugoslav name, a 'Man of Kent', yet not a 'Kentish Man', the latter being a label determined by which side of the River Medway a person is born and something that can be cartographically determined! I was born in Chatham.

Our sense of identity and personal geography involves not only the values and meaning we attribute to places, but also our perceptions of self in relation to space and place. A person with a significant physical impairment may read and map the environment very differently from a person without that impairment. For example, the monumental steps of a cathedral, supposed to create a sense of awe and reverence, may be resented by a wheelchair user. Our identity is also mediated by the wider geopolitical space, as many British Muslims will have experienced from the 1990 Gulf War onwards. Their identity, which is often chosen and defined by others, is affected by the news from regions of conflict far from our shores. Some people hear the term 'Muslim' and make immediate, limited and sometimes negative, connotations. These associations are often made by individuals with no day-to-day experience of particular peoples – another example of the importance of place and lived experience. Modern school atlases, with their focus on everyday lives, can be used to challenge such perceptions in our pupils.

Children develop their sense of identity from an early age, surrounded as they are by a range of cultural signifiers. As Distin (2011) points out, a child's world is created and often bounded by the assumptions and rules set by parents and later by school, and many children in multi-ethnic Britain must also negotiate complex affiliations linked to language and religion. Maps are but one powerful form of signifier in this process. We live in a map-immersed world, one in which cartographic products (e.g. weather maps, maps in adverts, road atlases) are common and appear to be a natural re-presentation of the world around us. The fact that these maps are cultural constructs and often contain contradictions created by editorial decisions is often overlooked. What maps do not contain – their 'silences' – can be as important as what is shown. Examining what is and what is not included on a local tourist map makes for an interesting class activity related to sense of place (see below).

Pupils' early encounters with maps and map making are often at the local level. This might include mapping their classroom or school grounds. Creating free-hand maps of their route to school can throw up interesting material related to the pupil's view of themselves and their environment. A wider introduction may come through exposure to maps of their home area, including promotional maps produced by local authorities, government agencies or NGOs as well as community maps. Community mapping projects have grown in number in recent decades, and many schools have contributed to their production. For example, many communities have engaged with the Common Ground's 'Parish Maps' project since the late 1980s, with the originals often to be found in schools and community halls. These maps have been produced in a variety of formats – some as traditional paper maps and others in textile or clay – but all provide a lasting record. The maps may be the work of a single artist drawing on local experiences, or a group effort. A good example is the ceramic map of Selsley (Cotswolds) placed on the wall of a local public house, of which reproductions as postcards or posters find their way into homes and schools. Community mapping is generally concerned with placing value on local environments and creating a sense of identity with place. Parish mapping was explicitly 'political' too – presented as 'a process of self-alerting, putting people on their toes against unwanted change and producing an active sense of community' (Crouch and Matless, 1996). An interesting pupil activity would be to map the locality of your school in terms of positive (e.g. traffic crossings) and negative attributes (e.g. traffic hazards).

The extent to which maps are apt representations of the lived landscape can be disputed. Many Parish maps show rural settlements as 'rural idylls'. While many people would wish to defend this aspect of British life, it does offer a skewed view of such localities – celebrating the quaint and the historic over the commonplace and the lived experience of locals. The maps often veil industrial sites, council housing and other scenes that do not 'fit' the idyll. An antidote is to use Google Streetview to 'visit' the site of a Parish map as a class exercise. For instance, if we drop in on the village of Marldon in Devon (see Figure 1 and web panel), we can compare 'reality' with the Parish map. The latter focuses on the picturesque – only two modern buildings (the primary school and village hall) feature, both of which are key community hubs, all the other buildings shown are old; whereas Google Streetview shows the modern houses and bungalows that surround the village core. The only forms of transport shown on the Parish map involve horses, which belies the lines of cars parked along the village streets and the petrol station (a distinctive landmark at an important road junction). How do young pupils read such a map? Can they see beyond the surface and question the inequalities inherent in the silences? Or, when asked to make a map of their locality, would they default (like most adults) to representing it as an idyll?

We must not be despondent. Place identity and family still offer a potent theme for cartographic exploration, although not without hazard. Many older members of pupils' families will be able to remember changes to their locality.

Figure 1: Parish maps, such as this one of Marldon, can be compared with the 'reality' shown by Streetview. Reproduced with kind permission.

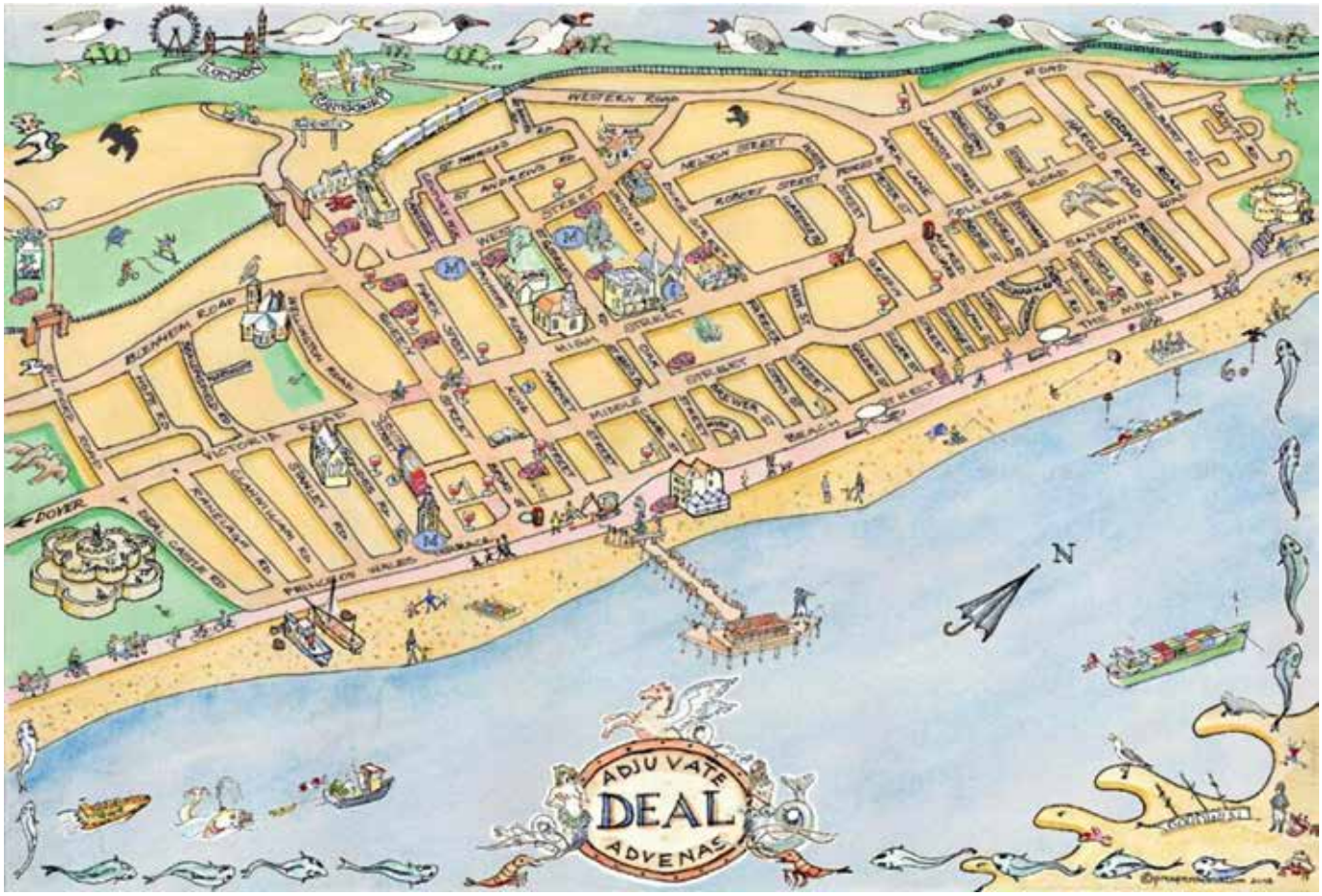

Figure 2: Deal's tourist map evokes the lively bustle of a working fishing culture. Graphic design by Prosper Devas. Reproduced with kind permission.

Oral history is popular (see article by Poole, pages 10-11 of this issue), and can be converted to mappings of changing place and identity. The fact that many elderly and some young people are disabled in some way provides an opportunity to explore perceptions of self related to the organisation of space. This fundamental geographic issue is one that even the youngest of pupils can engage and empathise with. Another theme, explored in a recent book by Aly (2015), involves sites of performance. How do young people reclaim their ethnicity in positive ways? The author examines, for example, the codes of sociability at *Shisha* cafés and the 'ethnic' self-portraits created by British-Arab men and women. You may be able to observe and use similar 'performances' in your locality. Here, the concern is with ethnic identities, but others could easily be represented (e.g. Goths, skateboarders in the local park). Performance can also link to place-identity through use of the environment in season: camps in the woods, conkers and plantain 'guns'.

'Place branding' has become increasingly important in the 'struggle for attention' by localities in a global marketplace. Place marketing seeks to turn a location into a 'destination' through its sense of uniqueness in order to draw visitors or businesses to it. This is especially true for places that have experienced deteriorating fortunes (e.g. seaside resorts). Decline leads to problems of 'place image' associated with, for example, abandoned leisure complexes, redundant harbour infrastructure and multiple occupancies of once grand houses. Margate's businesses, for instance, have produced a visitor map that reinvents the town as a fun location associated with 'kiss-me-quick' hats and saucy postcards. However, the town's local authority has adopted a more conservative approach, with a map that focuses on its built heritage. Which, if either, of these maps represents the real Margate (a place that has some of the highest deprivation rates in the region)?

Other seaside towns have sought to celebrate their older pre-resort heritage. Hastings and Deal both present their beach-launched fishing fleets, an ancient tradition in the region (Figure 2). The visitor maps currently used in these towns evoke the lively bustle of a working fishing culture. Unlike the 'rural idyll' of many Parish maps, such representation focuses on an important part of the local economy. A collection of colourful, illustrated visitor maps (usually free from tourist information centres) can provide young pupils with opportunities to examine their sense of place and the identity that is being constructed.

Whether you engage your pupils through an examination of existing maps or through map-making, this inherently geographic form of communication offers a great deal for them to learn about their locality and their place in it.

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Crouch, D. and Matless, D. (1996) 'Refiguring geography: Parish maps of common ground', *Transactions of the Institute of British Geographers*, 21, 1, pp. 236–55.

Distin, K. (2011) *Cultural Evolution*. Cambridge: Cambridge University Press.

WEB RESOURCES

Marldon Parish map:
www.marldonhistory.co.uk/html/map2000.html

Peter Vujakovic is Professor of Geography at Canterbury Christ Church University. His research covers a wide range of cartographic areas, including disability access mapping and news media cartography. Peter was recently commissioned to contribute a new section on the 'Power of Maps' to *The Times Comprehensive Atlas of the World*.

THE LORE OF THE LANDSCAPE

SIMON POOLE

In this article, Simon provides food for thought as to the use of folk narratives about landscape in geography.

This article brings together two separate threads – geography and folklore – to consider specific geographical features, inspired by the phrase 'Owd Ma, brought tha bowder down in 'er pinny' from my home region of Cheshire. Specifically, the region where the magical sandstone ridge divides the county in two like a sedimentary backbone.

Folklore is an aspect of culture that is often forgotten, yet it permeates every community and individual. Like an accent or dialect, folklore is always regionally located: it lives organically within and as part of our cultures. It changes as time passes, sometimes dying and at others being created or reborn, but always carrying an individual or community's identity. Folklore is a people's cultural inheritance and, as an oral tradition, it is passed on and exists as myths, legends, ballads, dialect, and as folktales. This article is concerned with the latter: the folktale.

Robert MacFarlane expertly dissects the intimately woven connections between people and the descriptive terms of dialect for geographical features. He draws attention to the East-Anglian term 'currel' meaning a small stream, and the northern English term 'keld' referring to the 'deep, still, smooth part of a river' (MacFarlane, 2015). Lexicons like this now abound, and, locally, rarer collections include Leigh's (1973) *A Glossary of Words used in the Dialect of Cheshire*. While the words themselves may offer a curious insight into a speaker's identity, community and sense of belonging in a psychogeographical sense, it is perhaps the stories and tales that are most effective in connecting an individual with their landscape. Often, there exists a symbiotic relationship between a person and their home landscape, which reveals itself in words. As a way of understanding of the world it is, for me, a heritage that can be explored and celebrated in childhood and in the classroom.

I am not the first to suggest that a peculiar power exists in our language as an inducement to who we are and where we belong. Alan Garner's (1997) deftly crafted tales of Cheshire spoke to generations of people in the UK. His consideration of oral history and applied archaeology in East Cheshire goes further in discerning these relationships (Garner, 1997). Similarly, Ballin (2012) highlights the communication, thinking and social skills that can convey geographical knowledge.

In terms of a classroom practice, inviting members of the community to share their tales is one way for schools to learn about their locality. Pupils often have their own folk narratives too, which can prove equally rich (see Opie and Opie, 1959). However, in order to use oral tradition in the classroom, a summary of the differing perspectives will help us appreciate these relationships.

Figure 1 shows an example from oral tradition of an account of the origin of a particular feature of the Cheshire landscape.

As with other place-based tales, such explanatory folktales are quite well known in Cheshire. Be they rural or urban, these oral traditions provide a creative arena for the teaching and learning of geography. You could also consider how such folk narratives of landscape are in danger of being lost through the domination by more 'objective' narratives (see also Dolan, pages 22-23 this issue). In a sense, these are important ethnogeographies represented as oral traditions. Nevertheless, they can

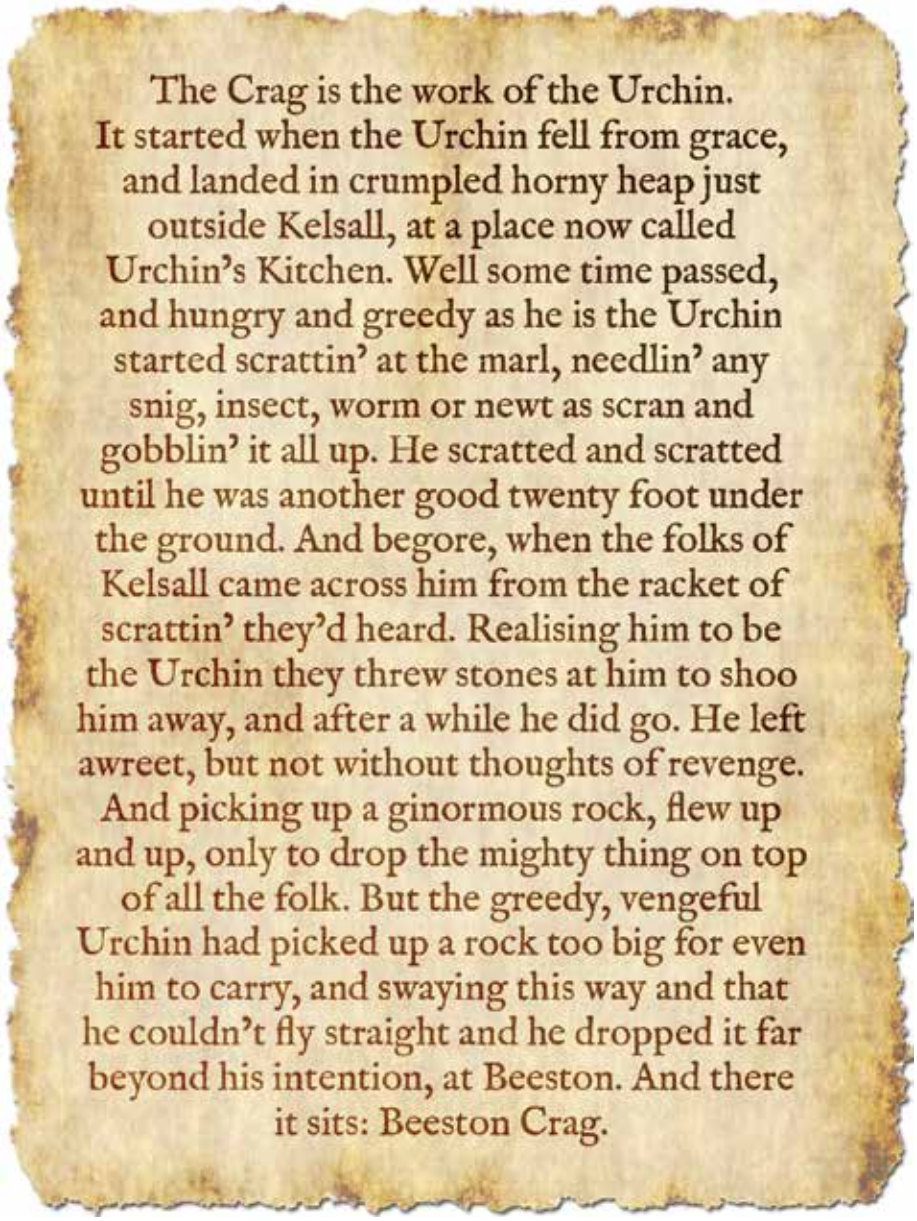

Figure 1: The folktale origin of 'The Crag at Beeston'.

The sedimentary rocks that form the sandstone ridge and the most notable part of it – Beeston Crag – were formed over many millennia via the disturbance of Earth's crust. The sandstone was pushed upwards as vertically fractured, or 'faulted', rock. The rock itself was formed in layers by the semi-arid desert-like conditions of the Triassic period some 225–195 million years ago, being interposed by flash floods. Thus, it is comprised of sandy layers and pebble beds, which over millennia were consolidated through compression and the cementation of minerals. These rocks were then gradually eroded during the Ice Age, leaving the harder strata of Triassic sandstone protruding above the Plain to create the extensive central ridged area of Cheshire known as the Sandstone Trail.

Figure 2: An objective explanation for the location of Beeston Crag. After: Bowerman, 2008. Photo © Simon Poole.

lose their worth on the page, as Figure 2 – an objective explanation for the location of Beeston Crag – indicates.

The latter point in Figure 2 on the Ice Age is of more interest to me. We can understand how Beeston Crag was formed geologically and Figure 1 indicates the psychogeographic importance people have placed upon it through the centuries. It is also easy to see how links to oracy, storytelling, drama and art can be used in the classroom to explore the Crag's formation. Less obvious are the other features in the tale and how people use the landscape today. For example, the Cheshire Plain at the end of the Ice Age (between 20,000 and 10,000 years ago) was left with an abundance of boulder clay, otherwise known as glacial till. As the ice sheet retreated, this formed a covering layer of lime- and mineral-rich clay from deposits scoured from the seabed of the former Irish Sea (Northern Eye Books, 2012). Nowadays, the agriculture of the Cheshire plain owes a great deal to these clays – they provide farmers with a source of nutrients for crops. In the past workers dug large pits (known locally as *marl pits*) to remove the clay for fertilising sandy soils.

Urchin's Kitchen is another glacial feature with imposing and extraordinary contours that resulted from cavernous glacial drainage channels scoured out by huge boulders. This last oral tradition/landscape link leads me back to the introduction of my piece: 'Owd Ma's bowder', a sizeable granite boulder in a hedgerow at the foot of Beeston Crag (Figure 3). The boulder is particularly interesting in a folkloric sense because it alludes to a woman who must have been a giant to carry the sizable boulder from the top of the crag (as she allegedly did). In fact folktales of giants in England are rarer than those concerning the devil; the oral traditions of Wales, Ireland and Scotland being more readily maintained, and tales of giants tend to pervade in more mountainous regions (Westwood and Simpson, 2005). Consequently, although we find such local legends where the creators of landscape features are beyond the strength of normal people, these tend to be in places such as Westmorland, Cumberland and Cornwall. In Cornwall, for example, it is said that giants' favourite sport was to compete in the distance-throwing of granite boulders. Hence, to find a tale in Cheshire (a relatively flat region in England) about a giant was quite exciting. The geographic feature is, of course, due to the gradual retreat of the glacial ice sheet dropping 'foreign' boulders and pebbles across Cheshire. Termed 'glacial erratics' these volcanic or granite rocks are easily distinguishable from the local red sandstone, which makes some kind of logical sense as peculiarities of the region that these 'bowders' should become the focus of folk tales.

Figure 3: Owd Ma's Bowder. Photo © Simon Poole.

Links between oral traditions and geography can be made in any populated region of the world (see e.g. Westwood and Simpson, 2005). In the interest of developing the types of skills Ballin (2012) outlines, and to nurture each pupil's sense of place, connections should be made to enable their understandings of landscapes and how these relate to a local identity.

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IDENTITY IN THE CURRICULUM CYMREIG

RICHARD HATWOOD

Here, Richard describes strategies that his school employs to support pupils in exploring and developing their Welsh identity.

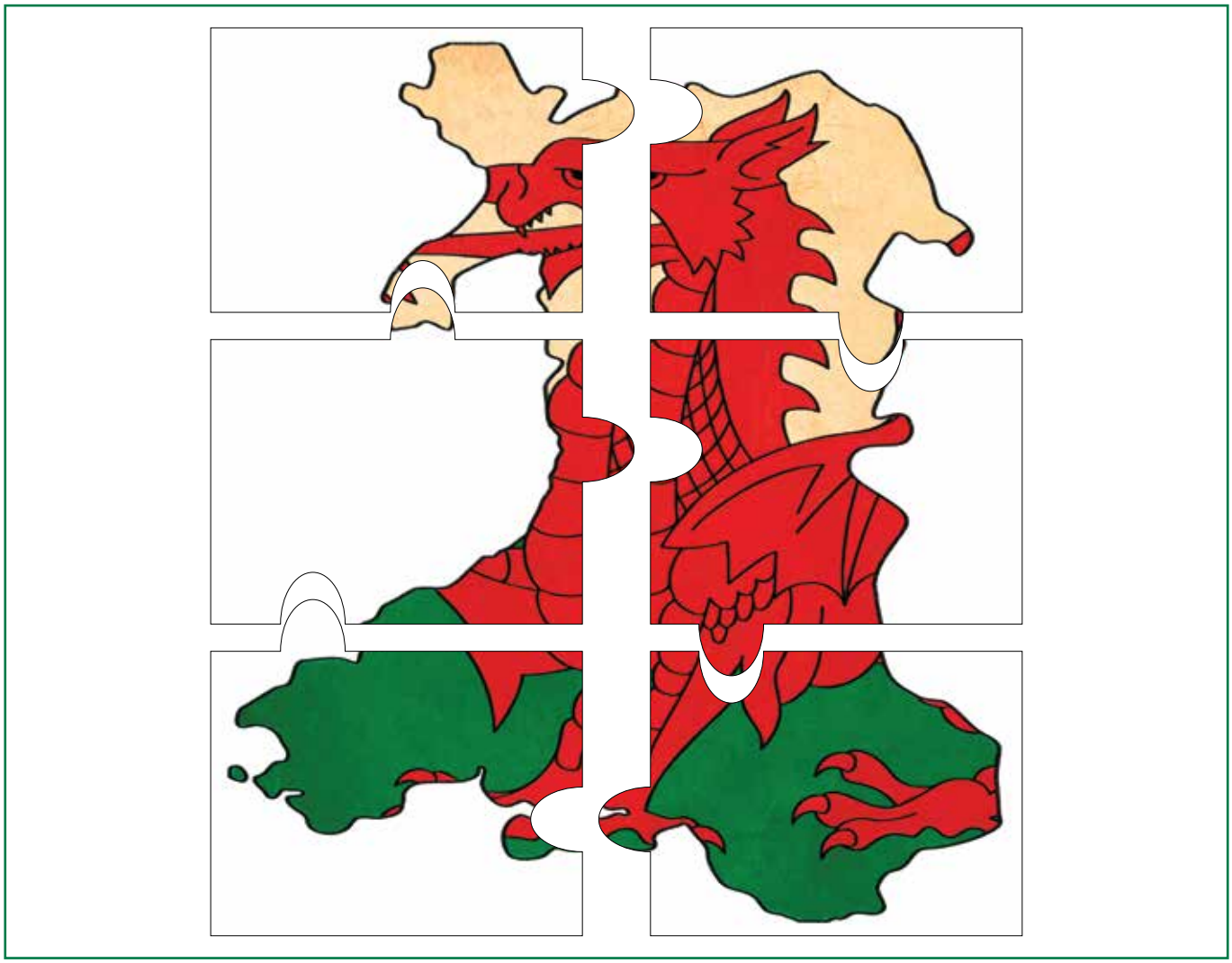
Just what is identity? What does it mean to us individually, and what does it mean in the context of the National Curriculum for Wales, both in practise and within the classroom? I have explored, through discussions with colleagues and pupils, how and why we should develop a sense of positive identity in our pupils.

Identity is difficult to define. *The Oxford Dictionary* notes that 'identity' is 'the fact of being who or what a person or thing is'. This definition could mean entirely different things to everyone who reads it. Upon asking my class what they thought identity was, I received a huge variety of answers, including 'What you look like', 'Where you were born' and 'What your beliefs are'. With deeper questioning, many of my pupils described their own identity as their full names, some added their dates of birth, and others gave responses such as 'Being Welsh', 'Being from Britain' and 'Speaking Welsh'.

I wanted to determine what the pupils believed their 'class identity' was. Following a discussion we agreed that our class identity was 'a happy, friendly group of people who all try their best'. Next, I asked the pupils whether they thought you could have both an individual and class identity. They concluded that you could, and that you could go further, and have a sports team identity, a drama or theatre group identity, and so on.

Once we had established what identity means to pupils, how they would describe their own, and that they could have more than one identity, we explored whether identity changes over time: as people grow older, or as they move to different parts of the country or the world.

In order to understand collective identity in more detail and how it is interwoven into the Welsh education system, we must go deeper than just the terminology. We must look at the values that people share, what people deem as important to themselves (their heritage, their community) and which common characteristics they share to reach that common 'image', or collective identity.



Bringing the pieces of the jigsaw together: The Curriculum Cymreig aims to ensure that the Welsh aspect of heritage and culture is studied, celebrated and learnt about in schools wherever possible. Image © SmileStudio/Shutterstock.

It can be difficult to define identity when looking at it within the context of the National Curriculum for Wales. The questions 'Who are we as a nation?' and 'What makes us Welsh?' could be used to help agree on a definition, yet there are so many different answers. This is the challenge for teachers, to foster in pupils a positive, individual sense of identity and a collective 'Welsh' sense of identity. The Open University notes that identity is more than answering 'Who am I?'; that sharing an identity requires 'active management' on the behalf of the facilitator (Open University, 2015). In our school the Curriculum Cymreig (ACCAC, 2003) supports the facilitation of a common identity and culture.

The driver behind Curriculum Cymreig was to ensure that the Welsh aspect of heritage and culture was studied, celebrated and learnt about in schools wherever possible through the National Curriculum subjects, but also in extra-curricular work. The document states that: 'A Curriculum Cymreig helps pupils to understand and celebrate the distinctive quality of living and learning in Wales in the twenty-first century, to identify their own sense of Welshness and to feel a heightened sense of belonging to their local community and country' (ACCAC, 2003).

Moving back to my earlier point about individual and collective identity, the Curriculum Cymreig aims allow us all to have our own, individual, ideas and thoughts around identity, but also to share a common set of beliefs and values. To my mind, the Curriculum Cymreig should be seen as an umbrella, spanning as it does all National Curriculum areas in order to ensure that our pupils leave school knowing and celebrating their Welsh heritage.

Within the context of geography, Simon Catling describes 'how we feel about different places' as being of equal importance to knowledge and understanding relating to geographical issues (Catling, 2004). The Curriculum Cymreig aims to foster a positive feeling and attitude towards living in Wales and being Welsh. It complements the teaching of geography and helps to focus on 'aspects of the programmes of study for geography relating to skills and enquiry, and knowledge of the local area and a contrasting locality' (ACCAC, 2003).

In our school, putting the Curriculum Cymreig into practice in terms of the development of subject areas is an easy task. We regularly review planning as a whole-staff, and support each other using our own subject strengths. When deciding upon topics, we consider such aspects as 'Could the pupils study life in Swansea during the Second World War?', 'Could we read *Bullies and Blacklegs* (Wyn Jones and Jones, 2002) as a Victorian-themed novel in English?' or 'In art, can we study the work of Mary Lloyd Jones (a Welsh landscape artist)?'. Questions and ideas relating our own identity and thoughts on the Curriculum Cymreig relating to our teaching allow us to make simple but highly effective changes to planning. In turn these then help us to realise the aims of the Curriculum Cymreig.

When we consider the wider whole-school ethos and the Curriculum Cymreig, we find the structure and emphasis of the document changes from acting as umbrella across all subject areas to being more like a jigsaw puzzle. Each part of the puzzle has its place and the full puzzle creates a wonderful image of Welsh understanding and pride in heritage celebrated.

Without the whole-school ethos the provision and development of the Curriculum Cymreig would not be as effective and could appear somewhat disjointed. Estyn, the Welsh School Inspectorate, have produced several best-practice case studies showing how different institutions have successfully embedded the Curriculum Cymreig across the life of their school. Our most recent Estyn Inspection in 2013 noted a significant strength of the school was that 'standards of Welsh as a second language are very good [and that] the promotion of the Welsh language, its heritage and culture is a very strong feature of the school' (see Ysgol Esgob Morgan Inspection report in web panel). We have found that by fostering a strong sense of shared Welsh identity and heritage we can help pupils to develop as responsible local, national and global citizens.

The global aspect of citizenship comes into play through the Curriculum Cymreig as the pupils learn to compare and contrast their own identity to those found around the UK and beyond. In this way they develop a mutual respect for other cultures and a deeper tolerance towards exploring the views of others. In line with the aims of the Global Learning Programme (see web panel), pupils develop both their critical thinking skills and a better understanding of interdependence.

To this end, all school-aged pupils in Wales have the opportunity to, and in our school are encouraged to, become members of the Urdd (the largest youth organisation in Europe, which enables pupils to compete in a wide variety of activities and tasks, including cookery, sports, poetry, dance, music and drama – see web panel). Each region in Wales holds an 'Eisteddfod' where pupils compete against each other in the different competitions. The winning pupils then take part in the Urdd National Eisteddfod. Taking part in the Urdd National Eisteddfod provides pupils with the opportunity to make new friends, learn new skills and to share their culture and heritage with others from across Wales.

As well as organising the National Eisteddfod, the Urdd operates outdoor education camps throughout Wales. Pupils can take part in residential visits to these centres in order to extend their Welsh language skills and learn more about Welsh culture and heritage.

Here, the pieces of the jigsaw come together: the emphasis on Wales and the Welsh culture in teaching and learning, a focus on developing bilingualism across the school, one of fostering a sense of local and global citizenship and a whole school ethos of celebrating Wales and what it means to be Welsh. Individually these pieces of the jigsaw may appear insignificant: talking about identity and developing a sense of a collective identity may all seem very obvious in a school setting. The difference with the Curriculum Cymreig is that we do not just say these things, we mean them; and pupils, staff and school community live them day in and day out. Being Welsh and celebrating our culture and identity in Wales comes from the heart and helps us to add depth, relevance and excitement to school life – both in the classroom, and beyond.

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WEB RESOURCES

GLP Wales: *https://globaldimension.org.uk/glpwales*

Mary Lloyd Jones artwork: *www.marylloydjones.co.uk/*

The Urdd: *www.urdd.cymru/cy/* (Welsh) *www.urdd.cymru/en/* (English)

Ysgol Esgob Morgan Inspection report: *www.estyn.gov.wales/inspection/inspection-report-ysgol-esgob-morgan-2013-english-only*

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MY IDENTI-TREE

MARGARET MACKINTOSH

As Margaret demonstrates, the 'who' is linked to the 'where' in our lives. Here, she takes a very personal approach (arguably the most important) to the issue of identity.

Who am I?

There is no single clear-cut answer to this question. Our identity is not fixed, but is an ongoing process, influenced by many factors: some involve 'time', others 'place', 'people', 'experiences'; all are embedded in our family history and geography.

Who do you think you are?

Even though I live in Devon, I think of myself as a Londoner – albeit one who speaks with northern vowels developed during years of teaching in Humberside. (In my first year a colleague commented that the Reception children I taught talked about 'caps and saucers'!) London is where I was born – in Stanmore, in the ancient county of Middlesex – and, although I haven't lived there for over 55 years, I still identify with the capital city. Yet, like most of us, factors in my family history, family geography and my own life suggest I have a much more complex identity.

Perhaps, like me, you've been exploring your family history, possibly inspired by the BBC television series *Who Do You Think You Are?* (now in its twelfth series). In the course of my research, on my mother's side I've been introduced to many people I'd never heard of in family conversation – Christina, Isabella, Elizabeth, three Walter Sidneys, three Edward Charles and many others. I have discovered a Scottish salmon fisherman, East Anglian stonemasons, a Norwich silk weaver and boot maker, an ostrich feather curler (for Victorian hats), one of Queen Victoria's Kensington Palace gardeners, meerschaum pipe finishers, an ivory turner and five generations of Thames lightermen. There was even a guard on a convict ship – the prison hulk *Dasher* moored at Woolwich in 1827–28. (Charles Dickens describes these hulks in *Great Expectations*). All of these people have contributed to my identity.

Where do you think you come from?

Through these people and their occupations I have 'visited' north, east and south London, Essex, Kent, Norfolk and Aberdeen in the UK, America and Australia. All these places have contributed to my identity.

My great-grandmother, mother and grandmother at Yarmouth.

Suddenly (and it was sudden) my interest and question changed to 'Where do you think you come from?' I had moved from family history to family geography. What had caused my ancestors to move from Aberdeen and Norfolk to London? Why did one young male predecessor go to Australia? Why did two sisters sail to America in the 1850s? In geographical terms, what were the push and/or pull factors that encouraged my family to move around? And how has this movement impacted on my identity? What were these places like, what were their characteristics, when my ancestors lived in, and left, them? What are they like now? What caused the changes? How has the identity of these places changed?

Some of these movements can be linked with the Industrial Revolution, for example the decline of the hand-loom silk weaving in Norwich with industrialisation resulted in the move to London. However, why the salmon fisher and shipwrights in Aberdeen moved all the way to London in about 1832 (bypassing other estuaries and major rivers on the way) remains a mystery and encourages speculation.

Apart from feeling like a Londoner, I have always had something of a 'love affair' with the Scottish highlands and islands; needing an annual 'fix' of the remoteness, landscape and way of life. Imagine my delight, and surprise, when I discovered some Scottish roots in Bridge of Don, Aberdeen – the salmon fisherman.

This is my family geography. I would enjoy using it as the basis of work in primary geography (and history), but it is personal. It is about my family and me. Perhaps though, there are interesting people, occupations, places and movements in your background that you could take into your classroom.

Personal geography

If you have yet to research your family's history and geography, and are not in a position to explore and teach from it, you could start with your own lifetime, your own personal geography.

Answering the questions in Figure 1 can start you on the journey. It's a personal decision whether or not to admit that the details are about you, you might choose to invent a fictitious family to anonymise the details.

My own answers to these questions include Poplar, London; Exmouth and Exeter, Devon; Nsukka, Eastern Nigeria; Scunthorpe and Hull, Humberside; Holland, France, Belgium, Germany and Italy in Europe; Norway, Denmark, Sweden and Finland in Scandinavia; The Gambia, Botswana, Tanzania and Kenya in Africa; India; China; and the USA. My answers include cities, towns, villages, counties, countries, continents, urban and rural areas, developed and less developed settings, and lots of travel and places in the UK. Phew, what a lot of geography is there!

Returning to the assertion that the evolution of our identity is an ongoing process, I remember telling student teachers that their forthcoming study visit to The Gambia would be a life-changing experience. Afterwards one of them said that at the time they had not believed me, but that it certainly was: the experience had influenced their identity.

Family geography

If you have researched your family history, you might like to focus on your family geography. You will be able to develop a longer timeline, with more places, more change, more interesting discoveries and more influences on identity.

Advantages and disadvantages

It is probably advantageous to centre on a family, whether real or fictitious, because it will include both genders and a range of ages. What would life be like for each member of the family at 'this' time and in 'this' place? It would be tempting to encourage pupils to investigate their own family geography, but this is impracticable. It would be different for each pupil and thus unmanageable in the classroom – there would be no common ground to talk about. In addition to the difficulty in collecting information, there are sensitive situations that should be avoided. This is why using your own family makes sense. The people (even if anonymised) and the places would be known to you, so you would be teaching from a position of strength and interest.

Beyond considering personal identity, the geographical opportunities in asking 'Where do you come from?' are many, including: characteristics of places 'then and now'; identifying how push/pull factors influence people's movement; the cause/effect of changes in industries and occupations over time (with the trends from primary to secondary, tertiary and quaternary industries).

Finally...

Having just read through what I've written, I realise there's a place temporarily forgotten that has had a huge influence on my identity. In 1944-45 my mother, sister and I were evacuated to a farm (Figures 2a and b) on the Staffordshire/Shropshire border; a stark contrast to our suburban London semi. We regularly holidayed there afterwards and visited the farmer's wife until her death in 1991. As I reflect on this, I realise what a strong influence the farm has had on my life, interests, activities, career... in fact my whole identity, and even those of my son and grandson! Without this experience what direction would my life have taken?

Identity is influenced by time, place, people and the experience of the individual and those before and around them. At a time when there is a lot of interest in what it is to be British perhaps we should focus on what it is to be 'me'. This may then lead to a more personal construction of what 'Britishness' means. Our personal identities are nested within the people, places and landscapes of, and beyond, these islands.

Figure 2a: The farm in Staffordshire I was evacuated to. Seen here in 1972.

Figure 2b: The 'farm' today.

Where were my parents born?	If these places are different, why did my parents move?	How has my identity been affected by these decisions, movements, places, experiences?
Where was I born?		
Where did I go to school?	What influenced my choice? What were the push/pull factors?	
Where did I go to college?		
What were these places like 'then'?		
What are they like now?		
Where do I live now?	What influenced these choices? If there were other moves, include these.	
Where do I work now?		
Where have I travelled to/ been on holiday?	What influenced these choices?	
What are these places like?		
Where would I like to travel to/visit in the future? Why?		

Figure 1: Questions to start your journey of a lifetime

Further reading

Geographical Association (2009) *Primary Geographer*, 69, (Focus on Britain and Britishness). Available at: www.geography.org.uk/pg (last accessed 13 October 2105).

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THE PRIMARY GEOGRAPHY INTERVIEW

COMMANDER CHRIS HADFIELD

Chris Hadfield is a former astronaut and was the first Canadian to walk in space. An engineer and former Royal Canadian Air Force fighter pilot, Chris has flown three space shuttle missions and served as commander of the International Space Station.

Commander Chris Hadfield. Photos © Chris Hadfield Inc.

Where is your favourite place?

Like a lot of people my favourite place can change over time and I have travelled to many countries during my lifetime. To see Earth from space is something amazing, to see the planet moving past you and to feel part of the Universe along with Earth is awe inspiring. I guess one of the most amazing places to see from space is the Bahamas, with the fantastic colours and textures of the coral reefs, but then I also have special places here on Earth. There is a log cabin that I visit every year with my family, in an ancient forest, which has special memories for me because of the links with family and friends.

What is the most amazing journey you have been on?

Well it depends on where you want to start the journey, as life is a big journey! Piloting a CF 18 jet across Canada at 200 feet is a pretty amazing experience but I think my most amazing journey was a very short one, the journey from inside the space shuttle out of the hatch door and into space on my first spacewalk. Being in the shuttle and looking out of the window is one thing, but being out there in the universe and looking at Earth spinning past below is another. The sheer viscerality and immenseness of the universe combined with the beauty of Earth, its shifting colours and movement, is amazing and just to be separated from that by your visor is incredible. The International Space Station (ISS) is over two hundred miles above Earth's surface and travels at a speed of 17,150 miles per hour, which means that Earth is passing by at five miles per second. On that spacewalk I travelled around Earth five times and what I saw every time was different but always incredible.

How does it feel to look at Earth from the ISS?

To see Earth from that height really does give you a different perspective on things and makes you see the world in a different way. From up there you get to see the real physicality of the planet, the flow of the clouds and the oceans, the fragility of it. It is so different from the way we see the planet down here, with maps and globes. That's like looking at a model of a submarine and thinking we know how one works, or looking at a rivet on that submarine and thinking we know about it as a whole. You really get to see how things are interconnected and the relationship humanity has with the planet we live on.

How have the ISS missions helped us develop our understanding of the planet we live on?

From a scientific point of view they have been immensely important. We have learned so much about the planet, about the layers in the atmosphere, how the atmosphere interacts with the sea and land. From a technological point of view the space programmes have had lots of

positive spin-offs for us here on Earth and have become part of our daily lives. At a deeper level I think the missions have had an influence on our humanity, our species. My book, *An Astronauts Guide to Life on Earth*, has been translated into over twenty languages and has been a best seller over the world. It seems to be that at a very deep level people are fascinated and inspired by these modern-day voyages of discovery. The public interest in our broadcasts on YouTube from the ISS was amazing and young children were particularly interested in what we were doing. Also on a human level, when working on the station co-operation is really important: astronauts from different nations have to work together to achieve the outcomes of the mission. Then there is the wider co-operation, all the thousands of scientists, technicians and engineers back on Earth who have worked together for the common outcome of furthering humanity's knowledge and understanding of the planet we live on and its place in the universe.

What are your memories of being taught geography at school?

I remember I was fascinated by maps when I was at school and they are what I really remember. Looking at maps, finding out about where places were and thinking about what they were like, I can really remember that. I also know we learned about the population of this country or the capital of that one, but it was maps that inspired me. Now that I have travelled to over fifty countries, seen and felt what they are really like, and obviously have seen Earth from space I realise that maps, with their pastel colours, only give us an inkling of what those places are like, but I still like looking at them.

What is your favourite geographical activity?

This has got to be hiking. As part of my military training I was involved in lots of training hikes across the Americas and beyond, from the Rockies to the Rio Grande. The slow walk through an environment and observing the changes, the nuances of the landscape, gives me a lot of pleasure. The walks don't have to be big hikes, they can be very local and in places that I am very familiar with. Just before talking to you I was walking near home at High Park in Toronto and was noticing the frost on the ground and how frost crystals were forming in peoples' footprints. This doesn't happen all the time and is due to a particular combination of atmospheric conditions, but we can see these tiny wonders out on local walks.

How important do you feel geography is today?

I think the subject of geography, the study of how people interact with the planet we live on, is immensely important, and it is becoming increasingly important to understand the impact that people are having, both positive and negative. Understanding of the physical nature of the planet alongside the human aspects and how they interact is vitally important. Geography is the biography of our planet, but we need to start changing this biography into an autobiography and realise the important role that we play in its future.

WEB RESOURCES

Daughter of my Sins video: *www.youtube.com/channel/UCtGG8ucQgEJPeUPhJZ4M4jA*

NASA International Space Station updates: *www.nasa.gov/mission_pages/station/main/index.html*

NASA International Space Station facts and figures: *www.nasa.gov/mission_pages/station/main/onthestation/facts_and_figures.html#.VRZc9PmsUx*

Chris Hadfield has also published two books: *An Astronaut's Guide to life on Earth* and *You Are Here: Around the World in 92 minutes*. For further information visit http://chrishadfield.ca/

HIDDEN IDENTITIES?

ELLY BARNES

Elly explores the role geography can play in celebrating LGBT+ identities.

Introduction

The percentage of the UK population who self-define as 'Lesbian, Gay, Bisexual, Trans and other groups of sexual and gender minorities' (or LGBT+) is unclear (Chalabi, 2013); nevertheless, LGBT+ people form part of our everyday culture and society.

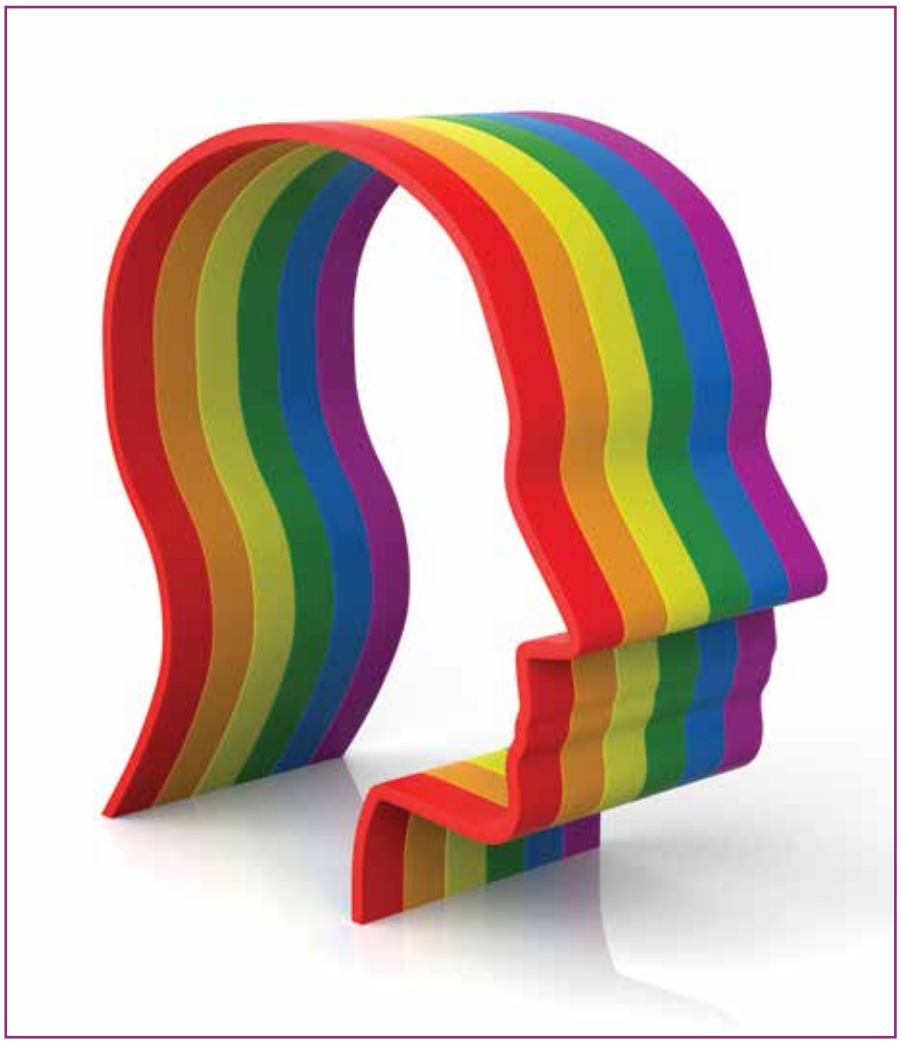
In every primary school many pupils will have significant people in their lives identifying as LGBT+, and they may be developing their own gender identities. Yet such identities are often ignored, or overlooked, in both the primary and secondary curriculum.

However, the study of LGBT+ identities is established in many university geography courses (see, e.g. Bell and Valentine, 1995). Celebrating LGBT+ identities and educating pupils about the real world in primary geography can form part of helping pupils understand the world they live in.

Background

It is now 2016. Homosexuality was legalised in 1967, taken off the mental health list in 1973, and Section 28 (the prohibition on promoting homosexuality by teaching or by publishing material) was repealed in 2003. Today, we have the Equality Act 2010, Ofsted criteria (2013) and the Marriage Equality Act 2014. This legislation enables teachers to adopt classroom strategies that make our pupils aware of the everyday existence of LGBT+ people and is a method that has proved successful in eradicating homophobia, biphobia and transphobia (HBT) from our schools and communities. According to a NatCen report, a whole-school approach:

'was regarded as working better than using only stand-alone teaching on HBT bullying specifically [and the organisation welcomed the move] to "usualise" LGBT people as part of the everyday life, making HBT-bullying less likely to occur' (Mitchell *et al.*, 2014).



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Being LGBT+ inclusive in the curriculum

It is important that our resources and lesson plans reflect the fact that the world comprises lots of different types of people and families.

During a training session on LGBT+ inclusivity, one teacher commented: 'I can't believe these are the only books we share with our children. We have to read books about LGBT+ people in our classrooms as that's real life and it's everywhere in our kids lives'.

LGBT+ people are everywhere, however teachers and governors in a significant number of schools remain cautious about including LGBT+ terminology, reading books with LGBT+ characters and adopting an LGBT+ inclusive curriculum within their schools. This is despite of the fact that teaching about different types of families in primary schools is an Ofsted requirement (Ofsted, 2013).

Why is LGBT+ invisible in primary teaching?

Ten years ago I realised that us (the teachers) were simply not talking about LGBT+ people in our lessons. Our silence suggests to young people that there is something wrong with being LGBT+. When, during a session on LGBT+, the silence was broken in my classroom, the floodgates were opened, and my class could not wait to tell me about their families and friends.

Therefore, my starting point with any staff training session is language. We can only be inclusive of LGBT+ people in our lessons if we are sure of the definitions and use the terminology confidently (see web panel).

Every time I deliver LGBT+ lessons in my teacher training, I learn more about both public opinion and the perceived barriers to LGBT+ inclusion. We may just have begun our journey to such inclusion, because teachers are genuinely worried about parents' or carers' reactions, or upsetting people who follow a faith. Out of habit we tend to segregate by gender and to assume everyone is heterosexual

unless we are told otherwise. Recently, when working with children's centres, the staff mentioned to me that at four years old pupils begin to recognise their gender. However, at three years of age, when they ask all the boys to stand up, they found that all the children would stand up. This then begs the question: why use gender as a method to divide a class, when there are lots of other ways in which we can do this?

As teachers, we can and should attempt to break patterns of heteronormativity and gender-normative approaches. In a recent PGCE session, one student explained they had observed a lesson by an experienced teacher who asked all the girls to clean up for the boys while the latter went out to play. As a trainee they felt they were unable to challenge the teacher, even though they were clearly uncomfortable with the situation. However, I took the opportunity to highlight that we can all play a part in creating positive institutional change by 'Empowering young people to create "a society which reacts angrily to injustice and promptly sets about correcting it"' (Bauman, quoted in Giroux, 2004) and essentially '[i]nterrogate and interrupt the operation of heteronormativity' (De Palma and Atkinson, 2009).

In research with primary schools, I have found that the method of teaching factual LGBT+ related terms with definitions not only increased pupils' vocabulary, but also the words enabled them to articulate their persuasion and reasoning skills. As one Head teacher commented: 'We're giving pupils the words... to say, "I don't think it's ok to be gay, but you can still hold your views based on facts. What you're not entitled to do is treat anyone differently because of any difference". It's like preparing them for a debate. We are giving them the counter arguments to what they hear at home, and I hear the children talk about it in a way that's really encouraging'.

Interestingly, in this research the year 1 and 2 teachers commented that pupils tended not to notice the LGBT+ content of the school's book collection. For example, in *Picnic in the Park* (Griffiths and Pilgrim, 2007) rather than seeing the families with two mums and two dads, the children focused on rainbows, trees and hairstyles. The teacher said: 'they don't see [the LGBT+ relationships]. It's not an issue yet. They are not looking for it'. Another year 1 teacher agreed with the 'starting them early' premise: '[At that age] they just accept everyone's different and everyone's equal. They have no preconceived ideas because it's all new to them. Definitely start from nursery; their first experiences of school should be about acceptance of other people. This is something which all teachers can easily do. I don't think they need specific words of lesbian, gay, etc., but use this terminology further up the school [pauses to think], I don't know now? Maybe you could, and then it would be less of an issue further up the school. We haven't used the vocabulary in year 1, just "two mummies" and "two daddies"'.

These quotes strongly suggest that early in the primary phase is the right time to begin LGBT+ inclusive education – i.e. well before prejudice sets in. And, geography – as a subject that explores community – is ideal to develop this understanding. It dovetails neatly with an ethnogeographic approach – whereby pupils are supported in developing their understanding of their personal geographies. We can take this further, by making LGBT+ identities more visible at a global cultural level too (download the key stage 2 lesson plan – see web panel).

However, in response one Deputy head's assertion that 'A lot of the parents comments say they are quite happy for us to do our work until it comes to age appropriateness. They consider age appropriate to be key stage 2 [7+]' contradicts previous comments from teachers that reception and key stage 1-age pupils are more accepting and less affected by the use of terminology. If we choose to follow this thinking, might we find ourselves troubleshooting then from year 3 onwards? Furthermore, what about the pupils who do have LGBT+ parents, why should they not be represented until year 3?

Why are teachers and parents fearful? Section 28 has had a long-lasting effect on experienced and trainee teachers who come from a schooling background where LGBT+ identities are invisible. In a recent session, I asked 400 students of their experiences of LGBT+ inclusion. Only two had one LGBT+ inclusion lesson in their entire school careers. Generally, parents are fearful because of lack of initial information, which is true to say of any new initiative in schools. However, NatCen found that 'involvement of parents/carers early on in the plans to reduce potential opposition and backlash [was] seen as working' (Mitchell *et al.*, 2014). This emphasises the importance of having the support of your parent-governors from the outset, as well as engaging those governors and teachers who do follow a faith 'that HBT bullying is about relationships and bullying and not about sex' (Mitchell *et al.*, 2014)

Geography has an important role in helping pupils understand the social world and making LGBT+ lives visible. There are many positive things we can do to ensure LGBT+ inclusivity. You can produce an inclusive greeting at reception, a school code, update your policies, fly the rainbow flag, put up posters, create a book display, stimulate opportunities for conversation and bring the words 'gender identity' and 'sexual orientation' to the forefront and into everyone's consciousness. My research suggests that these approaches are key to eradicating discriminatory language and, possibly, behaviour. By making these positive changes in your school new pupils and new staff will be immediately influenced, and alter their behaviours in line with the ethos of LGBT+ inclusion. Over time this will assist in our goal to influence the local community in terms of social justice – which is surely a long-term aim of geography.

Note

To help teachers make their school LGBT+ friendly, Educate & Celebrate has produced a range of free resources for use with early years through to year 6 (see web panel).

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Ofsted (2013) *Exploring the School's Actions to Prevent and Tackle Homophobic and Transphobic Bullying. Briefing for section 5 inspection.* London: Ofsted.

WEB RESOURCES

Educate & Celebrate:
www.educateandcelebrate.org

Elly Barnes is CEO and Founder of Educate & Celebrate.

NATURAL NURTURE

DEIRDRE HEWITT AND ANN THOMPSON

Deirdre and Ann outline the importance of outdoor experiences in the formation of young children's identities and offer ideas for encouraging the development of a positive identity through outdoor play in the natural environment.

Introduction

Positive identity and self-confidence grow naturally when a child has a sense of belonging, place and wonder. Exposure to the natural environment can nurture life-long explorers – energetic young children whose curiosity leads them to appreciate the world they live in.

Fundamental to developing a positive identity is that children are respected as capable and creative individuals. In being given a voice and listened to and supported by adults who have retained their own fascination with the world, children feel confident about setting the pace and rhythm of their own learning.

We are all born with an inner drive to explore the world around us, using all our senses, in the first stages of our lives. But this drive can quickly dissipate as children enter a variety of structured learning settings. In addition, it is increasingly apparent that children's opportunities to simply be in nature are disappearing (Rivkin, 1990; Wilson, 1996; Kellert, 2002; Pyle, 2002; Malone, 2003). The busy home lives of many children can result in fewer opportunities for free play. In schools the objective-led curricula, continuous testing and an emphasis on academic performance is squeezing out time for free play. Modern life is generally so timetabled that the time to savour the natural environment at a child's pace is often pushed out. As Kellert (2002) points out, 'a child's emotional and affective values of nature develop much earlier than their rational, logical and abstract perspective'. Therefore, it is important to foster children's love of nature in order for them to learn to respect and value the natural world.

Educators recognise the adverse effects of the erosion of children's freedom to play when their pupils demonstrate increased levels of anxiety and behavioural issues. Some are embracing the philosophy of 'slowliness' advocated by Jan White (see web panel), which places value on allowing pupils time to savour detail, nurtures their perseverance, encourages their engagement in open-ended activities and enables them to pursue topics and interests that they find fascinating; often including being outdoors in all weathers.

Time spent relishing the outdoors will help to connect young children to others and their environment, and lay the foundation for positive identity and wellbeing in later life. Photo © Ann Thompson.

Getting outdoors

Achieving a 'positive' sense of identity lies at the heart of our very being; and involves us in developing our resilience. This is recognised in the EYFS, which states that one of the characteristics for effective learning is resilience (DfE, 2012); and by Krovetz (1999), who identifies four strands to resilience: social competence, problem-solving skills, autonomy, and a sense of purpose. Through relationships with sensitive and understanding adults these qualities can be developed within a child. Indeed, it is vital that children are given

opportunities to strengthen the different aspects of their resilience in secure and enabling environments – be this in a classroom or outdoor setting.

In our experience, a woodland or outdoor setting enables pupils to develop a sense of group (as opposed to the individual); here, problem solving is inherent, which enables pupils to develop their inner strength (which can then be transferred into a formal learning environment). We have found that young children develop a sense of belonging, place and wonder when they are given unhurried time to explore natural environments. If your school has woodland or gardens with trees, plants and grass within the grounds, or there is a park nearby that can be accessed on a daily basis, make use of them! It is surprising just how many schools do not utilise their outdoor areas for free play, because these areas are perceived as risky.

Timetable lessons outdoors to overcome the practicalities of getting pupils outdoors in early years (including staffing, time, suitable clothing and, where necessary, transport). Talk to the school managers: if is accepted that pupils need access to natural spaces for their wellbeing and development, going outdoors on a regular basis must become a priority. You could take a nursery class on regular walks around the school grounds, locate a place for a picnic snack and/or use the playground space as well as areas where plants or trees grow for lessons. Repeated visits to the same area offer opportunities for pupils to look at the similarities and differences in plants and tree foliage, changes in weather and seasons. Enable the pupils to become intimate with the space; afford them the opportunity to develop an awareness of where paths, gates, trees and ponds are located. This sense of space, in terms of positioning and direction, can be used to develop early mapping skills. Further seasonal learning ideas are outlined below.

Promoting environmental engagement throughout the seasons

An **Autumn** forage for leaves, cones, acorns, sticks, windfall apples and conkers can support a variety of mathematical learning opportunities. These include sorting by size or colour, counting, matching correct number of items to numerals, creating an outdoor number line, weighing and pattern-making. Create 'transient art' and photograph the resulting pictures and sculptures for classroom display. Dry resources and store them for use, indoors and out, throughout the year.

Winter affords many opportunities for pupils to be active outdoors. Bare trees and shrubs enable access to long sticks for den-making and, when constructed, a den creates a perfect retreat in which to drink hot chocolate from a flask. With suitable waterproof clothing and wellingtons pupils can splash in puddles on rainy days and use sticks to measure and compare the depth.

In **Spring** the signs of new growth encourage observation skills as the pupils identify snowdrops, crocuses, primulas and other budding vegetation. There is a real sense of wonder when the pupils first glimpse a carpet of bluebells in late Spring. Encourage the pupils to imagine why the flowers are bell-shaped, and perhaps intrigue them with the idea of the blooms belonging to fairies (the fairies could leave a note inviting the pupils to help them build a fairy house or garden). In art pupils will enjoy using photographs of the flowers to inspire their colour mixing and painting of bluebells.

Summertime brings endless opportunities for outdoor play and learning. Pupils can spend hours outdoors as long as they are protected from the sun and kept well-watered. Early in the Summer woodland areas are abundant with wild flowers, grasses and insects, and stories or poetry about them abound; even the humble and common dandelion can be a source of fascination for young children, who are delighted when they are allowed to pick a whole bunch. Shadows are ready to be investigated and water play can include paddling in a pool or using the spray from a hose to result in the magical appearance of a miniature rainbow.

At **different times of the year** seeds can be planted and vegetables harvested to be eaten. Novice gardeners can start with cress, beanstalks and a few herbs in pots. Lavender bags, pressed flowers and rose perfume can be created as end-of-term gifts for parents/carers. A blanket on the ground is an invitation to lay and gaze up at the clouds to encourage the pupils to imagine what shapes they can see. Enhance the experience by reading John Burnham's *Cloudland* or Eric Carle's *Clouds* (see web panel for these and other books that support pupils' play and exploration outdoors). After a discussion about different sorts of clouds, pupils can paint their imaginary cloud formations as a large mural. Document their conversation and display it alongside the finished work.

Summary

Time spent with friends and adults who relish the outdoors will help to build up a bank of positive memories, which connects young children to others and their environment. It will also lay the foundation for positive identity and wellbeing in later life. Let's make access to outdoor play a right for all our pupils and demand that it is given priority in our primary school settings.

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WEB RESOURCES

Download booklist for outdoor play: *www.geography.org.uk/pg*
Jan White's natural play philosophy: *janwhitenaturalplay.wordpress.com*
Muddyfaces: *http://muddyfaces.info/muddydownloads/wonderoftheeveryday.pdf*

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NAMING OUR PLACES

ANNE DOLAN

In this article, Anne uses an Irish perspective to explore the relationship between place names and identity, and how this is dealt with within the Irish Curriculum (these strategies can be adapted to the geography curriculum in England).

Introduction

Until 2015, Ireland was the only EU country that did not have a postal code system. This year the Government of Ireland implemented a system called 'Eircode' (see web panel). However, critics claim that the Irish versions of many addresses are not linked to their new Eircode. Furthermore, while the introduction of Eircode offers pupils a range of geography learning opportunities it raises questions about the importance and value of place names. In Ireland, the significance of landscape is recorded in Irish place names, many of which refer to physical or natural features. Examples of toponyms include 'carraig' (rock), 'doire' (oak wood), loch (lake), and inis (island). An objective system to classify places, such as Eircode, can divorce names from their rich cultural, geographical and historical heritage. As the threat of cultural erosion is significant, this article looks at Irish place names in the context of place-based education and identity development, and includes examples of children's work.

Place names

In Ireland, as in many places, pupils develop a sense of place within the context of their Irish culture, traditions and language. A place name may denote an area as small as a field, or as large as a town or city, in their locality, and form part of their identity and cultural heritage experienced. Place names are recorded bilingually on Irish road signs, with the Irish language version often in italics followed by the English version in Roman font (Figure 1). Several rugged physical features of the landscape are recorded in the Irish version of place names (see Figure 2).

Many modern place names in Ireland are anglicised versions of how the original Irish (or Gaelic) names were originally pronounced. In some cases, the official English (or anglicised) name is completely different from the official Irish language name. For example, off the West Coast of Ireland, the Aran Islands: Inis Oírr, Inis Meáin and Árainn are more commonly known by their anglicised versions (Inisheer, Inishmaan and Inishmore). Tim Robinson recorded the original Irish versions of place names of Connemara and the Aran Islands, in research that began as a mapping exercise and has continued as a series of books (see Robinson, 1990; 2001; 2007; 2009).

Since the enactment of the Official Languages Act 2003 and the introduction of Irish as an official and working language of the European Union in January 2007, demand for official Irish forms of place names has increased. The Place names Database of Ireland (see Bunachar Logainmneacha na hÉireann in web panel) provides the official Irish language names of almost 100,000 towns, streets and post offices throughout the country.

Figure 1: Place names are recorded bilingually on Irish road signs.
Photo © wavebreakmedia/Shutterstock.

Sense of place

A study of place names can contribute to pupils' developing sense of place. In an increasingly globalised world, a sense of place is fundamental for their identity and understanding about themselves and others. As young people mature in, and interact with, an area, they develop their own unique sense of place and identity. This can occur both consciously (through walks, adventures, explorations, conversations, observations) and unconsciously (through a variety of sensual experiences). Through place-based educational initiatives geography can support this process of identity development.

While commentators, such as Robinson (2009) and MacFarlane (2015), have noted the loss of place names, new ones are constantly being created. This reflects the dynamic nature of place, language, landscape and geography. For example, during the building boom several new housing estates were developed in the west of Ireland. Many of these estates have Irish names that maintain a connection with the landscape. For example, the word 'Ros' has two meanings: (i) a wooded area and (ii) a promontory. The name of a housing estate 'Roscaoin', thus means both the pleasant wooded area and the pleasant headland. It is situated on a small headland and this 'geographical' name also refers to its previous existence as a small woodland.

Place names in the primary curriculum

Links between pupils developing a sense of place and their self-identity are clearly acknowledged in the Irish primary geography curriculum (NCCA/

Irish term	Meaning	Examples of place names in Ireland
Cnoc	hill	Knock, Knockroe, Knocktopher
Lios	ring fort	Lismore, Listowel
Loch	lake	Lough, Loughbeg, Loughrea
Mám	mountain pass	Maum, Maumtrasna, Maumturk
Ráth	circular fort, earth mound	Raheen, Raheny, Rathkeale, Rathmore
Sliabh	mountain	Slemish, Slievenamon, Slievenamuck, Slieveroe
Trá	strand	Tralee, Tramore

Figure 2: Landscape features in Irish place names.

DES, 1999a), and fostering local, national and European identity is an important focus of this curriculum. It occurs through pupils learning to appreciate the unique features of their own and other places. The curriculum describes how 'the child's sense of place is first developed in the home and locality and is then extended as he/she explores a balanced range of human and natural environments in local, national and international contexts' (NCCA/DES, 1999b). Figure 3 indicates how the study of place names features prominently in the Irish primary geography curriculum.

While this detail is not present in the English National Curriculum, teachers in England could design learning in relation to these themes in a contextually-relevant manner – see ideas from Stephen Scoffham (pages 6-7 of this issue).

Children as curators of place names

Irish place names in the Irish language (Gaeilge) are an integral part of the cultural heritage of Ireland. However, much of the history, geography, folklore and genealogy are becoming lost in translation. According to Robinson, 'Irish place names dry out when Anglicized, like twigs snapped off from a tree. And frequently the places too are degraded, left open to exploitation, for lack of a comprehensible name to point out their natures or recall their histories' (Robinson, 2007).

As curators of place names pupils can make a valuable contribution to local studies in their area. This can be done by the collection, preservation and documentation of the traditions and folklore of their local area through a collection of place names. In rural Ireland, many fields have unique names and often stories attached to them, both of which are in danger of being lost. By recording the field names and their stories, pupils can revitalise their local heritage.

Pupils in Gaelscoil de hÍde (an Irish language primary school in Oranmore, County Galway) are currently undertaking a study of place names using online and print images and descriptions. The pupils were given the role of curators of local place names and went out with cameras to video record images of their immediate environment. These included 'favourite' places, records of place names and any stories behind local place names. Follow-on activities included:

- creating a class map of your local area to include the place names of all pupils' home areas
- collecting interesting stories based on these names
- selecting two or three local areas and asking the children to generate alternative place names – each with a clear rationale
- using images to establish the link between local places and their names
- inviting local historians to share place name stories.

Natural Environment		Human Environment	
Local natural environment	County regional and national centres	Natural environmental features and people	Settlement: homes and other buildings
The child should be enabled to… investigate and learn about the main natural features in the locality and county aspects such as names and their origins	The child should be enabled to… become aware of the location of the counties of Ireland, some of their towns and cities; the origins and geographical significance of their place names	The child will… become aware of the natural features in the locality and in a contrasting part of Ireland and their relationship to the lives of people living in these places Prominent natural features (e.g. river, hill, sea) flora and fauna interrelationships of natural features and the lives of people place-names and their origins in natural features	origins of the settlement place names

Figure 3: Place names in the Irish primary geography curriculum. Source: NCCA/DES, 1999b.

Conclusion

The study of place names can make a valuable contribution to place-based education and local geography. Through enquiry-based learning pupils can research local place names, interview local people and take photos of related physical features. This approach casts pupils in the role of knowledge makers and they will become experts as they bring the story of their place names to the school.

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WEB RESOURCES

Bunachar Logainmneacha na hÉireann: *www.logainm.ie*
Eircode: *www.eircode.ie*

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FIELDWORK AT HOME

NICK LAPTHORN AND KATE LEWIS

Figure 1: Creating a simple 'frame' can help the process of observing by imposing limits on a wider view. Photo © Nick Lapthorn.

In this article Nick and Kate look at the rich potential of doing fieldwork in the school grounds.

Fieldwork has long been recognised as a critical tool to geographers. The ability to make sense of the real world, to ask questions and apply or develop understanding about the world around us is essential. This takes practice, but the skills pupils develop can provide a lifetime of enjoyment whether they come to consider themselves a 'geographer' or not. But what are these skills? And how might they be developed within the school grounds?

Observation

Observation is possibly the most important skill for pupils to develop: without truly observing the world around them, they can never fully begin to make sense of it. In the early years observation skills are often based on an idealised perception of what the world around us should be like, rather than a true reflection of reality. A pupil's drawing of the school playing field will often be gilded with blue skies, sunshine, rows of flowers and so on, which may not actually be present. Likewise, a pupil's sketch map of the school grounds may show a pond that is perfectly round, rather than the irregular reality. Frequent ventures with pupils into the school grounds provide the opportunity to develop their perceptions of the real world to begin to match reality more closely. Using active questioning, challenge your pupils to look carefully and record the world as faithfully as they can.

To develop observation skills, provide pupils with a checklist of elements within the view (trees, grass, bench, fence, shed, sky, clouds, muddy patch, bikes, wall, Class 1, playground, etc.) to refer to as they draw the view. Pupils can then use the list in reverse by looking at their picture and ensuring that the different elements in their sketch appear on the checklist. You could ask if something is not on the list, should they include it in their sketch?

Creating a simple 'frame' can help the process of observing by imposing limits on a potentially very wide view (Figure 1). Simply cut a rectangular frame from cardboard, which pupils can hold up to enclose the view as they sketch. Alternatively, visit a local charity shop and purchase a range of picture frames; these can add more interest to the activity as pupils choose which frame to use.

As pupils develop, a broad vocabulary will help them to describe their environment more fully and will encourage closer analysis. Descriptions can cover the full range of senses – sounds, smells, textures and even emotions – that are engaged while outside. Ask pupils how a particular place makes them feel. Alternatively, they can map sounds and smells, which can create a starting point for discussions about how people with visual impairments sense the world around them. Sensory maps of the school grounds are fun to create and can help pupils become more aware of how they perceive their environment. Blindfold pupils and ask a peer to lead them on a route around the grounds. The blindfolded pupil must identify the sounds and smells they experience, which can then be recorded onto a map as words, symbols or pictures.

In the early years you can employ subterfuge by using a popular theme to engage pupils with elements of the school grounds that may not intrinsically be 'interesting' to them. For example, a hunt for dinosaurs may reveal (salt dough) bones behind the shed and scratches on trees by dinosaur claws, which can be recorded on maps and/or sketched. A follow-up would be to look at where the trees are situated in the school grounds. Using hooks like these can help to develop a heightened sense of awareness of pupils' surroundings and their inquisitiveness will often extend beyond the lesson time.

Measuring and recording

The outside classroom provides a wealth of data to be recorded. The opportunities for counting, ticking and tallying are immeasurable, but there are many other ways of recording information that provide value. Qualitative information, such as sound recordings and photos, enables pupils to capture details that they can analyse or interpret later. Sketches and drawings that encourage close observational skills can be built on further as a presentation technique. For older pupils, back-to-back sketching builds their communication and observation skills. In this activity pairs of pupils sit back-to-back. Pupil one carefully describes the scene using relative positions, scales, contexts, and so on. Pupil two must sketch what pupil one describes. This activity draws heavily on the building blocks of good communication: encoding, transmitting and decoding information as well as relying on appropriate vocabulary.

Presenting information

All of the skills above lend themselves to some form of presentation. 'Data' is often processed into graphs and charts, but often the visual imagery is left out – the photos capturing the events of the day may be left either on the camera or computer. Pupils can develop their vocabulary and aid their observation by writing comments directly on photos or sketches. They can start with simple descriptive labels (e.g. tree, bench, climbing frame), but over time you can encourage them to think further and begin to explain why the bench in the playground may be important, or why there is more litter in one corner of the field than another. Where this work can be linked to a wider school agenda, it can form part of finding the solution too. Here, the phrase 'So what?' can help to draw out these deeper learning points.

In whatever context images (photos and sketches) are used, refer back to them in order to embed the learning. This approach progresses the learning from an isolated experience to an integrated piece of work in a unit or module. Pupils can use images as a foundation for creating maps. They can take a series of photos on a route around the school, with the order of the photos representing the route – a linear map. This sequential set of photos can be retraced by smaller groups. Back in the classroom, groups could develop a story using the photos as illustrations. One group shares its story with another, which then attempts to sequence the photos in the correct order. To indicate scale the photos can be placed appropriate distances apart, representing the proximity of particular features in the school grounds to each other in real life. The photos could also be pegged to a piece of line strung across the classroom or laid out in the playground.

Building confidence and social skills

The skills outlined above are underpinned by the need to work as part of a group. This collaborative working is essential in fieldwork, which requires pupils to work together for a successful outcome.

Learning how to communicate clearly, and share ideas and tasks is important for effective fieldwork as in many other parts of our lives. Working across year groups provides the opportunity for the younger pupils to learn from older pupils, while older pupils can benefit from the chance to develop greater responsibility and leadership skills. Pupils can develop stories of the school grounds together, which they later share with other groups as part of a 'tour' around the site, and perhaps linked to the linear photomaps described above.

However you choose to use your school's outdoor space, there is a wealth of opportunities for how this can develop the geographical literacy of young people. Whether this takes place in a dedicated geography lesson or as an opportunistic foray on a sunny afternoon there are plenty of ways you can encourage your pupils to think like a geographer and develop skills that will benefit them both in the short term and throughout their lives.

WEB RESOURCES

Council for Learning Outside the Council: *www.lotc.org.uk*
Eco-Schools: *www.eco-schools.org.uk*
Learning Through Landscapes: *www.ltl.org.uk*

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RIVERS IN REVERSE

ALISON MANSELL

Here, Alison showcases some extremely creative enquiry-based geography inspired by a local news story.

We all have places of significance in our lives, especially from childhood, that evoke memories and shape us. As Catling states, places have: 'meaning for us; they are where we are, not just where we reside or go to school, to play or to work, but where we feel either "at home" or "out of place". We relate to places, and this relationship is a key element of our personal identity' (Catling, 2010).

For the pupils of St Charles' Catholic Primary (a one-form entry school in Liverpool), their school's location on the edge of the inner-city and close to an iconic UK landmark, the River Mersey, shapes their world and how they think about themselves. As a school we believe that 'all pupils have a right to know about their local area, the country they live in and their physical position in the world and that school plays a vital role in ensuring that they have those opportunities through a rich and diverse curriculum' (DfE, 2013).

What's so interesting about a river?

'Year 3: Rivers' it said on the lesson plan. Yes, St Charles' is close to the River Mersey, but could it be assumed that each pupil had visited the river? Or that they have more than a passing interest in its proximity? I needed a hook to catch their imagination and propel them into a determination to find out more about our local river. As Scoffham points out, 'we are all attracted by novelty, and the complaint that something is boring is usually because it is repetitive and lacks challenge' (Scoffham, 2013). Then, late one night in January 2015, it came to me: Dumbledore! No, not he of the Harry Potter wizard fame, but a young common seal who had managed to find his way up the River Mersey and the Sankey Brook, to arrive rather unceremoniously in a field in Newton-le-Willows. (His rescuers, the RSPCA, had named him Dumbledore – see BBC report in web panel – for his amazing ability to get that far inland). Yes, I had to check the map too: Newton-le-Willows lies approximately 32km to the east of Liverpool and 12km north of the River Mersey. For my year 3 pupils, it was a gift. What could be more exciting than a real 'how did he get there?' scenario? And not just the joy of solving a mystery, but also to have a cute seal with such baleful eyes as the hook – fantastic! Thus, the idea for 'Journey along the River Mersey' was born: using the 'Dumbledore the seal' story to enable the pupils to learn about the human and physical geography of the river and involve lots of map work and fieldwork.

What's the question?

As with many foundation subjects, our first lesson started with the pupils devising their own questions, these included: Where does the river start? Where does it end? What creatures live in it? How do you cross it? How wide is it? Who uses it? How deep is it? How long is it? What can you see along the riverbanks?' As Lewis points out, 'this [questioning] is important as it gives [the pupils] a sense of ownership and increases their commitment to the work' (Lewis, 2010). Next, we discussed how we might research these questions and record what we found out.

The pupils enthusiastically worked on several large OS maps (an exciting alternative in this age of technology), searching for landmarks along the River Mersey and noting both human and physical features as they began to find answers to their questions (and generate new ones). As Bridge points out, 'pupils should appreciate that knowing where you are, knowing how your locality relates to the wider area and knowing how it is linked to other places, are desirable life skills' (Bridge, 2010).

Where is Newton-le-Willows?

The first few weeks of the project progressed well, with a focus on the source of the River Mersey and its journey to the Irish Sea. The pupils began to talk with growing confidence about human and geographical features and, most importantly, recognised the direction of the flow. Lewis (2010) reminds us that 'probably the most important single concept in this work is that water flows downhill [and that] many pupils enter secondary school believing that rivers "begin" at the coast and flow inland'. The direction of flow was especially important to establish because the journey that Dumbledore the seal took was in reverse – he swam up river against the current, which might potentially lead to confusion in the pupils' minds.

At last the moment came to share Dumbledore the seal's story. I told the pupils that a seal had been found near the Mersey, but I was not sure if it was true. The incredulous pupils immediately trawled the internet for news. They gave out delightful whoops and gasps as they shared what they found out, but then came the buzz around the classroom: 'Where was Newton-le-Willows?' In a flash pupils were pouring over their OS maps to locate the small town. Next, we discussed how the seal got to Newton-le-Willows, and what it would have passed on its journey. The maps went up on the display board, with a cut-out seal to track Dumbledore's journey along the river.

Fieldwork: down by the river

As interest was running high, the response to a proposed trip to the river was jubilant – we needed more evidence. As Scoffham and Willy (2009) point out, 'A vital motivating factor for primary pupils is gathering material at first hand, through learning outside the classroom'. Out by the River Mersey, we took photographs, drew field maps, logged how the local promenade was used and, naturally, kept a keen look-out for seals. The experience was memorable for all the pupils. As Richardson (2010) reminds us, 'for many pupils a fieldwork visit may be one of the most exciting and memorable events of their lives [and it will help] pupils become more observant, to develop the skills of recording, analysis and deduction'. This was evident in the pupils' work on their field maps, which (after some peer-to-peer discussion) were greatly improved on during a second visit to a different part of the river later in the project. This aspect of the work also provided an excellent form of assessment for learning.

Creative technology

At around this point in the project news filtered into school that the company 'Into Film' was offering free iPad movie-making training for school teachers (see web panel). I signed up: it was too good an offer to pass up because it lent itself completely to a story about a lost seal. Back in the classroom after the training, I shared what I learnt with the pupils, and a storyboard began to emerge with a focus on using accurate geographical language.

The movie opens as a documentary, tracking the River Mersey from its source

The story of a common seal's journey up the River Mersey made for a fun and memorable rivers topic. Photo © Bildagentur Zoonar GmbH/Shutterstock.

to mouth. Individual pupils as narrators recorded their findings about locations along the river and appropriately illustrated their information. A news flash, an interview with the 'local RSPCA inspector', a short re-enactment of Dumbledore the seal being herded by local agencies, and an appearance by a 'Gogglebox' family helped move the story along to its finale starring Dumbledore himself and his 'holiday selfies'.

The iPad movie training included a special 'premiere' screening of 'Journey Along the River Mersey' at FACT in Liverpool. As the lights dimmed and the music began to build, 28 pairs of eyes were glued to the screen. Observing the pupils during this screening was joyous as they sought to recognise each voice, or saw themselves on the big screen. Their comments included: 'I feel like a movie star!' and 'That was boss, Miss!'

If they can explain it, they've understood it

Tanner (2008) believes that 'work in and about the local area validates the pupils' home and neighbourhood as interesting and worthy of study'. Screening the Dumbledore movie in the school assembly a week later, year 3 pupils took pride in where they are from and what they had achieved. They also answered questions from their peers with growing confidence. The cross-curricular approach and use of technology was a great way to make geography fun and exciting. May the memory of what Dumbledore taught us all never fade.

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WEB RESOURCES

BBC report: *www.bbc.co.uk/news/uk-england-merseyside-30575560*
Into Film: *www.intofilm.org/*
Silver Screen Primary Education: *https://twitter.com/SilverscreenPri*
Year 3 Dumbledore movie: *http://stcharlescatholicprimary.com/?page_id=2445*

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MUSICAL LINKS

HANNAH BRAKE AND ZAC JARVIS

Having created a cross-curricular resource, Hannah and Zac discuss its potential for bringing world music to the primary geography pupils classroom.

During our final year as undergraduate students at the University of Chester, we collaborated on the production of an interactive presentation (using the free online software Prezi). 'Music around the world' (see web panel) is designed to support the teaching of music and geography through a cross-curricular approach.

Music in geography

According to Aristotle, 'Music has a power of forming the character and should therefore be introduced into the education of the young' (quoted in DfE, 2011). The National Plan for Music Education (DfE, 2011), argues that music can have a positive impact on children's social and personal development. Our resource, 'Music from around the world', links directly to the listening section of the music National Curriculum, which states that children should have the opportunity to 'listen to, review and evaluate music across a range of historical periods, genres, styles and traditions' (DfE, 2013).

In our experience pupils can explore the culture and traditions of people around the world through the medium of music. This creates a natural desire for pupils to enquire into the world they live in. Hayes (2009) explains that musical learning takes place when pupils are exposed to (i.e. are able to listen to live and recorded) music, can take part in enquiry-based activities that lead to discussion and are able to employ practical skills. The fact is that listening to music is central to learning within musical education, and, as a cultural artefact, it allows pupils to learn about other places and cultures. Jones and Robson (2008) explain that listening to music not only provides cross-curricular opportunities between music and geography, it also helps promote awareness of cultural diversity. In addition, we have found that it is also useful for inspiring other curricular links – to dance, art and creative writing, for example.

As teachers, we can create resources that allow pupils to play recorded music (thus appealing to their aural senses) while also appealing to their visual sense, and encouraging discussion on the topic (Hayes, 2009). As Jones and Robson (2008) explain, using interactive whiteboards and presentations can provide an effective stimulus for learning, which promotes dialogue and discussion between pupils. The inclusion of weblinks enables pupils to use such presentations as a starting point for their own research and geographical enquiries. Teachers can ensure e-safety online by only including child-friendly weblinks and restricting the range of websites used.

Music from around the world

'Music from around the world' has a world map at its heart. This allows pupils to be aware of the continents of the world while exploring the musical culture and traditions of that continent through videos, pictures and factual information. The presentation can be adapted to specific aspects of your school's curriculum, because the free online software (Prezi) can be accessed by anyone. 'Music from around the world' can be used for whole-class teaching as well as by individual or groups of pupils. The geography National Curriculum (DfE, 2013) emphasises the exploration of the continents of North and South America and 'Music from around the world' explores these areas. In North America the resource displays the contrasting genres of music produced by native artists in recent history, for instance, country, jazz and 'pop' music. While the focus on North America is on current and recent musical culture, we chose to focus on the traditions and origins of Latin American music that is associated with South America – i.e. Latin American dance music – and, here, teachers can help pupils compose their own percussion rhythms (which form the basis of much of this type of music), then use the results to choreograph and perform dances.

'Music from around the world' exposes pupils to a range of music from contrasting historical periods, genres, styles and traditions from across the globe. As listening to music is central to music education, pupils can use the resource to develop critical thinking and discussion skills and then to create their own ideas and respond to the work of others (Beach *et al*., 2011). Listening and responding to the music of the Americas, for instance, brings these faraway places alive in an engaging way.

We have used 'Music from around the world' in two different ways – both of which had positive outcomes.

A pupil-initiated approach

Zac employed a pupil-initiated approach. He allowed a year 6 class to explore the resource at their own pace during a music lesson.

Zac made sure to take feedback from the pupils and he observed the ways in which they were using the resource. A variety of differing opinions arose: while most of the pupils felt that it was an interesting learning resource with a good balance of written information and videos, some focused on the videos and were, thus, unlikely to have read the accompanying information. Although utilising the resource in this way enabled the pupils to take responsibility for their own learning, Zac felt it would be more effective to pair this approach with whole-class teaching designed to guide the pupils, especially when focusing on a particular area of the world. Most of Zac's pupils said that the resource had given them the opportunity to listen to and appreciate music they had not previously heard and, therefore, it made them more aware of the variety of music across the world.

Writing about the music of China

During a whole-school writing project with a focus on different cultures, traditions and countries, Hannah used 'Music from around the world' to enhance a school writing project based upon China. This was designed to give a perspective on the culture and traditions of that country.

First Hannah used the resource to show the pupils the types of music that were typical to China. The pupils subsumed this into information booklets they were writing about China. She showed the pupils where China is on the world map and then discussed the variety of music and the instruments used in China, which the pupils contrasted with those instruments they were already familiar with. Finally, we discussed the contrast between China and the UK.

Teachers' opinions

During this experimental use of 'Music from around the world' in two different schools, we were able to gather the opinions of other teachers on the resource.

Image © XStudio3D Shutterstock.

They felt that it could be tweaked and adapted to suit the pupils within their classes. In addition, the opportunity to use the resource in more than one area of the key stage 2 curriculum meant that it would be valuable for both geography and music.

As we have shown, using a cross-curricular approach to teach music and geography jointly can be enhanced by the use of new technologies. Allowing pupils to explore the world through the use of music while providing them with opportunities to learn about other cultures and traditions enhances the learning within the primary classroom. 'Music from around the world' provides a starting point for teachers in both geography and music to help pupils learn about the world and its music.

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WEB RESOURCES

'Music from around the world': *https://prezi.com/tk9bkkfrp7n6/music-from-around-the-world/*

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Zac Jarvis teaches at Pebble Brook Primary School, Cheshire.

ART AND THE LOCALITY

JON CLAYTON

Figure 1: Three year 5 groups' 'sacred places': (a) Little Switzerland, (b) The Den Building Area and (c) The Waste (acrylics and oil pastel on board).

Here, Jon describes the benefits of using the outdoors both as a stimulus for art and to help pupils develop their sense of place.

The current National Curriculum for art and design gives a very broad canvas on which to construct a curriculum (DfE, 2013). Using the environment for art – both the area within your county and that within walking distance of your school – is a useful way for pupils to learn about the human and physical landscapes of the local area. Integrating art into a holistic experience and using it as a way of seeing or understanding is at the heart of a cross-curricular creative approach, where geography is a natural partner. Mackintosh notes that there are strong links between geography and art and that 'creative teaching, and creative activities that encourage creative responses, foster an enthusiasm for landscapes, a fascination for places, spaces and environments and a love of maps' (Mackintosh, 2013; see also Mackintosh and Kent, 2015). Likewise, Horler *et al*. (2014) explore how studying the work of particular artists can aid pupils' recognition and perception of landscapes.

Our school has always been a specialist in the Arts and has been an Artsmark Gold school for many years. However, over the last four years we abandoned the repetitive rolling programme altogether and we now operate a truly free, creative curriculum. Like many other schools, the geography of the local area and community and the location of the school are at the forefront of our teaching and the curriculum. The artistic and geographical outcomes of just some of our lessons are outlined below.

Geography, art and landscape

As part of a whole-school topic on 'The Sandstone Trail' (a local long-distance walk), one year 5 class decided to look at the ancient remains and locations of hill forts that dot the length of the Trail. This led naturally to a study of the Iron Age. The class read *Wolf Brother* (Paver, 2005), which introduces the idea of ancient people having special sacred places. Pupils made several visits to the local woods, where they took photos and sketched places along the Trail, identifying their location and specific features around them on a map. They then developed group paintings of their own 'sacred places' (Figure 1).

The pupils also extended their mapwork skills by studying 1km squares on large-scale OS maps showing hill forts on the Trail.

Figure 2: Year 5 hill fort models made from 1km OS map squares.

Then, from examination of the maps' features and contour lines, and following visits to local sites (and with a little artistic license), the pupils produced 3D models or sculptures. The finished work was displayed alongside mathematical work on ratio and poetry and narrative writing from the pupils (Figure 2).

Art and geography in the school grounds

There is much to inspire artwork and hone pupils' artistic skills within the school grounds. Transient, environmental art inspired by the work of Andy Goldsworthy, Richard Shilling and Chris Drury (see web panel), for example, is great to use with pupils of all ages and abilities. As well as geography and creative writing, this kind of work can be linked to other subject areas (e.g. maths with pattern and

Figure 3: Environmental art created, photographed and edited (using iPads) by year 3 pupils.

sequence activities, or to identification in science). Environmental art gets pupils outdoors and provides them with a familiarity with place. It also encourages them to work together to consider line, colour and shape, and the importance of photographic composition (Figure 3).

Figure 4: Cubist style work: (a) year 1 section of Kelsall School grounds in the style of Hundertwasser (mixed media on cartridge paper), (b) year 4: Our school (inks and oil pastel on card), and (c) year 6 sections of Beeston Castle (mixed media on canvas).

After studying the work of Paul Klee and Friederich Hundertwasser (see web panel) as an introduction into abstraction of landscape, and learning about aspects of cubism as a technique of painting a subject from different viewpoints at the same time, pupils used the same methods to produce wonderful abstract paintings of locations. Pupils first went outdoors to produce simple line drawings from different viewpoints, which they then combined to create sections. Pupils painted the sections in acrylics or inks (or both) then finished them with oil pastels. As small details of the original sketches can get lost in the abstraction of their cubist paintings, pupils needed to look at their sketches to recall vividly where they were and what they were thinking about. In this way the different parts of their painting had a real sense of place.

When we visited Beeston Castle, just a short coach ride away from the school, we were dropped off about 4.5km away. Pupils used maps to follow footpaths to the castle, stopping to sketch the castle from a distance and then close-up in more detail. Later the pupils combined sketches using the 'cubist' technique (Figure 4).

Human geography and art

As well as producing artworks focused on landscape, there are other aspects of geography that can inspire pupils to produce works of art. For our most recent whole-school theme – the 80th anniversary of the school itself – year 4 pupils walked around the village looking at some of the most significant buildings and learning about their past and present roles in the community. Pupils visited and photographed St Philips Church, and, after studying Van Gogh's painting *The Church at Anvers* (see web panel), produced paintings in the same style – a heavy impasto style of applying oils. To create a similar texture, the pupils used acrylics mixed with glue and sand (Figure 5).

Using the same theme, year 4 decided to branch off into a class topic on farming in Cheshire. They visited a farm in the area and Reaseheath (the local Agricultural College) and walked in the fields, taking photos and drawing livestock. Yet again this approach offers more depth and a greater connection with the subject. The pupils then created excellent impressionistic landscapes of Cheshire farmland and some livestock studies (Figure 6).

Figure 5: Year 4 painting of St Philips Church in the style of Van Gogh.

Figure 6: Year 4 artwork inspired by farming: (a) Dairy Cow in a Landscape (acrylic on textured papers and canvas), (b) Dairy Cow (mixed media on card), and (c) Sheep Face (mixed media on card).

Year 5 went to visit Crosby beach to look at Antony Gormley's *Another Place* sculptures (see web panel). While there a local photographer, Ron Davies, showed them how to compose and frame effective photos. Back at school the pupils produced individual paintings of their work. Working as a group, they created life-sized sculptures of figures. The pupils took the figures up to the woods at Kelsall for more photos in a 'contrasting locality' (Figure 7).

Figure 7: Year 5 work inspired by Antony Gormley's sculptures at Crosby Beach: (a) painting from photograph (acrylic and oil pastel), and (b) Boris – the sculpture made and taken to Kelsall woods for photographing.

The final example involved learning about the Second World War. As part of the topic pupils dressed up as evacuees and went on a trip to Liverpool to visit museums, to the docks to have their pictures taken, and then to Abbeywood (a rambling old house and gardens just down the road from Kelsall School) to explore and take more photos in an environment that some of the evacuees from Liverpool might have experienced during the War. Pupils produced group portraits (in the style of Henry Moore's *Shelter* drawings) and canvases from photos taken at Abbeywood were used to illustrate pupils' narrative writing on the theme of evacuees (Figure 8).

Summary

This article has demonstrated how art and environmental engagement can be used to develop pupils' geographical skills as well as key concepts and core knowledge. In our school's experience, art enriches the experience, giving both teacher and pupils a focus and a greater understanding of art, geography and other curriculum areas.

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Figure 8: Year 4 and 6 work inspired by the Second World War: (a) evacuees in the style of Henry Moore's *Shelter* drawings, and (b) Arriving at a Country House (acrylic on canvas).

WEB RESOURCES

Transient land artworks –
Andy Goldsworthy: *www.goldsworthy.cc.gla.ac.uk/*
Richard Shilling: *www.richardshilling.co.uk/*
Chris Drury: *http://chrisdrury.co.uk/*
Abstract landscape art –
Paul Klee: *www.wikiart.org/en/paul-klee*
Friederich Hundertwasser: *www.hundertwasser.com*
Antony Gormley's work: *www.antonygormley.com*
Vincent Van Gogh's *Church* at Anvers: *www.everypainterpaintshimself.com/article/van_goghs_church_in_auvers_sur_oise_1890*

Jon Clayton is the Arts co-ordinator at Kelsall School, Tarporley, Cheshire. He also runs workshops for teachers and university students in Cheshire.

REVIEWS

TEACHERS | KS1 & 2 | BOOK

Voyagers Complete pack

Rising Stars

London: Rising Stars, 2015
Pb., 210x297mm, 6 x teachers' guides plus online resources, £600.00 (£540.00 GA Members)
ISBN 978-1-78339-428-9

While the new curriculum has now been around for a while, there are still not a huge amount of resources available to support the teaching of it, especially when it comes to the foundation subjects. Rising Stars are gaining themselves a reputation with teachers for being on the ball when it comes to changes in education and I am yet again really quite impressed with one of their newest publications – their Voyagers packs for history and geography.

The packs come in three sets: Key Stage 1, Lower Key Stage 2 and Upper Key Stage 2. The publishers have taken the (in my opinion) rather woolly new curriculum and split it into a range topics, each with six lessons. The lesson plans are backed up with quality online resources and a handful of posters (maps and timelines), saving a lot of preparation time. However, not all lessons are as well resourced and some (notably the local area sections of the "How is our country changing" geography topic) will, understandably, require research and resourcing by the teacher.

The activities suggested are varying, engaging and cross-curricular. I particularly liked the use of art and there are plenty of opportunities for excellent discussion and debate that will deepen pupils' thinking skills. On the whole, the activities in the KS2 packs are well pitched for the age groups they are aimed at. While some of the KS1 activities appear a little trickier than I would expect, the support that is suggested in the lessons leading up to them should help. Also, it is worth remembering that this is partly due to the higher expectations in the new KS1 history and geography curriculums. Unfortunately, none of the activities are clearly differentiated, but some suggestions are given for how they could be altered.

Because of the way that the objectives from the new curriculum have been allocated to specific topics, this resource would really need to be used across a whole school. If your school is happy to do this, I think it would (with the usual tweaking needed to fit the personalities of the teachers using it and the needs of the classes) definitely be useful and time saving, but also an engaging way getting your pupils interested in the world around us as it is, has been and will be.

Lois Gunby, Year 6 teacher, High View Learning Centre, Wombwell

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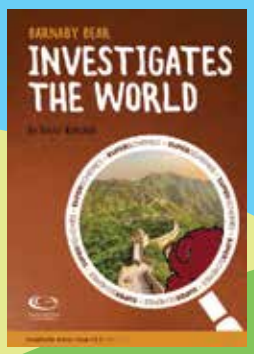
In this unit key stage 2 pupils plan a trip from the north of North America to the southernmost tip of South America to develop their understanding of latitude, longitude, time zones and the key aspects of climate zones.

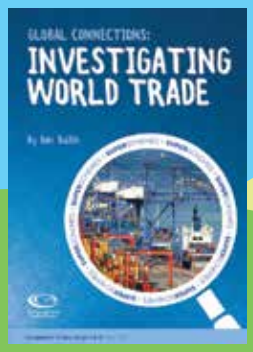
Barnaby Bear Investigates the UK

Through the well-loved character of Barnaby Bear, key stage 1 pupils learn about the UK's countries and capital cities, seasons and weather and key physical and human geography.



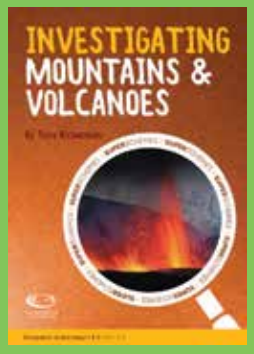
Barnaby Bear Investigates the World

Through the well-loved character of Barnaby Bear, key stage 1 pupils learn about the world's continents and oceans and the hot and cold areas of the world using maps and globes.



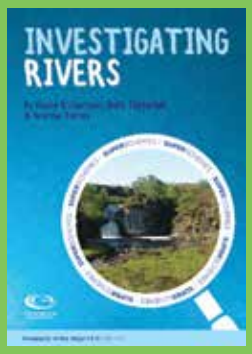
Global Connections: Investigating world trade

This book will help pupils in key stage 2 to learn about our increasingly globalised economy, and its impacts on our communities and others around the world.



Investigating Mountains and Volcanoes

This unit will help pupils in key stage 2 to learn the main features of mountains and understand how they are formed. They will also learn about volcanoes, where and why they occur, with a focus on Mount Vesuvius in Italy.



Investigating Rivers

Pupils in key stage 2 learn about the physical processes connected with rivers and the formation of river landscapes and the interaction between physical and human environments through river flooding.

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