Changing Lives, Changing Times:
Bringing Disability History to 21st Century Audiences

LEARNING RESOURCE PACK
MANUAL
Foreword

The value and purposes underpinning the National Curriculum reflect the values of society. These include equality of opportunity for all, inclusion and democracy, pursuit of a healthy lifestyle, the maintenance of a productive economy, and sustainable development. Thus schools aim to prepare children and young people to engage with different adult roles (parent, worker, friend, citizen) in changing social and cultural contexts.

The 2010 Equalities Act requires schools to promote positive attitudes to disabled people and challenge discrimination and harassment. The Equality and Human Rights Commission’s report *Hidden in Plain Sight* (2011), on bullying and hate crime towards disabled people, identifies that ‘Schools have a pivotal role in shaping attitudes and values’ as 81% of disabled students with an SEN Statement are bullied compared to 65% of non-disabled students. Therefore, through the adoption of innovative learning methodologies and experiences, involving the active presence and participation of all pupils, schools are able to achieve ‘equalities, diversity and inclusion’ and ‘community cohesion’. Further, this enables the fostering of ‘better relationships between diverse communities’ (http://curriculum.qcda.gov.uk/).

Theatre practice has been noted as an effective way of translating new research about social issues, such as disability, to school children. It provides children with a medium through which they can learn about people and social systems in the past, how they connect together and how they have changed since the post WWII period. In this way it has the potential to engender new systems of awareness which can be used to combat disability discrimination and prejudice.

This pack has been produced by the research team for the *Changing Lives, Changing Times* project: Dr Sonali Shah, Professor Mick Wallis, Mrs Fiona Conor and Dr Philip Kiszely at the University of Leeds, in consultation with the project advisors Richard Rieser (Director of World of Inclusion) and Isabel Jones (Artistic Director of Salamanda Tandem). The performance techniques were developed in conjunction with theatre practitioners Mr Dave Toole and Mr Jamie Beddard, and evaluated by the project’s pilot schools: Garforth Academy, Cathedral Academy of Performing Arts and Cockburn Academy. Produced as part of a research project funded by the UK Economic and Social Research Council, this Learning Resource Pack will also make valuable contributions to the Drama, Art History and PHSE curricula. We hope it will help you make creative work. Enjoy!

*Changing Lives, Changing Times Project Team*

*University of Leeds*
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Introduction to Disability History and Social Change

The second half of the 20th Century produced great changes in how we think about and respond to disability. Disabled children and families today have different opportunities and challenges to their predecessors. In the past we used to think about disability as being a personal trouble, something that needed to be prevented, cured or hidden from public view. We used to call disabled people names like ‘cripple’, ‘spastic’, ‘idiot’ and ‘mongol’. We used to send disabled children away to big hospitals or residential schools far away from their families. They were only allowed to see their family every month and, if they were lucky, every two weeks for one hour.

In the past, disabled people were ignored or excluded from mainstream life, because they had something wrong with them. They were seen as ‘abnormal’. If they wanted to be part of society they had to be cured. In the past, the recommended solution was to have medical treatment to cure their ‘disorder’ and make them ‘normal’ like everyone else. This view is known as the Medical Model of Disability. It was strongly influenced by the theory of Social Darwinism, an adaptation of Charles Darwin’s theory of natural selection. It presented people in powerful positions with justifiable opportunities to enforce the legalisation of infanticide, in an attempt to improve the population. Thus, in 1908, the Eugenics Movement was formed. Eugenicists feared that disabled people would threaten the progression of society; therefore the reproduction of disabled people should be prevented by sterilization or segregation.

It was only in the 1970s that disabled people began to fight for equality and freedom. This caused the UK Disabled People’s Movement to be formed. The Movement challenged the medical model view. Instead of the problem being with the person, they believed the problem was as a consequence of negative attitudes, inaccessible transport, discriminatory policies and practices, and segregated education. These were the big barriers which made it difficult for people with different impairments to participate in society. This view is known the Social Model of Disability.

The Disabled People’s Movement proposed new policies and legislation in the 1970s which encouraged the development of new technologies, positive attitudes and accessible environments in schools, the workplace and other public places. Over the years there have been more and more anti-discrimination policies (such as the Disability Discrimination Act 1995 and the Equality Act 2010) which support disabled children and adults to have equal rights to their non-disabled friends, relatives and colleagues in all aspects of life. Recently the United Convention on the Rights of Persons with Disabilities (UNCRPD) (2006) was created to uphold the rights of disabled children and adults in different countries around the world. It was approved by 153 countries who agreed that disabled children and adults needed support to make their own choices and be treated on equal terms as their non-disabled friends and family in all areas of their life (such as home, school, work or hospital). These policies have also changed disabled people’s own sense of identity and belonging in British society.

So many things have changed in Britain since World War II, including the way we treat, portray and interact with disabled people. However, it would be interesting to
understand how and why life is different for young disabled people today compared to the lives of those from previous generations. What or who has helped and hindered their choices and chances as they grow from children to adults? The key question is, have their lives really changed over time?

The Project

The Changing Lives, Changing Times project will help schools and young people to understand how life has changed since the Second World War by using the life stories of disabled people born in the 1940s, 1960s and 1980s. These stories belong to real people who live in different parts of the U.K. They shared their life stories with Dr Sonali Shah for her work at Leeds University. They also gave Sonali permission to share their stories with schools and young people to understand what life was like for them when they were growing up. In 2011, many of these stories were published in a new text book called Disability and Social Change: Private Lives and Public Policies.
What is the Changing Lives, Changing Times Learning Resource Pack?

Changing Lives, Changing Times is a resource pack to develop children’s understanding of disability history and culture in English society since the Second World War. It demonstrates how Theatre-in-Education techniques can be used to develop children into active learners by encouraging them to manipulate and embody historical stories in creative ways, and inviting them to craft mechanisms of intervention that can be used to challenge traditional representations of disability. Therefore, as well as a learning tool, this resource pack can be used to help young people develop into agents of social change. Targeted at children of years 11-14 and 14-16 (Key Stages 3 and 4) and young people in post-16 education, this resource can be used within the following areas of the curriculum:

1) Personal, Social and Health Education
2) GCSE Drama
3) Citizenship
4) History

This pack consists of:

- A poster-size timeline of the most important places, people and events in the history if disability between 1910 and 2010.
- Talking Heads DVD (to be used in association with classroom exercises on pages 9-10 of this manual) – shows real stories of five disabled people who grew up between World War II and the 21st Century. It includes the themes of Family, Education, Medical Treatment, Employment and Identity. The stories are re-told by two professional disabled actors, Nicola Wildin and David Toole.
- Case study booklets – 5 thematic case booklets focusing on the real life stories of five disabled people born in the 1940s, 1960s or 1980s. Each booklet focuses on five themes: Family, Education, Medical Treatment, Employment and Identity.
- Workshops Storyboard DVD – This gives a step-by-step guide to running workshops based on two different sorts of creative outcome (Theatre and Installation). It uses video clips from work developed with the three pilot schools in Leeds to illustrate each step.
- A brief film presenting an overview of origins, purposes and one pilot outcome of the project.
Who is this pack for?

- **School teachers** can use this pack as part of their History, Drama, Citizenship or PSHE curriculum to help children and young people understand about disability history and culture in England since World War II. It will show teachers how performance-based methods can be used to facilitate children’s learning.

- **Theatre Practitioners** can use this pack to develop work with school-age participants inside or outside the school gates. It provides practitioners with both established and innovative performance tools, and extracts of real stories from disabled people born in different historical times, to make theatre and installations around themes of disability, history and social change.

- **Researchers** can use this pack to understand how disciplines and methodologies can be merged to advance the knowledge of wider society. More specifically it shows how oral history texts of disabled people, generated by social science methods, can be brought to life using innovative performance techniques. This pack, and the project on which it is based, give illustrative examples of how, in our text-centric world, non-textual methodologies can play a fundamental role in making sure that text-based social research is understood by communities beyond the academy and used to generate social change.

FEEDBACK AND FURTHER INFORMATION

We welcome any feedback you may have about this pack, and would be interested to learn how it being used. Please send this to:

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Further information and downloads can be found on the project website:

http://www.disability-histories.leeds.ac.uk/
How to use the Learning Resource Pack

This resource is not prescriptive or subject-specific, to allow maximum flexibility in how teachers use it with their class or subject area. It provides life history materials and engaging performance-based activities that can be used to achieve the following:

1. Increase disability awareness and equality in education.
2. Encourage school children to learn about different times in English history and how disabled people lived in these different times.
3. Facilitate young people to develop a sense of their own historical agency by working with real life stories of people who grew up in England in different historical eras.
4. Learn how drama and installation techniques can be used to help young people engage creatively with real stories of disability, history and culture in England since WWII.

In order to achieve the above, teachers should divide the learning materials into a minimum of four separate lessons as follows:

**Lesson 1** - Watch the Talking Heads DVD and do the associated exercises (on page 9 of this manual) This lesson can be divided into up to five parts (optional). For instance, each part of the lesson can focus on a particular person (from the DVD). Alternatively, the class can be divided into five groups, and each group focus on one of the five individual stories. In this regard the groups are developing different work simultaneously. A supplementary lesson could review Lesson 1, with reference to the timeline of disability history.

**Lesson 2** - Theatre Workshop (See instructions on pages 12-14 and Storyboard film)

**Lesson 3** - Installation Workshop (See instructions on pages 15-17 and Storyboard film)

**Lesson 4** - Shaping and Framing Performances

For details of this refer to Step 8 for Theatre Workshop and Step 9 of the Installation Workshop.
Lesson 1: TALKING HEADS
CLASSROOM EXERCISES

Note to teachers and facilitators

These questions have been developed to accompany the Talking Heads DVD. They have been framed for children of years 11-14 and 14-16 (Key Stages 3 and 4) and young people in post-16 education. But most of them should be adaptable for a younger age group. Do of course adapt them to your own use in any case. And please do develop your own.

Students should watch each story on the Talking Heads film, pause the film after each story and do the related exercises below:

Florence

Sketch down on a piece of paper the five people and places Florence moved between in her early life, showing her movement between them: her natural mother; the children’s home; hospital; her adoptive family. Write brief notes on what Florence says about each. Why did she need to move around so much?

What does Florence think about her disability? What does she say other people thought about it? What does she advise other disabled people to think about their disability?

Write a short poem about an image in Florence’s story – for example, ‘School photo’ or ‘Two steps’. Be as imaginative as you like. For instance, the ‘two steps’ could be both the steps at the front door and two walking steps.

Dan

Dan says that almost nobody has put his disability first, and that this is probably as much to do with his upbringing and personality as the Disability Discrimination Act. Get into a pair. Whatever your actual opinion, one argue that the DDA is not needed, the other that it is – using Dan’s story as your starting point. Press your point as persuasively as you can. Finally, share what you really think about what Dan says.

Dan tells his story with some humour. Work in a pair. One take the butcher’s bandsaw story and the other the marching in the navy story and develop them as jokes, from Dan’s point of view. When you are ready, tell the jokes to one another. Discuss what makes each joke work.
**Poppy**

Work in groups of 2-4. Draw two columns. In the first, note down what you can remember of Poppy’s experience of school before the new headmistress arrived; in the other, note down what it was like after the new headmistress arrived. What are the key differences? Are there any similarities?

You may know about the social model of disability. Previously disability was discussed in terms of their medically diagnosed impairment (for instance a curved spine). The social model focuses on how society does or does not allow people to thrive, whatever their impairment. This does not mean that the impairment is not real in itself: a curved spine is painful. Work in groups of 2-4. Discuss how Poppy talks about both her impairment and the way in which she has been disabled by society.

Work in pairs. Take the parts of Poppy and the woman in the ‘go to church’ story. Play it as Poppy tells it – addressing the audience if and as you wish. Play it a few more times, exploring what both Poppy and the woman might have said and thought. You can be serious, funny, realistic or bizarre.

**Harvey**

Work in pairs. On the basis of what Harvey says and what you know from elsewhere, debate the advantages and disadvantages of disabled young people going into mainstream schools and special needs schools. Remember that different people have different needs.

Harvey says ‘We’re all in this together’ and that physically disabled people should not discriminate against people with learning difficulties. Have you encountered a hierarchy of prejudice at work in your own social group – that some people are undervalued, despised or mistreated more than others? Why do you think it happens?

**Holly**

Work in groups of 2-4. A horizon is literally how far you can see. But think and discuss what your personal horizons are: where can you imagine yourself being during your future life? Is there anything standing in your way? Now think of Holly at nursery and school (ages 2-16); at FE college (ages 16-19); and at the time Sonali interviewed her (in her early 20s). What were her horizons at each of these times? What made them different?
Storyboard Workshops - How-To-Do-It

The following step-by-step instructions are for teachers, TIE companies or other facilitators to use in conjunction with the Storyboard DVD in the pack, which illustrates each stage for the ‘Theatre’ and ‘Installation’ workshops. The workshop activities are described under each section. While intended for adults delivering the workshops, these guidance notes often address the pupil as workshop participant (e.g. in Step 3 ‘find scenes’).

It is acceptable to adapt the instructions according to the individual circumstances of each classroom / participant group. However it is important to follow the general sequence of activities as described below in order to fully understand how the Theatre and Installation pathways work and the differences between them.

The sections below correspond to the scene titles on the DVD.

In this pack you will find the stories of five real people who were born in the 1940s, 1960s or the 1980s – Florence, Dan, Poppy, Harvey and Holly. Each were born with a physical impairment, but have followed individual life pathways, similar and different in ways. The 25 short case studies included in this pack focus different on parts of their lives:

- real experiences of family life as children
- real experiences of medical treatment
- real experiences of education both in mainstream school and special school
- real experiences of employment
- real experiences and relationships that helped shape the individual’s Identity.

A selection by you from this textual material is needed to comprise the working material for the two workshops.
Lesson 2: Theatre Workshop

The Theatre workshop will take pupils through a process of devising a short play – characters and actions organised into scenes. You will need to select material from the stories provided. This selection could include two themes for two people from two generations (e.g. Florence, 1940s, Family and Education; Harvey, 1980s, Family and Education).

Step 1: Read through

Read round the group, taking a few paragraphs each. Use ‘s/he said’ as demonstrated by Nicky and Dave in the Talking Heads DVD.

Think about the scenes that come out of the material (like in a play or movie). Try not to discuss them at this stage, but keep them in mind for later. However, it may help to highlight them on your copy of the material.

Step 2: Warm up

Do a short physical warm-up, to get ready for using your bodies and to get oxygen to your brain ready for some quick thinking. An example may be the game ‘Stop, Go’.

Step 3: Find Scenes

Working in small groups (6-8 people in each works well), find natural scenes from the material. Share what scenes you have found between you and generate a list of scenes that represent what you have read. Be on the look-out for ‘turning-points’ – significant times when the disabled person’s life changes direction.

Step 4: Title Scene

Now name each of the scenes and list them on a piece of A3/flip chart paper. The scene title should reflect what the scene is about and be suitable for a sign on stage or a scene-title in a programme (e.g. Scene 1: My Mother’s Struggle, Scene 2: I’m Proud, No Prejudice). You also may wish to give each scene a key line – a single line that could be said on stage to make the situation and experience clear (e.g. ‘you have to stick up for yourself’). An example of a scene plan can be seen on page 18.

Step 5: Make tableau (still image)

Now make one still image for each of your scenes, based on the scene title and key line. Use as many or few of your group as you like in each image. Develop each image one at a time. Once you have decided on an image, hold it and say the scene title and key line. (Hint: In an image, bodies could represent people but also physical or other things – like walls or other sorts of barrier.)

Once all of images have been constructed with their scene title and key lines (if chosen), run them in sequence.
Step 6: Make a scene

Bring each scene alive by adding movement to the still images – what action does or could each represent? Also add words to each scene, which could be parts or all of the original text. Think carefully about how you enter and exit the scene.

Think about what sort of scenes you are making for your stage. Is it naturalistic? Is it physical theatre? Is it documentary? Is it poetic? This could be suggested from the material. Think about how the text is used (e.g. spoken by a narrator or by the actors). Certain lines may be repeated for effect.

Step 7: Show and feedback

Each group show the others (or another group or two) their work. The audience should provide feedback on each scene, describing what they see. Notice the body language of each character and how the characters are interacting with each other. Note the behaviour and feelings of each character – and what the scenes tell you and make you feel. The other groups / audience are encouraged to shout words and phrases that could help the development of the scenes for the final performance.

Step 8: Shaping and Framing (This is part of Lesson 4)

**Shaping:** Take a large piece of paper and map out the dramatic shape your sequence of scenes makes – or the shape you want to make with them. Is it a ‘tragic’ shape? Or maybe a ‘comic’ one (that is, not necessarily funny, but coming to a happy conclusion)? Or is it a sequence of stand-alone moments that you simply want to put before your audience – an episodic shape. You don’t have to give a name to the shape, but it is important to decide what shape you have or want to end up with.

Think about how one scene leads to the next. Each scene may flow from the last. Do the performers perhaps stay on stage when one scene ends, come out of role, and then begin the next? Is there a narrator figure on stage? The narrator figure could be the disabled person whose testimony you are dramatising.

**Framing:** Perhaps a narrator figure frames the drama for the audience. Or the pupils/workshop participants could frame the material, perhaps, by bringing in some of the ‘Identity’ text from the source materials. So, for instance, the group who are dramatising Florence’s story of Medical Treatment can frame their creative work with Florence’s Identity narrative: it is *her* story.

Shaping and framing are important for us all in this work to ensure we bear witness to the disabled person’s testimony in an honest and responsible way. So, for example, if the dramatic shape is tragic, great care must be taken not to suggest that the disabled person is a passive victim. It must be remembered the all the stories in this pack are real-life stories from real people who had the generosity to share their life story with us. So we must satisfy ourselves that the real people behind the names ‘Florence’, ‘Dan’, ‘Poppy’, ‘Harvey’ and ‘Holly’ would feel happy with the way we bear witness to their testimony. One way of doing this is to use ‘third person past tense’ by inserting the words ‘she said’ or ‘he said’ when enacting the story. What we make doesn’t have to be the literal truth. But in every case, ask yourself, ‘What would Florence (for example) think about what we have made?’ Let’s learn about their histories and celebrate their lives.
Stage 9: Perform

Each group gives a mini performance to the rest of the class (or another group or two), incorporating all the learning from the previous steps.

Discuss.
Lesson 3: Installation Workshop

The Installation workshop will take pupils/participants through the creation of a performed installation – an expressive combination of words, sounds, movement and visuals.

Select the material you will work on. You might for instance look at two themes for one person (e.g. Florence, Medicine and Education).

Step 1: Warm-up and Body sculpting

The intention is to make a picture on a set theme (e.g. Family or School) using bodies of participants in the room. One person leads as ‘director’. Try not to speak when moulding the bodies. Do it by touch alone. If you do speak, it should simply tell someone to do something (e.g. ‘put your hand over your mouth and look up’), but not what the meaning of the action is (e.g. ‘you have forgotten something important’). The bodies can represent people or things which could be literal or metaphorical. For instance, the leader may want to construct a barrier. This could be a physical wall, or prejudice.

Once the image is complete, others in the room describe what they see – ‘I see fear’; ‘I see an unstable balance’; ‘I see encirclement’. Nobody says what it means.

Another person sculpts a second image to the given theme and the process repeats. But this time allow each of the people in the image to step out one at a time, to see the image for themselves; then step in and say what they feel – ‘I feel pulled from all sides’; ‘I feel very angry’.

Step 2: Read through

Read round the group, taking a few paragraphs each. Use ‘s/he said’ as demonstrated by Nicky and Dave in the introductory video.

Without discussing it, each participant finds images (like the images made in the warm-up) that come out of the material. Keep them in mind for later.

Step 3: Sculpt the images

Work in small groups (6-8 people in each works well). Each individual in the group takes it in turns to become the director. The director sculpts their group (using the bodies like in the warm-up) into an image they have drawn from the selected life-story material. At the end of this process, share two images selected by each group with the whole class, but do not describe.

Step 4: Select and Describe

Each group select one image or a few images that they will use to make the installation. You might want to use your own images or ones suggested by the work of other groups. Describe these images using single words or whole phrases. For example, Independence, Power, Bully, Brave enough to stand up, Anger. Keep those words and phrases in mind for the next step.
Step 5: Words and Phrases
Each person take a large sheet of paper or several cards or small pieces of paper and write words and phrases that best describe the image for you. These can include ones you suggested, ones suggested by others, and new ones that occur to you. Come up with a minimum a five.

If you have used a large sheet of paper, tear or cut it so that each word or phrase is separate.

Step 6: Scatter, Select and Combine
Bringing all the groups together again, all scatter the pieces of paper or card across the floor, words upwards.

In pairs or threes from each group, walk across the floor and pick up a selection of words and phrases that appeal to you. Collect at least 5 between you. Go back to your group and in your sub-group of 2 or 3, write down your selection onto a large sheet of paper, arranging them as you like.

Step 7: Make Text and Add Voice
Using their total selection of words and phrases, each group should compose a series of short texts that will fit with the images developed earlier. These could for example be short poems, rants, raps, advertising slogans, riddles, jokes. Choose five of these texts to use.

Now add voices, to develop a vocal performance from the texts. This might involve combining some text. You will need to decide on a sequence. Or perhaps several get spoken or sung at once. Maybe some are vocalised solo and others ensemble. Be sure to stand or sit up as you rehearse these, to use the full capacity and range of your voice.

Each group do their vocal performance to the rest of the class, who may provide a soundscape with their voices and other accompanying sounds (e.g. clapping, stamping feet, hitting something). Run each through a couple of times so that it finds its own shape and begins and ends smoothly.

Step 8: Animate with Words and Movement
Each group develop movements that correspond to the words and sounds they have made. Add these to the original images. Perform them together.

Step 9: Shaping and Framing (This would be part of Lesson 4)
The first part of this session is really a completion of the basic installation you developed in Lesson 3, before you shape and frame: Using craft materials like paper, card, corrugated cardboard, coloured pens or paints, transparencies or gel if you have light-boxes, bits of textiles etc, develop tangible objects or props (could be three dimensional) that relate to the rest of the performance. For example, these could be posters, badges, banners, parts of costumes etc.
Work these into your performance, running it through a number of times until it finds its final shape.

**Shaping:**

If, as is likely, you have developed more than one installation (one per sub-group of 6-8), decide on the sequence you want to show them in. Or perhaps you want to show them all at once, on a repeating basis, so audience members can walk between them. What sort of experience do you want your audience to have?

**Framing:**

The group should now decide how they want to frame the installation performance as a whole. One way to do this would be by bringing in some of the ‘Identity’ text from the source materials. It is *someone’s real* story.

Groups should also consider ways of framing the performance in a programme or on advertising posters.

Shaping and framing are important for us all in this work to ensure we *bear witness* to the disabled person’s testimony in an honest and responsible way. So, for example, if the dramatic shape is tragic, great care must be taken not to suggest that the disabled person is a passive victim. It must be remembered that all the stories in this pack are real-life stories from real people who had the generosity to share their life story with us. So we must satisfy ourselves that the real people behind the names ‘Florence’, ‘Dan’, ‘Poppy’, ‘Harvey’ and ‘Holly’ would feel happy with the way we bear witness to their testimony. One way of doing this is to use ‘third person past tense’ by inserting the words ‘she said’ or ‘he said’ when enacting the story. What we make doesn’t have to be the literal truth. But in every case, ask yourself, ‘What would Florence (for example) think about what we have made?’ Let’s learn about their histories and celebrate their lives.

**Step 10: Final Performance**

Each group gives a mini performance to the rest of the class, incorporating all the learning from the previous steps. Discuss.

**Note on the methodologies:** The two workshops were conceived by Mick Wallis and developed by the research team with Dave Toole and Jamie Beddard. Theatre and performance teachers and practitioners will recognise the Brechtian gestus as the core principle of the Theatre pathway – even though the final product might be very different from Brecht. Meanwhile, Augusto Boal’s Image Theatre will be obvious as the starting-point of the Installation workshop. The structuring of the installation as a combination of words, visuals, movements and sounds is inspired by Elizabeth Stewart’s conception of the ‘integrated text’ in these terms. Meanwhile, the projection of material from one mode of expression to another derives from work by Isabel Jones and Mick Wallis in the context of the Arts Work for People Project, which drew both on the elements above and techniques developed by Isabel for Salamanda Tandem over 20 years.
EXAMPLES OF SCHOOL WORK

work produced by the pilot schools during the workshops

Badges

Props/Signage

Scene Plan