

AKRAM KHAN COMPANY



THE TEACHING DOSSIER
CHOTTO XENOS



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CONTEXT



This resource pack focuses on the experience of British colonial soldiers, but can be adapted easily to focus on other countries.

A word from the *Chotto Xenos* director

Aspects of the original *XENOS* has been interwoven with more child-friendly content to present a unique production. Children today are exposed to images of war through social media and the concept of conflict as fun through video games. They deserve to have some creative reflection time to ponder on what it means to them, the lives of those they are close to and the world they will grow up in. They are also subjected to a rather limited education about the history of war, often neglecting a very necessary re-telling of the soldiers experience, where they are from and what they believe they are fighting for. Our future peace processes rely on us inspiring a younger generation to be more tolerant and understand the triggers for conflict and ways to manage it. This begins in the playground but unfortunately doesn't end there.

Chotto Xenos will continue important audience development and inspires positive understanding of the danger of war whilst being a beautiful engagement with the best that dance and music has to offer.

Sue Buckmaster

Collaborators

This pack was written by Emma Bellerby with additional support from Pran Patel and Inc Art.

Emma Bellerby

Emma is a primary dance specialist, delivering dance projects in school and community settings across London. She is a passionate advocate for dance as a tool for learning, imagination and creative exploration. As a dance artist with a background in primary education, she has supported schools and family programmes for Sadler's Wells and the Royal Opera House, working with dance companies, schools and community partners. She currently works at The Place, managing the Partner Schools programme which reaches 1/3 of all primary schools in Camden. As a freelancer, she works closely with teachers to develop arts provision through designing dance units, workshops and CPD sessions that engage children creatively in classroom subjects. She is also the co-coordinator for the Dance, Learning and Participation Network, a support group for dance professionals across the UK and her work has been endorsed by One Dance UK and OFSTED.

Emma trained at the Northern School of Contemporary Dance, Iwanson International School of Contemporary Dance, has a Certificate in Dance Education from the Royal Academy of Dance and an MA in Choreography from Laban.

Pran Patel

Pran has 17 years of teaching experience working recently as an assistant principal. He has an exciting career in leadership; leading standards; behaviour; data; professional development, curriculum and standards. His NPQSL project was to lead whole-school coaching and has been a successful coach for over a decade.

His inspirational TEDx talk 'Decolonise the Curriculum' describes the moment he realised that the world was tiered away from an authentic truth and that started with the school curriculum. In this vein he recently featured in the Sky News Film 'Slavery in Britain: What don't we know?' Alongside Prof Davide Olugosa, Prof Christopher J Brown, Prof Diana Paton and Prof Olivette Otele. His website, the UK's first antiracist school's website www.decolonisethecurriculum.com, has over 80000+ online monthly views and has gained praise from TES, the Guardian, BBC, Schools Week, Buzzfeed and Eastern Eye.

Inc Arts

<https://incarts.uk>

Inc Arts is a national collective that champions the creative, economic and contractual rights of the UK's ethnically diverse workforce. We work collaboratively across the arts and cultural sector to create peer led solutions to redress under-representation and lack of diversity in our creative teams and workplaces. We do this through research and advocacy, creating bespoke Equality, Diversity and Inclusion (EDI) solutions to arts organisations, and providing a network of advice, support and fellowship to the diverse arts workforce, across all art forms and seniority, and throughout the UK.

Curriculum Guidance

As part of your exploration of Chotto Xenos, the content and activities within this dossier will support the delivery of the Curriculum for Excellence, particularly within the Expressive Arts, Social Studies, and Health and Wellbeing. Through these topics, we can all raise awareness of social issues that affect the school community and beyond, and nurture a respect for differences, an understanding the danger of stereotypes, and an awareness of both welcoming and excluding behaviours.

On pages 39-40, you will find a list of relevant Experiences and Outcomes at Second Level in Broad General Education applicable to the activities within this dossier. These can be used to guide your delivery, but you may find additional ways in which these topics and activities are relevant to your teaching.

Sensitivity Guidance

The lesson plans in this pack allow children to delve deeper into the complex subject matter of *Chotto Xenos* to look at themes of colonialism, racism and the physical and emotional impact of being at war.

The activities are structured in a way that allows teachers to adapt the depth of the discussion to a level that is suitable for each class and individual teachers will need to assess and differentiate for different age ranges and experiences. Teachers should exercise caution in covering these topics in a rushed or superficial way and additional links to sources have been provided at every opportunity to encourage educators to do their own reading and learning to support discussions to happen with sensitivity. Lessons should be delivered in a non-judgemental, factual way that allow young people to ask questions in a safe environment. There are many ideas throughout this pack to give starting points and introductions to exploring these topics in a dialogic form that provide a safe environment for all learners.

Children within the same class will likely have differing awareness of diversity, racism and the history of racism in the UK. Given recent events relating to racism in the UK, many families may have been reflecting on experiences of racism or perhaps their lack of awareness of racial issues.

This pack requires well-judged teaching based on knowledge of pupils and their circumstances. There may be staff or pupils at school who have experienced some of the issues that this pack explores such as racism, prejudice, living in a war zone or displacement.

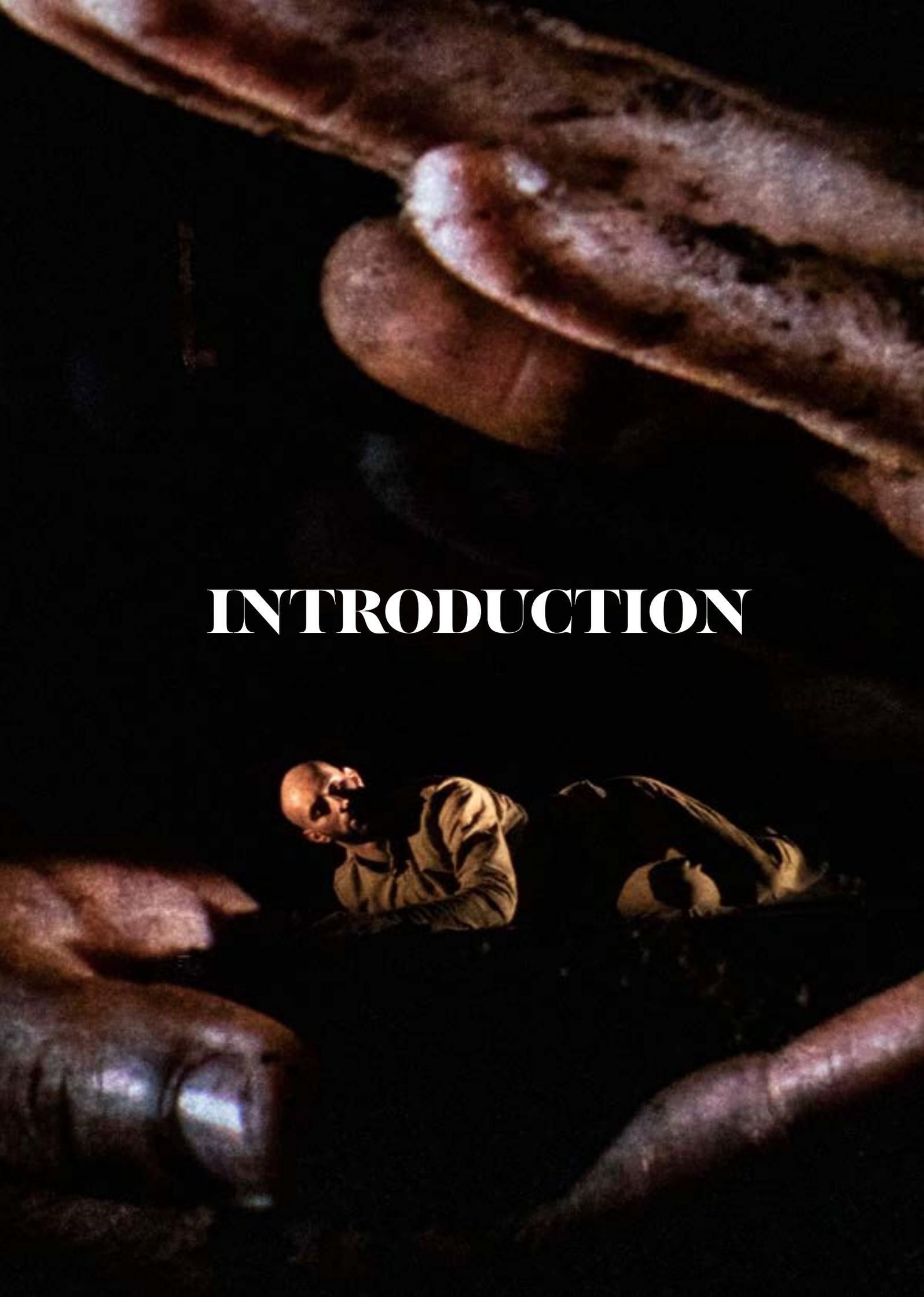
Sensitive topics need to be approached in a way that safeguards children and staff and supports their wellbeing and self-esteem. While some individuals might find it validating to share their experiences, others might find it difficult to talk about traumatic experiences. Care needs to be taken to ensure that there is no stigmatisation of children that take part in these lessons.

Many schools will already have a curriculum on how to approach teaching about racism. There are some links below to resources that teachers may find useful to help provide guidance in covering anti-racism subjects sensitively and in an age-appropriate way.

- [EIS - Anti-racism resources](#)
- [One Education- Racism protests, guidance for schools](#)
- [Teach Wire - How to talk to children about racism](#)
- [School Wellbeing - Anti-racism resources](#)
- [Artsmark - Anti-racism resources for children and young people](#)

If you are planning to use this pack, would like to give us feedback or would like more information on resources, please email: Christine Maupetit | christine@akramkhancompany.net

We would love to hear how this resource pack is being used.

A dark, atmospheric scene. In the foreground, a large, textured hand is visible, reaching towards the center. In the middle ground, a man with a shaved head, wearing a yellow jacket, is looking towards the camera. The background is dark and indistinct. The overall mood is mysterious and intense.

INTRODUCTION

About *Chotto Xenos*

Chotto Xenos takes us back in time to discover the story of a soldier from a colonised nation in the trenches of World War One. The experience of the individual soldier we see on stage echoes the experience of more than four million, non-European people of the Global Majority who were involved in the First World War, but whose contribution is less well remembered by history. Throughout *Chotto Xenos* we see our soldier enlisting, training and fighting in the trenches, all on the behalf of a country that is not his own. Although he does not return home and we see his flame extinguish, there is a sense of hope that he was at least able to share his story. We are telling this story today because many of the soldiers and labourers from the Global Majority (whether European citizens or not) have, for a long time, been overlooked in this story. We want to remember them, think about their bravery and learn from their experiences.

Chotto Xenos examines the injustices and trauma caused by the British Empire and its involvement in World War One. It is consequently a springboard for crucial discussions around racism, colonialism, war and identity. By not confronting Britain's colonial past and the true history it played in the war, we cause damage to the communities that were, and still are, affected by racism, prejudice and colonial exploitation. This resource pack gives teachers the opportunity to fill in historical gaps within the National Curriculum, which omits much of Britain's colonial past, giving students perspective on current race relations and their origins.

Though a sombre and emotive subject, there is much to celebrate and value in paying tribute to forgotten soldiers from colonised nations. We hope that this pack will support classes in exploring the difficult themes with sensitivity and creativity, allowing powerful discussions and formative learning to take place. Whilst many children will be familiar with aspects of World War One, there will be much that is new from this perspective that we hope will be thought-provoking, relevant and meaningful for students today.

How to use this pack

This pack provides a range of classroom based and dance based cross-curricular lesson ideas that link to the wider wellbeing curriculum. They are a combination of reflective, playful, imaginative and factual activities that all work alongside the National Curriculum whilst building skills in teaching dance creatively.

The pack is arranged for teachers to be able to select activities to create their own scheme of work with differentiation appropriate for the needs of each class. There are quicker, discussion-based activities to allow dialogic and exploratory learning and longer literacy activity ideas that will require additional scaffolding and differentiation. Different formats for longer tasks have been given to offer the opportunity for this work to link with existing schemes of work so that it can slot in within curriculum time. Suggestions of how schemes of work can be built to explore different themes are given at the [end of the pack](#).

Links to external sources have been included to provide teachers with more information about the historical context of *Chotto Xenos*.

Why are we dancing?

Dance is, and has always been a way to explore, communicate and experience ideas. Akram's work is rooted in mythology and telling the stories that speak of the universal experience of being human. *Chotto Xenos* is an example of how dance is political, because the body is political: we carry history in our bodies. Dance in this capacity is poetic, it is open, it is expressive - but it is not just for adults or for professional dancers and choreographers. By opening up this topic to dance, it is possible to give power over to children to respond in their own way through the creative activities and tell the story in their own words and feelings.

Dance is a fantastic resource to deepen pupils' understanding of the difficult and emotional themes covered in *Chotto Xenos*. While it may feel a bit intimidating to cover such a complicated topic through dance, its abstract and non-verbal nature makes it a powerful art form with which to tackle sensitive subjects. Because this way of teaching dance asks children to input their own ideas rather than replicating steps, the lessons are inclusive and should suit the needs for everyone in the class. By following the guide for different lessons, you will find that children can unpick the layers within *Chotto Xenos* and find their own critical and creative responses.

Start with short exercises with clearer outcomes to give your class an introduction into creative movement and break each lesson into smaller teaching chunks.

RESOURCES



Terms and vocabulary used in this pack

This resource pack was written in 2021 amidst ongoing debate over how language perpetuates racist and prejudiced values. The language and terminology in this pack has been chosen specifically to reflect the terms currently being used.

- **Prejudice:** A pre-conceived opinion or judgement about someone or a group of people which is not based on reason or experience.
- **Racism:** When someone is treated differently, discriminated against or is subject to antagonistic behaviours because of race, ethnicity, nationality or colour of skin. Racism is prejudice combined with social and institutional power - a system of advantage based on skin colour.
- **Race:** A social construct. It is the idea that the human species is divided into distinct groups on the basis of inherited physical differences that such as skin colour, eye shape, etc.
- **Bias:** When a person prefers one person or belief over another without giving an equal chance to different ideas. These can be broken down into positive bias and negative bias.
- **Positive Bias:** A positive bias is a term in sociology that indicates feelings toward a subject that influences or supports positive treatment that is based on unsupported beliefs. For example, a teacher positively supporting one student or group of students over others, and which leads to others experiencing a lack of attention or negative attention.
- **Negative bias:** Negative bias is our tendency not only to register negative stimuli more readily but also to dwell on these events. It can lead to stereotyping or prejudice - for example if someone has a negative experience with someone from an ethnically diverse background, and then allows that experience to influence other interactions with others from ethnically diverse backgrounds.
- **Inclusion:** Being included, valued, and respected for who you are, no matter what abilities or differences you may or may not have.
- **Privilege:** a right, immunity, or benefit enjoyed by a particular person or a restricted group of people beyond the advantages of most.
- **Stereotype:** A simplified convention that many people have about a particular group of people or thing, often rooted in prejudice.
- **Colonialism:** When one country/nation or power invades and takes control of another country and claims the land and/or dominates its people. Often this is accompanied by conquering and exploiting the native population, while forcing its own language and cultural values upon its people.
- **Diaspora:** A scattered population whose origin lies in a separate geographic locale. Historically, the word diaspora was used to refer to the mass dispersion of a population from its indigenous territories.
- **Xenophobia:** Literally translated as fear of strangers, xenophobia is a broad term meaning fear and hatred of strangers or foreigners or of anything that is strange or foreign.
- **Exploitation:** The act of treating someone unfairly by using their work or ideas and giving them little in return, often making a huge profit or gaining a large amount of social capital.
- **Global Majority:** A term that recognises that over 80% of the people in the world are of African, Asian, Latin American and Middle Eastern descent and is fully inclusive of all non-white people. This term has been adopted more frequently, as phrases such as 'ethnic minority' or acronyms such as BAME can have negative connotations. It serves as a reminder that those who identify as White can also be part of a Global Minority.

Interactive introduction to *Chotto Xenos*

The below online resource is a great starting place to introduce the historical context behind *Chotto Xenos*. You might find it helpful to look at before you come to watch *Chotto Xenos* or as a refresher after the performance to coincide with classroom learning. You can find the Prezi resource, [here](#).

Image Bank

Included in this pack is an image bank of colonial soldiers from WW1. These images can be a powerful starting point for a discussion about the people in the images. Enter the Bank, [here](#).

There are additional images of Indian soldiers compiled by the British Library that can be found [here](#).

Flags and Countries of the British Empire in 1914

This Powerpoint presentation gives an overview of the countries that were under British Rule during WW1 and includes images of the different flags to have on display (either pre-made or on a screen/print out) for reference - download it [here](#).

Historical Context and focus for *Chotto Xenos*

For teachers

Chotto Xenos is an artistic representation of an unnamed soldier from a colonised nation. Many of the activities in this pack ask children to respond creatively to the issues that faced the British Empire during WW1. It is important to specify that Chotto Xenos tells one story, but there are many more stories of non-European people of the Global Majority who were affected by WW1, that remain largely untold.

Numbers of soldiers from colonised nations

While the exact number of soldiers and labourers are not known, the following may be useful to give an overview of the sheer volume of people involved in fighting for Britain from the colonies.

These stats have been taken from the BBC:

Numbers of soldiers from the British Empire who served during WW1:

British 5,000 000

Canada 628,964

Australia 412,953

NZ 128,825

SA 136,070

India 1,440 437

Other colonies 134,837

Taken from '[The Statistics of the Military Effort of the British Empire during the Great War 1914-1920](#)'

Soldiers/Labourers

This pack often makes reference to soldiers from colonised nations, but many people from the Global Majority that lost their lives were labourers. 95,000 Chinese farm labourers were recruited to the Western Front to dig trenches, build roads and unload ships. Particularly throughout Africa, most white soldiers were supported and protected by 2-4 unarmed labourers who were seen as much more disposable than the trained soldiers. This attitude highlights the way that Western countries viewed people from the Global South and the power balance and inequalities between different nations and cultures at the time. In Africa these labourers were almost always black and photos have shown that women and older children were also placed in these roles. Almost no names of these labourers have been recorded and often surnames were replaced with the name of the town that the labourers came from- a common practice by colonisers that links back to slavery.

Global empires

This pack focuses on the British Empire and the soldiers from colonised nations that signed up to support the British Army. It is important to note that many other countries outside the British Empire, particularly in Africa, were hugely affected by the war. Many more atrocities across the world were committed by German, French and Russian Empires, all of which are possible to research online.

Names of Countries

Throughout this pack, the modern-day names of countries have been used to give children reference points to countries they may be familiar with. In the PowerPoint that lists countries from the British Empire, both old and modern-day names feature.

Men and Women

Chotto Xenos looks at the experience of men from the Global Majority who volunteered to fight in the war. Of course, it was not just men from the colonies who were affected by the war but also the women, children and communities they left behind. Although less commemorated, the first shot fired in WW1 was in Africa and the fighting subsequently killed many unrecorded civilians, including women and children. Many countries under British rule donated food and money to aid the war effort that they could not afford, affecting the entire population by placing their communities into poverty. Countries under colonial rule hoped that by supporting the war effort for Britain, they would be granted independence which was sadly not the case. Unlike the European women affected by WW1, we have far less information and fewer artefacts that paint the picture of what life was like for the women from British Colonies during the Great War.

1. DISCUSS



Across the Empire

Who were the colonial soldiers of World War One?

Image Bank Discussion

Let your class look at a few pictures from the Image Bank and ask the following questions:

- Who are these people?
- What are their jobs?
- What differences can you see in their uniforms?
- Where do you think they came from?
- Who do you think they are fighting for?
- Can you imagine how they might be feeling?
- Are you surprised that these soldiers/labourers are fighting for Britain?

These questions can be explored as a whole class discussion or in small groups. You might find it useful to ask children to write their ideas on post-it notes so that you can compare ideas from the whole class. Do children have contrasting ideas? Are they surprised by about what they found out?

Look at the Prezi [here](#), together as a class, to learn more about the experiences of colonial soldiers.

Xenos

What might make someone feel like an outsider?

In *Chotto Xenos* we see the soldier looking at the British Army Uniform that is hung up by ropes. Each time he tries to put on the jacket and the helmet he is pushed away and forced back by the uniform. Watch this section from the show, [here](#).

Why do you think he isn't able to wear the uniform?

Example responses:

- It's not his
- It's not meant for him, it's for someone else
- He's not part of this army, not part of the group
- He belongs somewhere else
- It doesn't fit him

It feels as though the British uniform doesn't want to be worn by the colonial soldier. Our soldier has signed up to fight for the British Empire to help Britain win the war. But the British uniform doesn't see him as British, it sees him as something different. He is an outsider.

Xenos means stranger or foreigner in Greek. Why do you think that word is used in the name of the show? Who might feel like a stranger?

Many colonial soldiers found themselves feeling like foreigners or outsiders. As non-white soldiers from countries under the rule of the Empire, they were often treated as less able, less intelligent and often less valuable than white, European soldiers. This treatment of being 'less than' is an example of explicit racism. The colonial soldiers were treated unfairly compared with white, European soldiers and because of their skin colour and the country they came from, they were not treated with the same dignity or respect. They were not paid the same as white soldiers and those that were on the western front (in Europe) were often not given adequate supplies, clothing or training. They had also travelled far away from their families to fight in unfamiliar countries. The weather, landscape, food, language and religion will have felt very strange compared with their home country they travelled from and contributed to the feeling of xenos, being an outsider.

Further links for teachers on treatment of colonial soldiers can be found below:

- British Library resources [here](#)
- BBC Bitesize 'What role did the British Empire play in the war?' [here](#)
- The Guardian 'The forgotten soldiers' [here](#)
- BBC News 'The African soldiers dragged into Europe's war' [here](#)

Xenos circle

1. Standing in a circle, one child is chosen to be the Outsider and comes to stand in the middle of the circle.
2. Without the Outsider looking, choose another child from the circle to be the Welcomer.
3. The Outsider must then find the Welcomer by walking towards individual children in the circle, with an arm outstretched (ready to shake hands), saying 'Hello' in a friendly voice.
4. If the approached child is not the Welcomer, they ignore the Outsider and turn their back with their arms crossed. If the Outsider walks towards the Welcomer, they shake hands and the Welcomer says 'Hello, come and stand next to me', moving to make room for them in the circle.
5. Repeat with different children in the role of Welcomer and Outsider

How does it feel when we are not welcomed or included?

What can we do to make other people feel welcome?

Things to consider

Maybe children have experienced something similar to this feeling of *xenos* before. Perhaps there is someone in your class who left their home to move to a new city or maybe even a new country. Maybe children have experienced the feeling of being left out from a group in the playground. Think of a time you have felt in a new and different environment, or a time that you did not belong somewhere and felt unwelcome. Give children time to have a quiet think about what feelings or experiences come to mind. You might choose to ask them to share or just keep it as a private thought. Maybe these feelings were negative. Maybe children were later welcomed warmly by a new group which made the experience a positive one. This activity could also be extended into a journaling exercise.

Young Lions and Old Lions

Look at this [inscription poster](#) from the National Army Museum website. This is a propaganda poster that was used by the British government to help recruit soldiers from colonised nations. Propaganda is a word we use to describe a way of spreading information that is in support of a cause which is often biased and based on opinions rather than fact. It is designed to make people feel a certain way and is used, often in politics, to manipulate and influence.

The image is unifying as all of the countries are represented as lions, it perhaps has the effect of making us feel like we are all part of the same pride of lions. However, there is also a clear hierarchy and a sense of duty towards the old lion.

Discussion:

- **Who do you think the old lion is meant to represent?**
- **What about the young lions?**
- **Which lion do you think has the most power?**

Can you recreate this image using a freeze-frame? Ask four children to hold up flags from any of the countries within the British Empire. Ask another child to hold up the British flag at a higher level (by using a bench or a step) and in a bolder stance (legs wide, attacking position). If they are confident maybe they could even try roaring to scare away the enemy! Ask the four other children holding up flags to make their postures smaller and move behind the Great British flag. Freeze.

How do you think young men might have felt when they looked at this poster? How would it make you feel about your country if you were from a British colony? Would it make you want to fight for Britain? **Would it make you feel like you had a sense of duty to fight for Britain?**

Lest We Forget

Why is it important that we remember what happened?

Lots of people think of the First World War happening in Europe and this version of history is often strengthened through the way we teach and remember the war. The contribution and sacrifices made by the many other countries from the colonies- and particularly from global majority countries- have not been remembered well. We can't take those sacrifices back, but we can choose to remember and learn about the people from across the world that lost their lives, their families and their communities in WW1. By learning about what happened, we can make sure these events are less likely to be repeated in the future and understand more about the multicultural society we live in today.

Read all about it

Choose a colonial soldier from the list below to research. Write a newspaper article to explain his bravery and heroic actions. Make sure to include the date, a headline, a picture and a caption for the picture. For a shorter activity, create a poster with the answers to key questions about the colonial soldier (E.g. Their name, the country they came from, battle story, etc).

- Khudadad Khan, from modern day Pakistan, he was awarded the Victoria Cross for bravery in 1914. (Further information provided by Army Museum [here](#).)
- Lionel Turipin, a Guyanese soldier who lived in Britain and fought on the Western Front. More information [here](#) and [here](#).
- Alhaji Grunshi- A Ghanaian soldier who fired the first shot in WW1 and was later awarded the Military Medal. More on this, [here](#).
- Manta Singh- A Punjabi soldier who saved the life of his friend by pushing him across no man's land in a wheelbarrow. Explore, [here](#).

Why is it important that we should celebrate the stories of soldiers from colonised nations?

While it is true that some soldiers did receive medals and recognition for their bravery, far more white soldiers were awarded with medals than non-white colonial soldiers. None of the 70,000 black South Africans from the Native Labour Corps received a British War Medal even though their white officers did.

Helping Hands and Harming Hands

Following on from ideas of welcome and unwelcome, this activity gives children another opportunity to think about the feeling of xenos, again using contrasts.

Watch this short clip from the start of *Chotto Xenos*. At the beginning of *Chotto Xenos* we see a pair of hands that seem to move the dancer. These hands represent creation as we see them carefully shaping and almost growing the dancer. But we also see the same hands manipulating the dancer, pulling him in different directions. You and your class might read different things into these hands, but one reading might be that the hands represent both sides of power. Power can be used to protect and nurture (parent looking after a child, teacher helping children to learn) but it can also be controlling and forceful (older siblings being bossy, a bully in the playground). **The way we use our power (status, influence, strength) can make people feel bigger or smaller, welcome or unwelcome.**

- Why do you think the dancer is shown as very small and the hands very large this scene?
- Can children see when the hands are being protective and caring? What about when they are being manipulative and controlling? What changes? How do they feel when they see both types of movements?
- What does it make us think about power?
- Drawing on personal experiences, historical figures or characters from fiction, can you think of a time power has been used to protect and when power has been used to control?

A lack of power and control may have been felt by all soldiers fighting in WW1, but is particularly poignant when remembering the soldiers and labourers from colonised countries. The British Empire used force and violence to gain power over other countries around the world. The power and might of the British Empire was used to enslave, control and manipulate people, making Britain stronger.

Across all of the countries and regiments fighting in WW1, there was a hierarchy of power with authority figures giving orders to those in lower ranks. Often it was the soldiers and labourers who were at the very bottom of the pecking order and given the most dangerous and physical jobs to do. They were not fighting in the name of their own country, but in the name of a country that controlled and oppressed them.

As a class, think about words that describe the first movement quality, *Helping Hands*.

Jot down the words, metaphors or imagery that children come up with.

Word ideas: Protect, love, carefully, gentle, soft, delicate, sweetly, guard, shelter, tend, look after, calm, nurture, grow, help, fold, stroke, hug, kind

Repeat the same exercise again using the second movement quality, *Harming Hands*.

Word ideas: Pull, push, control, strong, manipulate, forceful, strike, stretch, aggressive, rough, direct, spiky, sharp, bully

2. MAKE



Medal Making

Create a medal to remember soldiers from the different countries in the British Empire that fought for Britain during World War One. Either ask children to choose the country they would like to create a medal for (perhaps there is a country they have a connection with or maybe there is a country that they were particularly surprised to learn was involved in WW1) or select for them so that there is equal representation.

1. Cut out card shapes (stars, rectangles, circles) to create the medallion
2. Wrap shapes in silver and gold foil and then decorate with other craft materials

3. Using either coloured ribbon, felt or card, cut out strips that correspond with the flag of the country chosen. Stick these coloured strips on to a rectangular piece of card to create the medal ribbon. Carefully attach a safety pin to the top of the ribbon using sellotape.

4. Using glue or tape, attach the medal to the ribbon. The finished medals can be displayed in the classroom on a wall or hung in a garland, but they can also be worn and taken home.



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Tissue Paper Poppies

Remembrance poppies have been used to commemorate those who have lost their lives in war since the end of WW1. Perhaps your class already know about why the poppy is used as the symbol for remembrance? Some people choose not to wear a poppy because they feel it does not represent everybody and some wear a black poppy to represent the Black soldiers from around the world who fought in the war.

This craft activity asks children to use the flag colours from all of the different countries in the British Empire that fought for Britain during WW1 to make poppies that can be taken home, or used to decorate the classroom.

Follow the guide to make your poppy by downloading the worksheet [here](#).



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3. MOVE



Basic Training

Fun warm up, introduction to moving, exploring army movements

This quick fire game explores the movement of soldiers in training. It can be used as a warm up and as a whole lesson too. Once children are familiar with these movements, they can explore and develop their own movements based on the life of soldiers. This movement vocabulary will then aid them in exploring the other dance activities listed below as they will already have a pool of movements to draw from. Consider adaptations for children who will need them in advance.

Explain to the class that all soldiers need to do their training. You expect them to follow your orders as their teacher with careful listening and lots of energy. Introduce each action to children one at a time and see how many they can remember as you call them out and they respond.

Ideas of actions to call:

1. March-high knees, swinging arms- (inclusive- travelling)
2. Quick March- same as above but faster
3. Army crawl- travelling low to the ground, e.g. shuffling on stomach (inclusive- low down movements)
4. Take cover- duck/shield
5. Squad- make a line
6. Drill- get into groups of 5 with one person in the middle, move around the space in this group
7. Trenches- in three's, two make an arch using their arms. The third person stands in the middle of the 'trench' on look out.
8. Battle! (find a middle point in the room and create two lines opposite each other)
9. Clean boots- on one knee, mime buffing one shoe, jump up and then jump down to do the other knee (Inclusive- 'find a way to clean your uniform')
10. Dig- Digging movements with arms, imagining the soil is very heavy and difficult to move
11. Retreat- moving backwards without bumping in to anybody
12. Camouflage- stealthily creeping on a medium to low level
13. Barbed wire- Imagine you have to go over and under sharp wire without touching it
14. Halt- Freeze
15. Air aces- Arms outstretched to create aeroplane wings, move around the room at different levels, tilting the body to change direction- ask children to be careful not to touch each other
16. Detonate- Large overarm throwing motion, hands over ears, face away and duck. Three actions performed quickly in a sequence before travelling to another point in the room and repeating

Ask your class for more suggestions to create their own movements. Once they've got the hang of these actions call them quicker and quicker and encourage children to perform them as big as they can, as low as they can, as far as they can, etc.

Extra Challenges

- Ask children to complete the movement AFTER the one you shout. For example shout 'Army Crawl!' followed by 'Battle!' followed by 'Clean Boots!'. Children would start army crawl movements when you say battle (one command behind you) and then move into battle formation when you shout clean boots.
 - Make use of PE equipment to extend this activity:
 - "Load up"- Get out benches in parallel lines
 - "Over the top"- Start low on one side of the bench, hop over it to reach the other side
 - If you have access to ropes and ladders these could also be incorporated
-

Soldier's stuck in the mud

Building on soldier movements for a fun game for the whole class

This is another game that could be used as a warm up once the soldier movements from the previous exercise are more familiar. It uses the familiar format of stuck in the mud, but adding in the army movements learned in the previous exercise (march, quick march, army crawl, camouflage, barbed wire, digging etc). Children use the different movements to travel around the room on your command. If they are tagged they have to wait until someone crawls under their legs, salutes them, or sets them free before they can move again.

1. Explain the rules of the game. Depending on the size of the group you could have 2-5 children who are 'it'.
2. Call out the different commands from Basic Training while children move around the room trying not to get stuck
3. Alternate the children who are 'it' so that different children get to experience both roles

Challenge 1: Change the pace of your commands. Start slowly to give them time to explore each different type of movement, then gradually speed it up so that children are changing movements every 2 or 3 seconds.

Challenge 2: No commands, children are free to make their own selection between the different movements as they are playing the game. Remind them to stay away from running and to keep their movements varied and interesting. Encourage them to explore additional ways of moving like a soldier to discover new movements.

In Formation

Working as a team and following commands

This activity continues using the movements explored in Basic Training to explore how soldiers work together as an army unit in a 'follow my leader' format, though children can add in their own movements too. There may be movements that not all children can do. In dance when you perform the same movement with other dancers at the same time, it is called unison.

1. Explain that all soldiers must learn to work as a team and move as one unit. Ask the class to think of the actions explored in Army training and do a short recap of the different movements if needed.
2. Ask the class to spread out and explain that when you shout "Attention!" They need to look up and salute or gesture. You will then place your hand on one child's head/arm, or call out a name which makes that child then becomes the leader. As soon as the rest of the class see who the new leader is, they turn to face them. This child then experiments with being the leader by moving on the spot using the ideas from Basic Training as well as any others they would like to add.
3. Keep switching the leader to different children all around the room so that children have to face different directions and follow different leaders.

What helps us to better at following the leader? Eye contact, concentration, not talking

What did it feel like to be part of a unit?

What did it feel like to be the leader?

What did it feel like if you didn't get a chance to lead?

Extension: Ask children to get in smaller groups and repeat this activity by switching leaders within their groups. This time, can they experiment with standing in different formations (e.g. 2 straight lines, a circle, a 5 on a dice, etc).

Helping Hands and Harming Hands

Ideally two lessons but could be squeezed into one

Link in to classroom work on Xenos: Why did Soldiers from colonised countries feel like outsiders?

Themes: Power, hierarchy

Dance skills: Leading and following, dynamics, using imagery

In dance the way in which you do the movement, the way a movement is executed, is called the dynamic. For example, you can put your arm in the air in a sharp way, heavy way or in a floaty way. The same movement will change a lot if you play with the quality and it will communicate different things to the audience. This activity asks children to think about how they can use dynamics.

Dance Starter: Commander and responder

5 minutes (or as long as the class can keep focus!)

This quick activity introduces the use of hand gestures and different dynamics that will be explored in future dance activities, and it's also a good starting off point to discuss themes of manipulation and control that will be covered more in the puppet activity on page 34. The steps below are just guidelines, feel free to adapt and develop the exercise in a way that works for you. The first exercise is nonverbal, so try to use your gestures to communicate instead of words from the beginning.

- Use a hand gesture to get everyone's focus, perhaps one that you use already in class (e.g. arm up, finger to lips, hands on head). Once you have their attention and focus, try a few different gestures for the whole class to copy (wiggling fingers, claps, hands on different parts of the body, etc). Keep going until you have established that they are copying your movements.
- Gesture for everyone to sit down by waving your hands towards the floor, gesture for everyone to stand up again
- Repeat again but in slow motion. This time your hands move much more slowly down to the floor and up again, their whole body movements should do the same. Stop them (with your hands) and exaggerate the slow speed even more if they don't understand the first time and then repeat. Without saying anything, you have now changed the game from them copying your exact movements, to now responding to your commands
- Divide the class into two groups without saying anything, just by using your hands. Make sure there is a clear space between both groups
- The group on the left focuses on your left hand, the group on the right side on your right hand. Again, indicate these new rules to the class by using gestures; point at your left hand, point at the left group of children and then repeat a gesture they've already seen until they start to copy, then do the same with the right. As soon as one child understands the new rules of the game, the others will follow quickly.

- Play with gestures that ask children to sit, stand, jump (hand bouncing up and down), move left and right (hand swiping from side to side)
- Indicate for children to freeze by putting your hands in a stop sign

Discussion:

- How did that activity feel? How did you know what to do when I wasn't saying anything?
- Would you have preferred being the person leading instead of responding to the gestures? If so, why?
- If you have time, let a few children have a go at being the leader
- In smaller groups of around 6, let children have a go at leading through hand movements, without talking. You might find that they start by copying movements they have already seen (hands up, down, side to side and bouncing) or that they experiment with their own. After 30 seconds, shout 'Change!' so that each child has a chance to be the leader.

Warm up:

Use a warm up from the **Quick Fire** section. Ask your class to consider the character of the general and what kind of power they might represent.

Main Activity:

1. As a class, think back to the words that describe the first dynamic, Helping Hands. Try to find visual ways for the class to explore this movement quality.

Words: Protect, love, carefully, gentle, soft, delicate, sweetly, guard, shelter, tend, look after, calm, nurture, grow, help, fold, stroke, hug, kind

Imagery for moving: How can you find ways to move your hands in a careful way? What does it remind you of? How would you pick up a two day old puppy or a slinky, or sand falling through your fingers? How would you move a spiderweb without breaking it?

What would music sound like for this movement? Soft, quiet, calm, classical, slow.

2. Start to move using these words as a stimulus. Ask children to consider how they might move their hands in a protective/careful/calm way- what is it like? Soft, floaty, slow? Ask children to experiment with different movements using this soft and gentle dynamic. Let them listen to the music that helps them connect to this feeling. What do they imagine? How does it help them move? Movements might naturally start to incorporate their body too. You can encourage this by asking them how this warm, nurturing way of moving might look on different body parts; their shoulders, on their legs, on the head, like their whole body is underneath a cosy duvet. Call out different words or imagery from the list above as they are moving to keep feeding new ideas into the activity without stopping the class.

Allow time for a quick discussion on how it felt to move like in this gentle way. Can they remember what the other type of movement from the film was?

If you have the time to split this lesson into two sections. Stop the first lesson here. Start the next lesson with a recap on the helping hands dynamic.

3. Repeat the same exercise again using the second dynamic, Harming Hands. Use music that has a strong beat and feels more sinister.

Words: pull, push, control, strong, manipulate, force, strike, stretch, aggressive, rough, direct, spiky, sharp, bully

Imagery for moving: How would you fold a shape out of play dough or knead bread? Imagine you're controlling a big machine with lots of levers and buttons. How would you strike a match?

Again, let children move around the room as they experiment with different movements exploring ways to move in this harmful dynamic. As with before, it might be easier for children to explore these movements just with hands and develop to involve other body parts as they travel around the space. Call out different words, imagery and body parts as they are moving to keep feeding new ideas into the activity without stopping the class. Reinforce that they are working on their own.

4. Allow time for a quick discussion on how it felt to move like in this bullying way. How was it different to the first dynamic? How do you think the dancer in the film felt when he was being moved by the two different dynamics? Think about our soldier feeling like a stranger, xenos. What dynamic do you think he was feeling most strongly?

5. Extension: Using these different dynamics children create a phrase by selecting 5 of their favourite movements from the above activities. They can choose for it to be helpful, harming or a combination of the two. This would work well as solos (individual dances), but if children are shy, let them work in 2s or small groups. Either by asking for volunteers or by splitting the class in two, share what has been created. Can children watching recognise which dynamic (helping or harming) has been chosen by the performers?

Cheat sheet

Lesson 1

1. Commander and responder (following your movements) and discussion - 10 minutes
2. Quick fire warm up - 10 minutes
3. Explore dynamic helping hands through words and imagery - 10 minutes
4. How might this make you move? Start with hands first, then explore moving on whole body around the room - 15 minutes

Lesson 2

1. Recap helping hands as a warm up - 10 minutes
2. Explore dynamic harming hands - discuss words and imagery - 10 minutes
3. Start moving just with hands at first, then develop into whole body movements - 10 minutes
4. Discussion: what were the differences? How does it relate to the feeling of xenos? - 5 minutes
5. Extension: Use these different dynamics to create a sequence - 10/15 minutes

Puppeteers and Puppets

A longer partner activity exploring themes of power, control and freewill

In *Chotto Xenos*, we see the soldier being controlled by ropes. His movements become like a puppet as he is pulled from one side of the stage to the other, unable to break free and regain control. You can watch this section from the show, [here](#). This activity questions what it feels like to lose your autonomy and be controlled by higher powers. Depending on the age and suitability for your individual class, this activity will give you the opportunity to discuss power imbalances as well as the historical context and experiences of the colonial soldiers. Moving as a puppet is a fun activity in of itself and you can choose to dig deeper with the subject matter through discussions depending on what you feel is appropriate for your class.

This activity could be stretched into several dance lessons depending on how much time you have. The stimulus of a puppet creates rich movement and is a fantastic exercise to allow children to work creatively in pairs.

1. Remind your class of the moment in *Chotto Xenos* where we see our soldier wrapped up in ropes that are controlling his movement, what does it remind your class of...a puppet! [See next page]
2. In pairs, ask one person to be the puppeteer and the other to be the puppet
3. Ask the puppeteers to experiment with how they can make their puppet's face move by just using the palm of the hand. Can they make them nod, turn their head, go low or face a different direction? Go through these suggestions one by one to give them the time to explore ways to control their partner and then let them switch over roles.
4. Can they move a different part of the body on their puppets? Ask the class to imagine long stretchy strings, like elastic that connect the palm of their hand to their partners arms this time. If they stand facing each other and start to move their hands slowly, how does your partner respond? Spend some time exploring and swap over roles.
5. Let them try movements with different body parts (shoulder, leg, right foot...bottom!). They will naturally start to change body parts quicker so that the 'puppets' starts to do more complicated movements. Can they make their puppet walk? Move towards the floor and stand up again? Can they replicate any of the army movements taken from the warm up?
6. Ask what makes it easier and harder for the puppets to follow their partner? What does it feel like to be controlled? What does it feel like to be the leader, the manipulator? Which do they prefer? What makes it challenging?
7. If you play happy music alongside this movement, it might seem funny, like a puppet in a show on stage. What if you try the same movement again with sad or sinister music? Ask the class how it changes the movement and what it makes them think about. Play music and ask children to keep experimenting with movement. You might find that they are happy to improvise and remain very focussed, but they may also need some verbal prompts from you to keep them on track with the activity.

Questions to ask:

- Is it more fun to be the puppet or the puppeteer?
- Which role feels more free?
- What does it feel like to have your movements controlled?
- Do you think our colonial soldier is the puppet or puppeteer?
- Why might he have felt like he is being controlled?

Extension and/or additional lesson

Ask the partners to choose a few of their favourite movements from this exploration to create a sequence. Can they link 5 movements together? Can they make them flow into each other so that there is no stopping in between moves? How can they rehearse and practice their movements so that they are ready to share with the class? Practice movements, remember the order without stopping or talking, thinking about making each movement as big and as clear as possible. Emphasise that it is much better to have fewer, clearer movements than more movements that are less well rehearsed. Ask a few partners to share at a time with music and ask the class to point out powerful movements.

- Do the puppets always have to follow the puppeteers? What might happen if they break free?



Creating a dance

Combine all of the previous activities to create a class dance

If you have had a go at the above activities, you can have a go at choreographing a dance that explores the themes in *Chotto Xenos*.

Remind your class of the movements they have explored so far. Give them time to recap these movements:

- Basic Training army movements
- Getting stuck in the mud
- Creating formations
- Helping Hands and Harming Hands
- Puppet duets

Start to set a structure for the different sections of movements, thinking of the transitions needed between each different part of the dance. Below is an example of how you may wish to do this, but your class might also have their own ideas.

1. **Basic Training movements**

- Quick March- fast high knees moving around the room
- Halt! - Freeze!
- Camouflage- stealthily creeping around the room on a medium to low level
- Battle! - find a middle point in the room and create two lines with the whole class opposite each other
- Barbed wire- under and over movements, imagining barbed wire

2. **Formations**

- Move from one big class formation to smaller group formations
- Add in a couple of movements from Basic Training

3. **Puppet Duets**

- Take Cover! - everybody ducks/shields
- Air Aces- aeroplane movements to find partner for puppet duets
- Puppet duets

4. **Back into one last formation**

- Detonate- large overarm throwing motion, hands over ears, face away and duck
- Halt! - freeze- final finishing position. Can they imagine they are a statue of a soldier, standing tall and proud?

Initially you might have to call out your chosen movement sequence to the class, but challenge them to see if they can remember it.

- How can you make the transitions between each movement section neater?
- Can you try and do the movements without talking?
- Can you make your movements bigger and more explosive?

Schemes of Work

The activities in this pack are divided into sections, Discuss, Make and Move. They are designed to link activities from the classroom to the dance lessons to allow teachers and students to dig deeper into the themes of Chotto Xenos. Below are examples of how you could choose to link different activities together to create schemes of work, but these are just suggestions. You may find you can create different combinations based on the interests and current syllabus for your students. Estimated timings have also been given for how long each activity will take, but all activities can be extended and looked at on a deeper level if your class find them particularly engaging.

Scheme 1 - Soldiers of colonised nations

Key Questions: - What role did the British Empire play in WW1?
 - Who were the soldiers from colonised nations?
 - What did it feel like to be a soldier from the British Empire?

In an afternoon

1. Discuss - Prezi (10 mins+)
2. Make - Tissue paper poppies (45 mins)
3. Move- Basic Training (30 mins+)

Over two weeks +

1. Discuss- Prezi (10 mins+)
2. Discuss- Image Bank and Flags of the Empire (30 mins)
3. Make- Tissue paper poppies (45 mins)
4. Move- Basic Training (30 mins+)
5. Move- In Formation (20 mins+)

Scheme 2 - Xenos

Key Questions: - What does this word mean and why is it important in Chotto Xenos?
 - How does it relate to soldiers from colonised nations?
 - Have we ever felt the feeling of Xenos?

In an afternoon

1. Discuss- Xenos circle (15 mins+)
2. Discuss- Helping Hands and Harming Hands (20 mins+)
3. Move- Helping Hands and Harming Hands- Commander and Responder (introduction - only 30 mins+)

Over two weeks +

1. Discuss- Xenos circle (15 mins +)
2. Discuss- Helping Hands and Harming Hands (20 mins +)
3. Move- Helping Hands and Harming Hands (ideally 2 lessons +)

Scheme 3- Lest we Forget

- Key Questions:
- Why is it important to remember what happened?
 - Why were some soldiers sacrifices remembered and others not?
 - How can we commemorate the sacrifices that soldiers made?

Over two weeks +

1. Discuss- Read all about it (45 mins+)
2. Make- Medal making (45 mins)
3. Move- Basic Training (30 mins+)
4. Move- Creating a Dance (45 mins - could be created over several lessons if time allows)

Scheme 4- Abuse of power

- Key Questions:
- What happens when some people have more power than others?
 - How does it feel to be controlled by someone else?
 - How can having the power make us feel?

1. Discuss- Prezi (10 mins+)
 2. Discuss- Young Lions and Old Lions (15 mins+)
 3. Move- Soldiers stuck in the mud (15 mins)
 4. Move- Puppets and Puppeteers (45 mins+ - could be stretched into two lessons)
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Curriculum for Excellence

Experiences and Outcomes

Expressive Arts Participation in performances and Presentations

EXA 2-01a: I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/performances.

Art and design

EXA 2-04a: Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail.

Dance

EXA 2-08a: I can explore and choose movements to create and present dance, developing my skills and techniques.

EXA 2-09a: Inspired by a range of stimuli, I can express my ideas, thoughts and feelings through creative work in dance.

EXA 2-11a: I can respond to the experience of dance by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

Social Studies People, Past Events and Societies

SOC 2-01a: I can use primary and secondary sources selectively to research events in the past.

SOC 2-02a: I can interpret historical evidence from a range of periods to help to build a picture of Scotland's heritage and my sense of chronology.

SOC 2-06a: I can discuss why people and events from a particular time in the past were important, placing them within a historical sequence.

People, place and environment

SOC 2-14a: To extend my mental map and sense of place, I can interpret information from different types of maps and am beginning to locate key features within Scotland, UK, Europe or the wider world.

People in society, economy and business

SOC 2-16b: I can gather and use information about forms of discrimination against people in societies and consider the impact this has on people's lives.

SOC 2-16c: I can discuss issues of the diversity of cultures, values and customs in our society.

Health and Wellbeing Mental, emotional, social and physical wellbeing

HWB 2-01a: I am aware of and able to express my feelings and am developing the ability to talk about them.

HWB 2-05a: I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others.

Social wellbeing

HWB 2-09a: As I explore the rights to which I and others are entitled, I am able to exercise these rights appropriately and accept the responsibilities that go with them. I show respect for the rights of others.