

Reconceptualizing Migration and Journey Stories



This workshop provides children with information regarding migration and journey stories both in Ancient history and in their modern concept as well as background knowledge of ancient history. Its aim is to get children to think about migration and journeys stories from a different perspective. The ancient works to help the children understand that migration and journey stories are not a modern concept. However, these concepts have evolved over thousands of years and now hold very different meanings. The workshop aims to help children understand that journeys are both an individual and collect experience. Therefore, encouraging children to experience journeys differently.

Outline of the Workshop

The schedule of the day: One-hour Year group assembly (PowerPoint is downloadable and script for PowerPoint included)

Then there will be a series of one-hour long workshops.

Each workshop is designed to work with 2 classes at a time. They will be split into 6 random groups, done by giving each child a number from 1-6 (all 1's will be in the same group, all 2's in another, etc.), each group will take part in three tasks which are as followed:

1st: Giocherenda dice game.

2nd: Individual map of their journey to school.

3rd: Group map of the Mediterranean.

Description of the tasks

- Giocherenda dice game. 2 groups will take part. One game per group. Duration 10 mins. Recorded on a Dictaphone.
Two overseers will be required to run each of the dice games.
Role of overseers: to make sure that the children understand the aim of the task and to make sure that the journey story created gets recorded.
- Individual map of their journey to school. The pupil's individual maps should show their journey to school by focusing on their emotions, smells, tastes, textures and memories that their journey made them think about. This could be achieved by drawings or words. Duration 20 mins. Maps will be recorded on blank Postcards. No names to be recorded on the postcards.
One overseer needed.
Role of overseers: To provide clear instructions of the task to the pupils. Therefore, making sure that the pupils understand that the aim of task is to create a map of their journey to school by using their emotions, smells, tastes, textures and memories.
This map should not look like a google map with roads and landmarks.
- Group map of the Mediterranean. The pupils are expected to draw on the Mediterranean map to create a new world. The pupils will have a choice prompts which include Ancient mythological characters and Ancient figures and important places within the Ancient World. These will be handed out to the children to help decide what to draw. The pupils will then be expected to decide where to draw their choice, (list of topics and choices can be found included). The children will need to draw directly onto the map. However, the map is for each class to keep, therefore whatever the pupils decide to draw within school limits is acceptable, ie cartoon characters, comic book characters. Duration 20 mins. Each class will have their own map, therefore in each workshop there will be two maps on the go at one time, both maps will need the name of the class on it.
At least two overseers.
Role of overseers: to provide instruction of the task, answer any questions and help make sure the children stay on task. Also, to provide encouragement by giving the pupils context regarding the prompts of the Ancient World, ie. what they are drawing.
These maps will stay at the school so at the end of every workshop we will need to make sure there are photographs taken of each map.

Instructions for each activity

- Instructions for Giocherenda dice game: Each pupil roles one of the 6 dices included, the image can be used as a prompt to encourage the pupil to start and then proceed to add to a journey story. This journey story can be imaginary, influenced by their own experience or a mixture. The only limit to their journey story is the time so encouragement may be needed to continue the story.
- Instructions for the individual map task: Each pupil will get a blank postcard. The aim of the task is to get the pupils to think about their journey to school this morning. Now think about your journey in terms of your emotions, smells, tastes, textures and

memories? Can you create a map of your journey using your emotions, smells, tastes, textures, and memories? The aim is to create a map that is different to those that you normally see. Please try not to use landmarks, place and road names, instead how does that place make you feel. Examples of prompts:

- How it made you feel?
- Did you smell any interesting smells?
- Did you eat or drink anything?
- Did you meet anyone?
- Did you see any animals?

Sometimes the pupils may need to start with their home and end with school to get them started, this can be encouraged as long as they can be seen to be struggling with the concept. Maybe encourage those pupils who understand the task to show those who are struggling.

- Instructions for the Group map: Each class will have their own map so firstly you need to establish the class names and write them on the map and direct pupils to the right map. Then explain that they have a map of the Mediterranean in the style of the maps that they have seen in the assembly and that the aim is for them to create a new world. Show the pupils the prompts and get them to think about where they could draw their choices on the map. You're bound to get questions, so I have provided brief bio's for all of the prompts. The groups which get the blank maps tend to be hesitant about drawing so please feel free to start off the drawing. Pupils can draw as much as they like within the time limit.

Equipment needed for the workshop

- 2 x Dictaphone
- Blank Postcards
- 2-meter maps of the Mediterranean, hand drawn onto lining paper.
- Colouring Pencils
- Giocherenda dice game: Available via Esty
https://www.etsy.com/uk/listing/596338217/storytelling-dice?ref=shop_home_active_3
- Marker Pens
- Display equipment
- PowerPoint and script (available to download)
- Group Map Prompts (included below)

Prompts for Group Maps

Mythological Creature

Hydra: Multi-headed serpent that guarded the entrance of the underworld.

Nymphs: young divine females who are connected to nature; trees, rivers and mountains.

Giants: monstrous, savage creatures often depicted with men's bodies with serpentine legs.

Minotaur: body of a man and the head and tail of a bull.

Hippocampus: winged sea-horse with the front of a horse and the rear of a fish.

Arachne: she was a weaver who challenged Athena and got turned into a spider.

Medusa: Gorgon who had snakes for hair and could turn people into stone at a glance.

Griffin: Body, tail, and back legs of a lion; the head and wings of an eagle; and sometimes an eagle's talons as its front feet

Harpies: a monster described as having a woman's head and body and a bird's wings and claws or depicted as a bird of prey with a woman's face.

Basilisk: serpent who can cause death by a single glance.

Greek Gods/Goddess

Zeus: God of sky – Symbolism: eagle

Apollo: God of Archery, Music, poetry, medicine and sun – symbolism: laurel wreath

Hermes: God of Roadways, travellers, merchants and thieves – symbolism:



Athena: God of wisdom - symbolism: Owl

Aphrodite: Goddess of love and beauty - symbolism: dove

Hades: God of the underworld - symbolism: darkness

Hera: Goddess of marriage and family - symbolism: Peacock

Poseidon: God of sea - symbolism: three-pointed trident

Ares: God of War - symbolism: Bloody spear

Hephaestus: God of Blacksmith and fire - symbolism: anvil and hammer

Roman Gods/Goddess

Jupiter: God of Sky - symbolism: eagle

Neptune: God of Sea - symbolism: Three-pointed trident

Mars: God of War - symbolism: Wild Boar

Juno: Goddess of Marriage and Family's - symbolism: Cow

Minerva: Goddess of Wisdom - symbolism: Owl

Vulcan: God of Blacksmiths and Fire - symbolism: Anvil and hammer

Venus: Goddess of Beauty and Love. - symbolism: Dove

Mercury: God of Roadways, travellers, merchants and thieves - symbolism:



Pluto: God of Underworld - symbolism: Darkness

Victoria: Goddess of Victory - symbolism: wings and chariot

Ancient Hero's

Achilles: was shot through the ankle, his only weakness.

Perseus: killed medusa (Gorgon, with snakes for hair which turned men to stone with a look)

Hercules: 12 labours, one of which was to kill a lion that's fleece was indestructible with mortal weapons.

Icarus: escaped imprisonment with wings made from wax and feathers but flew too close to the sun so the wax melted and then he fell to his death.

Jason of the Argonauts: leader of the Argonauts who went on the quest to recover the golden fleece.

Odysseus: fought in the Trojan war. His return journey took 10 years where he tricked the cyclopes.

Pandora: first mortal woman who lifted the lid on a box which released the world evils.

Romulus: mythical founder of Rome. Him and his twin Remus were suckled by a she-wolf in a cave.

Theseus: Founder of Athens, who killed the minotaur.

Ancient Important Sites

The Lighthouse of Alexandria



Colosseum in Rome



Acropolis in Athens



Spartan Hoplite (warrior)



Trojan Horse



Ishtar gate from Babylon



Circular port of Carthage



Trace, a seafaring nation



Temple of Athena at Delphi



Mount Vesuvius overlooking Pompeii



Bio's for Prompts for the Group Map – For use by Overseers

Mythological Creature

Hydra: Multi-headed serpent whose lair was Lake Lerna which was said to be the entrance of the underworld. It was killed by Heracles as the second of his 12 labours. It had poisonous breath and blood so virulent that even its scent was deadly. For every head chopped off, the Hydra would regrow two heads.

Nymphs: young divine females who are connected to nature; trees, rivers and mountains. Divine spirits who animate nature.

Giants: monstrous, savage creatures often depicted with men's bodies with serpentine legs. Conflict with the Olympic Gods. Greeks believed that the giants caused earthquakes and volcanoes. Cyclopes are also compared to giants.

Minotaur: body of a man and the head and tail of a bull. He dwelt in the centre of King Minos Labyrinth on Crete. He devoured 7 young Athens boys and girls every 7/9 years. Until Theseus killed the Minotaur.

Hippocampus: winged sea-horse with the front of a horse and the rear of a fish. Ridden by Poseidon. They can live in fresh and salt water.

Arachne: she was a talented mortal weaver who challenged Athena the Goddess of wisdom and crafts to a weaving contest. This insulted Athena who turned her into a spider.

Medusa: She was once a beautiful maiden who offended Athena. Athena turned Medusa into a gorgon who was a winged creature with snakes for hair. She could turn people into stone at a glance. She was beheaded by Perseus with the Gods help, who used her head as a weapon.

Griffin: Body, tail, and back legs of a lion; the head and wings of an eagle; and sometimes an eagle's talons as its front feet. They were associated with the Gold deposits of central Asia.

Harpy: a monster described as having a woman's head and body and a bird's wings and claws or depicted as a bird of prey with a woman's face. Linked to storm winds. Name means 'snatcher' or 'swift robbers'. Steal food from their victims. Their home is a cave on Crete.

Basilisk: serpent king who was a hybrid of a rooster and a snake. It can cause death by a single glance and leaves a trail of venom behind it.

Greek/Roman Gods/Goddess

Zeus/Jupiter: God of sky and thunder. King of the Gods of Olympus. He had many godly and heroic offspring. Symbolism: eagle

Apollo: Most important of the Gods. He is God of Archery, Music, poetry, medicine, truth, prophecy, foreigners, refugees and sun. Most beautiful God and the ideal athletic youth. Symbolism: laurel wreath

Hermes/Mercury: God of trade, heraldry, merchants, commerce, roads, thieves, trickery, sports, travellers, and athlete. He was the messenger of the Gods. He can move freely between the worlds of the mortal and divine and was the conductor of souls into the afterlife. He was also viewed as the protector and patron of roads and travellers. Symbolism:



Athena/Minerva: God of wisdom, handicraft and warfare. She was the protector of Athens. Wears a helmet and a spear. Born from the head of Zeus her father. Symbolism: Owl

Aphrodite/Venus: Goddess of love, beauty pleasure and procreation: Symbolism: dove

Hades/Pluto: God of the dead and the underworld. He abducted Persephone and took her as his wife. Symbolism: darkness

Hera/Juno: Goddess of women, childbirth, marriage and family. She was the wife of Zeus and Queen of the Gods of Olympus. She is portrayed as jealous and vengeful towards Zeus lovers and mortals who crossed her. Symbolism: Peacock

Poseidon/Neptune: God of sea, other water, earthquakes and horses. He causes a storm in Homers, Odyssey and stops a storm in Virgil's, Aeneid. Symbolism: three-pointed trident.

Ares/Mars: God of War. He represents the physical or violent and untamed aspect of war. He rode on a war chariot. More prominent in his Roman form, however Spartans viewed him as the model soldier. Symbolism: Bloody spear

Hephaestus/Vulcan: God of blacksmiths, metalworking, carpenters, craftsmen, artisans, sculptors, metallurgy, fire, and volcanoes. He was cast out of Mount Olympus because he was deformed. He made all of the God of Olympus's Weapons. Symbolism: anvil and hammer.

Nike/Victoria: He assumed the role of the divine charioteer and flew around battlefields rewarding the victors with glory and fame. Goddess of Victory - symbolism: wings and chariot.

Ancient Hero's

Achilles: He was a Greek hero of the Trojan War. His mother was immortal and tried to make him immortal by dipping him in the river Styx. His only weakness was his left heel where she held him. He killed the Trojan war hero Hector. He died when Paris sneakily shot him through his left ankle during the final battle of the Trojan War.

Perseus: He is the legendary founder of Mycenae. He was one of the greatest Greek hero's and slayer of monsters, who cut off Medusa's head and saved Andromeda from the sea monster Cetus.

Heracles/Hercules: Divine hero in Greek mythology. Hera despised him and tormented him, drove him mad causing him to kill his children. This resulted him having to perform 10 labours for King Eurystheus. If he succeeded, he would become a God and granted immortality. 1. Slay the Nemean Lion. 2. Slay the Lernaean Hydra. 3. Capture the Golden hind of Artemis. 4. Capture the Erymanthian Boar. 5. Clean the Augean stables in a single day. 6. Slay the Stymphallan Birds. 7. Capture the Cretan Bull. 8. Steal the Mare of Diomedes. 9. Obtain the girdle of Hippolyta, Queen of the Amazons. 10. Obtain the cattle of the monster Geryon. 11. Steal the apples of the Hesperides. 12. Capture and bring back Cerberus.

Icarus: His father created the labyrinth that held the minotaur. He also made two pairs of wings from wax and feathers to help them escape imprisonment. Icarus did not listen to his father's warning and flew too close to the sun, so the wax melted and then he fell to his death.

Jason of the Argonauts: leader of the Argonauts who went on the quest to recover the golden fleece. He married the sorceress, Medea. (see assembly script - Argonautica)

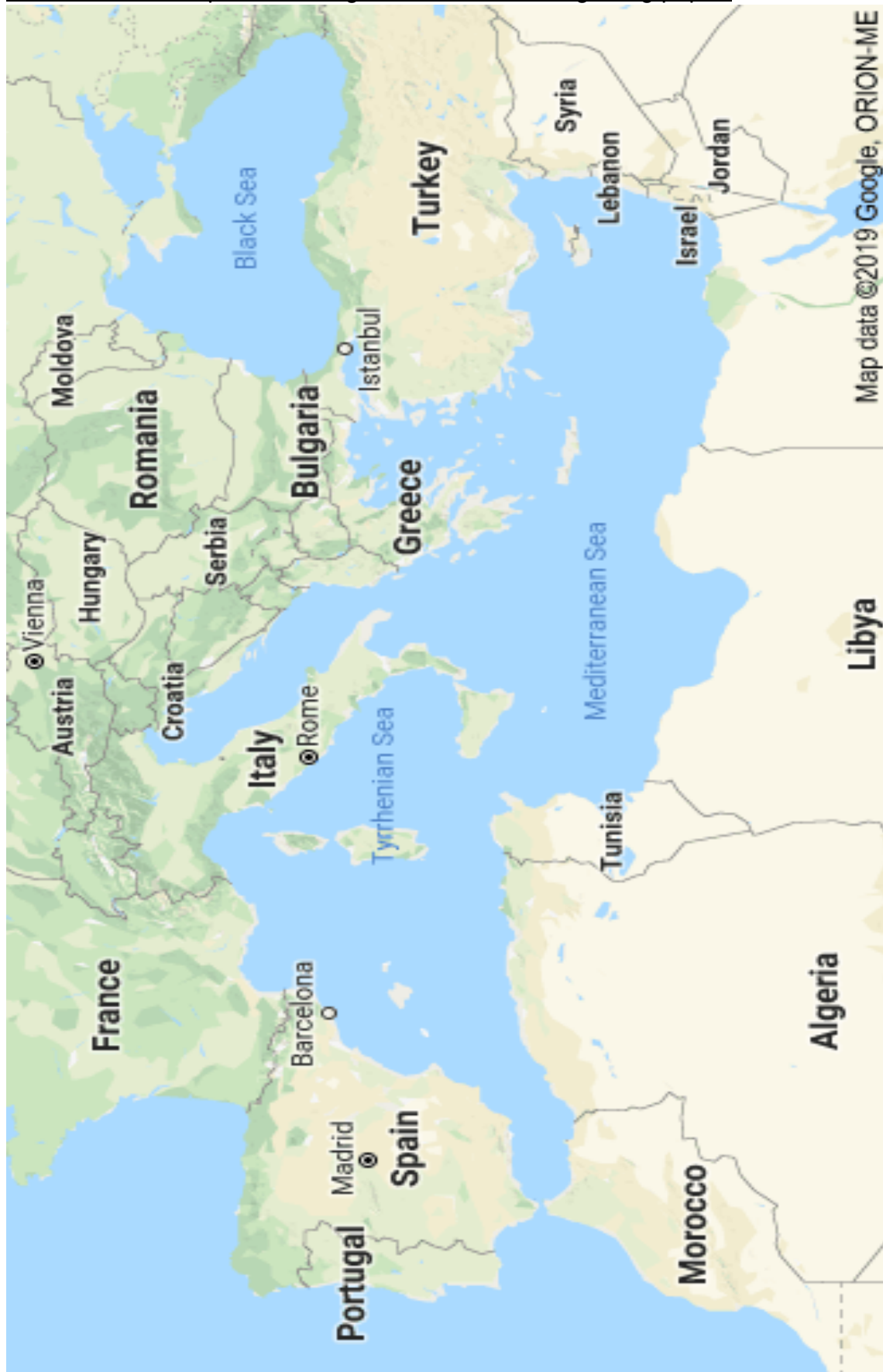
Odysseus: He fought in the Trojan war. His return journey took 10 years where he tricked the cyclopes and travelled around the Mediterranean. (see assembly script – Odyssey)

Pandora: first mortal woman. She lifts the lid on a jar which released the world evils. Used to explain evil in the world.

Romulus: He is the legendary founder and first King of Rome. Him and his twin Remus were suckled by a she-wolf in a cave. They couldn't decide on which hill to build their city and with the argument Remus was killed by either his brother or his followers.

Theseus: He was the mythical king and founder-hero of Athens. He undertook a land journey to Athens to claim his birth right as king where he undertook six labours. 1. To kill the bandit Periphetes, the Club Bearer at Epidaurus. 2. To kill the robber Sinis at Isthmian. 3. To kill an enormous pig, the Crommyonian Sow at Crommyon. 4. Pushed an elderly robber, Sciron off a cliff, near Megara. 5. To kill King Cercyon after he beat him in a wrestling match at the holy site of Eleusis. 6. Cut off the legs of the bandit, Procrustes the Stretcher, in the plain of Eleusis. In Athens he volunteered to talk to the Minotaur to stop it from devouring Athens youth. He ended up strangling the beast.

Mediterranean Map to be enlarged onto 2-meter-long lining paper.



Forms for Ethics Approval

Ethics form

Ethics Form Template

Title of Project: Perspectives of Ancient Journeys in the Present Day

Name of Applicant:

Email Address:

Role/Position/Title of Applicant:

Department:

Applicant Declaration: I confirm that I have read the University of Exeter's [Code of Good Practice in the Conduct of Research](#) and [Research Ethics Framework](#).



Name of Supervisor/PI (if applicable):

Names of other Researchers/Collaborators (if applicable):

Estimated Start Date:

Duration of Project: Day Workshop: One assembly in the morning which will be followed by four, hour long workshops.

Lay Summary of Project: The project will involve the whole of year 7 creating stories about journeys based on Ancient journey stories, such as: Homers, Iliad and Odyssey. The module that this project will accompany is called Ancient Journeys and Migrants, where we look at concept surrounding these ideals in relation to the modern world. The main question that we will try to answer is whether journey stories are as important in the modern world as they were in the Ancient world? This will be done by a short introductory PowerPoint presentation in an assembly, followed by 4 workshops made up of 2 year 7 classes. The workshops will include: 5 groups who will participate in three activities. These activities will involve, participation in a game called Giocheranda, an activity where the children will draw an individual map as well as the creation of a group map of the Ancient world. The Giochernada game was created by a group of artists who are refugees from the Gambia who wanted to make it easier for other migrants to talk about their journeys. The idea of this game will be to get the children to create their own journey story. The individual map will include children drawing a map of their journey to school. But instead of including buildings and landmarks, the children should use the senses: sights, touch, thoughts, emotions, smells. The group map will be the main link with the Ancient world, from the presentation the children will be asked to draw landmarks from the ancient world mythological or geographical and then create a map with them on. We will aim to give the children the chance to participate in all of the activities. The aim of this project is to get the children to think about journeys as both an individual experience and one that is shaped by and depends on interactions and networks. The Summary of the experience will go towards a larger project about Ancient Journeys which we hope to publish on a website or in a book, which the school will have access to.

Research Methods: The summary of experiences from this project will be a reflection on the children's group storytelling, the individual maps and the groups Ancient map. The group storytelling will provide us with a variety of different modern journey stories. From this we can consider these stories in the wider context of Ancient journey stories. The game will be used as a method to start and inspire the

journey stories. The individual maps will be put together as a collection and the group Ancient map will be photographed and added to the individual collect.

Researcher Statement and Experience: Within the workshops the groups will be named after mythological creatures and this will be the only way we identify the participant after the workshops. Therefore, we will encourage the children not to put their names on their work or use their names when storytelling. There will be photographs taken of the students participating in the workshop and of their work, if consent is provided. We aim to keep the student's anonymity our main priority by taking pictures of their work, and the pictures of them participating will be staged so no photographs show the children's face. We plan to use a dictaphone to record the children, this will keep their identities anonymous therefore when we type up the stories they will be identified by their group name.

Location: The assembly will be held in the school hall and the workshops will be held in a large classroom.

Definition of Participants and Recruitment: The participants of the workshops will be the whole of Pilton Community College year 7's, who will be 11-12 years old. The participants were chosen by the school because that was the year group that could most easily participate in light of the curriculum. We feel that the children who participate in this workshop will benefit because they might come away with a broader more complex knowledge of migration as well as gaining an understanding of a journey as both an individual and a collective experience. Finally, these children will be gaining knowledge of Ancient History which this school doesn't provide.

Anonymity: Dictaphones, no names on map creations and in the story. Groups named after mythical creatures. The photographs will not show any of the children's faces therefore protecting their identities.

Informed Consent: The school will inform the students and their parents/guardians (waiting for more information about the pictures from the school).

Data Protection and Storage: All of the participants data will be confidential as the participants will be identified by their mythological name only. All the data will be stored on a password protected computer which will be shared between the both of us. The rest of our module collaborators will have access to the data but only once it is anonymised. We confirm that all participants have the right to withdraw data up until the point of publication and confirm that if a participant withdraws their data will not be used for future publications.

I confirm that the research study is compliant with the [General Data Protection Regulation 2018](#) and that necessary arrangements have been made with regard to the storage and processing of participants' personal information and generally to ensure confidentiality of such data supplied and generated in the course of the research. For more information on GDPR for researchers please click [here](#).



Participation Form

Parent/guardian of Participant information sheet

We are students at the University of Exeter, and we would like to invite your child to be part of a project about thinking about Ancient and Modern journeys both as individual and collective experiences.

Please take time to read the following information carefully before you decide whether or not you wish your child to take part.

What is the project about?

The activities which we propose to carry out are about engagement of school students with diverse ways of thinking about mobility, ancient and modern as well as about cultural interaction.

This study aims to (e.g.):

- *to encourage children to think about migration as a reoccurring theme throughout history rather than a modern phenomenon.*
- *to challenge children's ideas about their personal journeys.*
- *to investigate whether the Giocheranda game (storytelling using pictorial dice) works as a method for storytelling in an English Secondary School.*

Why have I been invited?

We have approached this school because we are former pupils and would like to provide children with a new approach to thinking about migration. Especially, as North Devon is a non-diverse community. Especially, as North Devon is a non-diverse community. Therefore, we would be very grateful if you would agree to take part in this study.

What will I be asked to do if I take part?

If you decide that your child can take part, this would involve the following:

- The children will attend an introductory assembly as well as an hour-long workshop which will include; playing the Giocheranda, drawing a map of their individual journey to school and the group creation of a Map of the Ancient Mediterranean.
- Participants will be producing creative pieces, and drawings, and giving reflections. All of the participants' material will be anonymous as the participants will be identified by their mythological name only and the names of their tutor.

What are the possible benefits from taking part?

Taking part in this project will allow your child to gain knowledge about Ancient History which is not part of their curriculum, as well as gaining different perspectives of journeys and migration. If you choose to let your child take part in this study, the children's storytelling with the use of the Giocheranda game will allow its creators to see if the game works in a different environment.

Do I have to take part?

No. It's completely up to you to decide whether or not your child takes part. Your child's participation is voluntary, and they are free to withdraw at any time, without giving any reason. **If you decide that your child should not to take part in this study, this will not affect their position in the school.**

What if I change my mind?

Your child is free to withdraw at any time. If they want to withdraw, I will extract any data they contributed to the study will be extracted and destroyed, where it can be identified. By 'data', we mean the information, views, ideas, etc. that your child have shared in the workshop, but not their personal information. All data will be anonymised. This information can be removed up to the end of the workshop. If you wish your child to be withdrawn please inform the lead researchers as soon as possible on the day. For help in withdrawing after the day, please withdraw up to the end of the workshop. If you wish your child to be withdraw please contact (*Input information regarding individual workshops.*)

What are the possible disadvantages and risks of taking part?

It is unlikely that there will be any major disadvantages to taking part. But choosing to participate will mean that your child will participate in an hour-long workshop.

Will my data be identifiable?

After the workshop, only we, the researchers conducting this study, will have access to the data you share with us.

How will my data be stored?

Your data will be stored in encrypted files (that is no-one other than us, the researchers will be able to access them) and on password-protected computers. All the material will be stored on a password protected computer which will be shared between the three of us. The material that is used will be kept for a max of 2 years and then destroyed.

How will we use the information you have shared with us and what will happen to the results of the research study?

Input information regarding individual workshops.

Who has reviewed the project?

Input information regarding individual workshops.

What if I have a question or concern?

If you have any queries or if you are unhappy with anything that happens concerning your participation in the study, please contact *Input information regarding individual workshops.*

Thank you for considering your participation in this project.

Consent Form

CONSENT FORM

Project Title: Reconceptualizing Migration and Journey Stories

Name of Researchers:

Email:

Please tick each box

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☐
2. I understand that my child's participation is voluntary and that they are free to withdraw at any time, without giving any reason. If my child withdraws their data will be removed up to the time the project is completed. ☐
3. I understand that any information given by my child may be used in future reports, academic articles, publications or presentations by the researcher/s, and that my personal information may be included. ☐
4. I understand that my child's tutor group may appear on any data within in any future reports, articles or presentation. ☐
5. I understand that any drawings or spoken stories will be audio-recorded and transcribed and that the anonymous data will be protected on encrypted devices and kept secure. ☐
6. I agree to take part in the above study. ☐

Name of Parent/Guardian

Date

Signature

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Signature _____ of _____ Researcher _____ /person _____ taking _____ the consent _____ Date _____ Day/month/year

One copy of this form will be given to the participant and the original kept in the files of the researcher.

Feedback Questionnaire for the Reconceptualizing Migration and Journey workshop

1. What parts of the workshop do you feel worked well?
2. What do you feel could have been improved?
3. What do you feel the pupils got out of the workshop?
4. Do you feel that year 7's was the best age group to take part in the workshop?
5. Do you feel that this workshop benefited the needs of the school?
6. Was there enough ancient history material included in the workshop?
7. Did the pupils have enough information prior to the day?

PowerPoint Script

School Workshops Script

Slide 1

Reconceptualising migration and journey stories

Slide 2

Learning Objectives for the Day

The aim of today is...

- To gain an understanding of how journey stories shape the society in which they are told.
- To think about journeys as both an individual experience and one that is shaped by and depends on interactions and networks.
- To gain historical knowledge about migration.
- To gain an understanding of how journeys and migration have changed over thousands of years, and to see if they differ to the modern day.

Slide 3

What we are going to do

- We will be splitting each workshop into 5 groups within the workshops.
- Each group will have the opportunity to take part in 3 separate activities, which will work on a rotation basis.
- Each group will be named after a mythical creature these are: Minotaur, Cyclopes, Pegasus, Phoenix, Chimera and Kraken.

Slide 4

Giocherenda

- Giocherenda - An artistic collective of young refugees who invent, build and animate games devised for sharing through storytelling
- Giocherenda is a term from the African language Fula which means "solidarity", "interdependence", "strength deriving from union", "joy coming from doing something together".
- Their countries of origin are: Guinea, Gambia, Mali, Burkina Faso, Morocco and Kosovo. Among them there are refugees, stateless Romani and second generations.

Slide 5

The Giocherenda Game-

- Each group will spend 10 minutes playing the Giocherenda game.
- The game involves six dice with different images on each side.
- The purpose of the dice is to help create a verbal journey story.
- Each person will roll the dice and add a line to the story, this will move around the group one by one and will be recorded on a Dictaphone. It is important that you speak into the Dictaphone.

Slide 6

Postcard maps of your journey to school

- The purpose of this activity is to help you think about your journey to school in a different way.
- We would like you to draw a map of your journey to school this morning, using your senses; taste, smell, touch. Your emotions; how different areas make you feel.
- For example, if you are driven to school, the sound and smell of the car and other areas you may pass. If you walk it could be the smell of a bakery you may pass or even a house, you used to live in and how that makes you feel.

Slide 7

Class Map

- Each class will be given a large sheet of paper with a basic map drawn on it.
- We would then like you to place mythological creatures and other ancient monuments onto this map.
- The purpose is for you to imagine where these creatures and monuments were positioned in the Mediterranean.
- These maps are then for you to keep and put up in your tutor rooms.

Slide 8

With the people next to you discuss what comes to mind if we say the word migration?

After 5 mins, ask the assembly for their thoughts.

Slide 9

Migration

Modern meaning:

- 1st: Movement of people to a new area or country in order to find work or better living conditions.
- 2nd: Movement from one part of something to another.

Ancient meaning:

This is currently a highly problematic topic as it was primarily based on material culture. However, historical sources show occasional moments of large group migration; the mass movement of armies and the Barbarian invasion of the Roman Empire, 300AD. and small group migration; regular trading routes along the coast, up rivers and Greek colonies. as well as other types of migratory phenomena; exile and slavery.

Slide 10

With the people next to you discuss what comes to mind if we talk about journeys?

After 5 mins, ask the assembly for their thoughts.

Slide 11

Journey

Modern meaning:

- 1st: An act of travelling from one place to another.
- 2nd: A long and often difficult process of personal change and development.

Ancient meaning: problematic, no fixed translatable word in the ancient Greek or Latin languages.

Latin:

- Iter which translates as march, path, road or travel.
- Via which means way, road, highway or path.

Greek:

- Nostos which translates to homecoming stories found in Homeric epics.
- Periploi which translates to voyages around. Via sea following the coastline.

Slide 12

With the people next to you discuss examples of where you would find journey stories both factual and fiction?

After 5 mins, ask the assembly for their thoughts.

Slide 13

Examples of where you can find journey stories

- Books
- Bible
- Comic Books
- Films
- News
- Poetry
- Documentaries
- Myths
- Fairy Tales

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With the person next to you discuss why journey stories might have been told?

After 5 mins, ask the assembly for their thoughts.

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Reasons why journey stories are and were told and repeated and then recorded

- Share experiences
- Educational
- Learning about different cultures
- Teach moral values
- Entertainment
- Embed cultural values
- To explain the origin of a group of people or a significant place.

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The Ancient Works

Some of the most famous ancient journey stories come from Homer and Virgil.

Slide 17

Ancient Journeys

Here are examples of some of the most famous ancient journey stories, which were all written in the form of epic poetry.

Homer:

The Odyssey: Odysseus' homecoming nostos after the Trojan war where he faces many challenges.

Apollonius of Rhodes:

Argonautica: Jason and the Argonauts adventure to find the golden fleece.

Virgil's:

The Aeneid: Aeneas a Trojans journey to Italy where he becomes the founder of Rome, also known as a foundation myth.

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Homer: The Odyssey

- Odysseus homeward journey (nostos) from the Trojan War because he angered Poseidon. Penelope, Odysseus wife is overwhelmed by suitors.

- Telemachus, Odysseus son, travels around Southern Greece to enquire into his father's whereabouts. Encounters: Nestor, Menelaus and Helen.
- Odysseus held captive by Calypso for 7 years. The Gods send message to her to allow him to leave.
- After 18 days at sea he encounters the Phaeacians, where he is offered hospitality and stories of the Trojan War are told.
- Odysseus finally told his own journey story including encounters with the Cicones, the Cyclopes, Polyphemus, the son of Poseidon, Aeolus, ruler of the winds, Laestrygonians, the land of the giants, witch-goddess Circe, spirit of Tiresias and lost souls from the Trojan war.
- The Phaeacians provide a ship for Odysseus and he travels back home and rids his home of Penelope's suitors.

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Apollonius of Rhodes: Argonautica

- The story of Jason and the Argonauts voyage to retrieve the Golden Fleece from Colchis (Georgia).
- The voyage takes them around the Mediterranean, the Black Sea and up river systems on a Ship called the Argo.
- Throughout the voyage, Jason and the Argonauts encountered many different societies, some which were hostile and other which were friendly.
- Queen Hypsipyle and the women of Lemnos who had killed all of their men folk.
- The six-handed savages and the much more civilized Doliones people.
- King Amycus of the Bebrycians, who challenges any Argonaut champion to a boxing match.
- Phineas who was cursed by Zeus with extreme old age, blindness and constant visits from the Harpies.
- King Aetes and Medea, trials of strength to gain the golden fleece.

Slide 20

Virgil's: The Aeneid

- The story of Aeneas, a Trojan who travelled to Italy, where he became the ancestor of the Romans.
- This story can be divided into two parts: the journey to Italy and then the war when they arrived in Italy.
- The story starts with a storm which devastates Aeneas fleet, they take shelter on the coast of Africa, near Carthage, where Aeneas finds favour with the Queen Dido.
- Aeneas recalls the Trojan war, how the other survivors made new homes all over the Mediterranean, getting caught in the whirlpool of Charybdis and came ashore on the lands of Cyclopes.
- Aeneas leaves Carthage holds funeral games on Sicily, where he is told to visit the Sibyl in Cumae who guides Aeneas to the underworld.
- Aeneas leads the Trojans to settle in Latium, where they fight a battle against the local people, the Rutuli.

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Differences between ancient and modern journey stories

Ancient

Circular, so journeys always ended the same place they started.

- Borderless, had no borders to cross.
- Most journeys were for trade purposes.
- The further away from home the traveller the more mythological the creatures became.

Modern

- From one destination to another.
- Cross borders.
- Migration is viewed differently depending on the reason for it.
- Mythical creatures are not used to signify distance.

Similarities

Certain groups are viewed negatively as others.

Differences

- Ancient, cultural differences.
- Modern, economic reasons.

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How the ancients viewed their world

- The Ancients could not fly and only had knowledge of the areas in which they travelled or had heard journey stories: around the Mediterranean and the Black Sea.
- They saw the world from eye level.
- So, the highest view of their surroundings would have been from on top of a hill.
- The Ancients maps were therefore very different:
- Only focusing on the Mediterranean or on river systems.
- The water was at the centre of these maps with important settlements on the land.

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How we view the world

- We have an awareness that the world is round.
- We tend to view the world from a bird's eye view (google maps).
- We also have access to images and footage of every inch on the world, so we have preconceived ideas about different cultures and places.
- Therefore, many people do not view journeys as an experience, instead more of a daily necessary.

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Ancient Context in Modern Times

Numerous ideas from ancient times have been used within modern work that are more relatable to the audience of today.

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If you have any questions throughout the day, don't be afraid to ask

