

GOAL



WATER, Come to Me!

GOAL and Maynooth University
Froebel Department of Primary and Early Childhood Education

The author, Dr Triona Stokes, wishes to thank the following people for supporting the development of this resource:

Aoife Titley, Lecturer in Development and Intercultural Education, Maynooth University Froebel Department of Primary and Early Childhood Education;

Maynooth University Bachelor of Education students Emma Palmer, Evelyn Paul and Orla Maher;

Maynooth University Froebel Department of Primary and Early Childhood Education Development and Intercultural Education Steering Committee (Aoife Titley, Brian Tubbert, Fíona Nic Fhionnlaoich, Laura Thornton, Marie McLoughlin and Séamie O' Neill);

Dance artist Lisa Cliffe.

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Written by: Triona Stokes

Published by: GOAL

Funded by Irish Aid and Dropbox Foundation

Registered Charity No. 20010980; CHY 6271

Dropbox_Foundation

 **Irish Aid**
Rialtas na hÉireann
Government of Ireland

GOAL's Vision

GOAL believes in a world where poverty no longer exists, where vulnerable communities are resilient, where barriers to wellbeing are removed and where everyone has equal rights and opportunities.

Through our Global Citizenship Programme we aim to:

Empower a generation of Global Citizens to critically reflect on and better understand our interconnected world, and to develop the relevant skills to act in pursuit of a more equal, fairer and more sustainable world for all.



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Introduction

Water, Come to Me! is a new resource for Junior and Senior Infants, written and published in a collaboration between Maynooth University Froebel Department of Primary and Early Childhood Education and GOAL. This series of lessons introduces junior classes to global development issues in an age-appropriate and creative way.



This resource was inspired by the picture book *The Water Princess* by Susan Verde and Peter H. Reynolds, which is based on the childhood experiences of model and activist Georgie Badiel (Gie Gie) in Burkina Faso, a small country in West Africa. The story of Gie Gie, who every morning must walk a very long way to a well to get clean water for her family, is brought to life in the classroom through drama, dance and music in eight engaging lessons.

The life of Gie Gie does not, of course, reflect the lives of all girls in Burkina Faso. However, we are using her story to help children view the world through somebody else's eyes in order to encourage empathy, challenge stereotypes, and increase awareness and understanding of some of the challenges faced by people around the world. *Water, Come to Me!* raises questions about access to clean water, gender roles and power. Children are invited to make connections between their own lives and the lives of children in other countries.

GOAL is publishing this resource in support of the 17 Sustainable Development Goals (or Global Goals), which Ireland, together with the other 192 UN countries, is committed to achieving by 2030. These Global Goals have the power to end poverty, fight inequality, stop climate change and protect our oceans, flora and fauna. Lesson 8 of this resource introduces the Global Goals and discusses the children's role in achieving a more sustainable future.

This resource is a starting point: we encourage all teachers to adapt the lessons to suit your students and schools. GOAL is committed to ensuring that the scheme caters for your needs, so we encourage you to send us your feedback about the resource. Email us at globalc@goal.ie.

We hope you find the journey with Gie Gie inspiring and enjoyable!



Did you know?

Currently 785 million people worldwide do not have access to clean water close to home. In 80% of households it is the responsibility of women and girls to collect water, which prevents girls from going to school. This negatively impacts food security and, especially for girls, educational opportunities.

Water, Come to Me! at a Glance

Lesson	Activities	Resources
1	<ul style="list-style-type: none"> • Introduction to Burkina Faso (country name, location, distance from Ireland) • Discussion on access to water and wells • Guided Imagery • Narration and mime to music for Gie Gie's journey to the well 	<ul style="list-style-type: none"> • World map • Images (available online) • Shea butter • Sandpaper • PE mats • Music from Burkina Faso
2	<ul style="list-style-type: none"> • Warm-up: <i>Gie Gie Says</i> • The journey to the well through dance • Cool-down: Imaginary water pot 	<ul style="list-style-type: none"> • World map • Images (available online) • Music from Burkina Faso • Digital camera
3	<ul style="list-style-type: none"> • Warm-up: Freestyle dance to music from Burkina Faso • Revise the journey to the well through dance • Identifying and demonstrating dance actions related to water • Cool-down: Creating shapes based on dance actions 	<ul style="list-style-type: none"> • Music from Burkina Faso • Digital camera • A4 cards
4	<ul style="list-style-type: none"> • Guided Imagery: Exploring water through movement • Exploring water through Narration and Mime • Storyboard: Gie Gie's journey to the well • Exploring dance actions • Creating a dance 	<ul style="list-style-type: none"> • Music from Burkina Faso • Dance action photos (Lessons 2 or 3)
5	<ul style="list-style-type: none"> • Warm-up: Dance (from Lesson 4) • Think-pair-share: Things to do while waiting • Narration and Mime: Gie Gie is reluctant to get up • Teacher-in-Role as Gie Gie • Discuss: Water challenges in Burkina Faso and in Ireland 	<ul style="list-style-type: none"> • Digital camera/notebook • Cap/scarf for the teacher • Image of karite tree (available online)

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- Recap: Challenges with water and waiting games (from Lesson 5)
- Role-on-the-Wall (describing Gie Gie)
- Sensory Mapping: Gie Gie's journey from her room to the well
- Creating the soundscape of Gie Gie's journey
- Plotting the moods of the dance
- Discuss: What is power?
- Two A1-sized sheets of paper (or IWB)
- Laminated images of a well, karite tree, shea nuts and animals (available online)
- Flashcards
- Music from Burkina Faso
- Digital camera

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- Warm-up: Gie Gie's journey for water (stages and emotions)
- Review: Role-on-the-Wall (from Lesson 6)
- Statementing: I feel powerful when . . .
- Dance journey stages: power levels
- Discuss: Power and feeling powerful
- Sensory Map (Lesson 6)
- Music from Burkina Faso
- Role-on-the-Wall chart (Lesson 6)
- Digital camera
- Storyboard (Lesson 4)
- Photographs: children dancing (Lesson 6)

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- Introduction to The Global Goals
- Which Goals are most relevant to children like Gie Gie?
- Goal 5: Gender Equality and Goal 6: Clean Water and Sanitation
- Discuss: Can we connect The Global Goals to our own lives?
- Class Plan of Action!
- A1-sized sheet (or IWB)

Overview of Methodologies

Guided Imagery

In this resource, Guided Imagery is used primarily as a visualisation tool to help children enter the fictional context. When a participant closes his or her eyes to enter a Guided Imagery exercise, their other senses come alive, inviting a focus on the narrated and/or imagined sights, sounds and smells of the fictional context.

Narration and Mime

In this resource, Narration and Mime are used to build on the fictional context that has been introduced through Guided Imagery. The children are invited to work in their own space to mime or play out the narration being read aloud by the teacher. The teacher pauses at the end of each narrated phrase or sentence to allow children time to mime that part. Where dialogue or sound effects are narrated, the children can simply echo these, unless otherwise instructed.

Soundscape

A soundscape is a collection of sounds created by the children themselves. For example, to make a soundscape of a beach, the children may create the sound of waves lapping on the shore, seagulls squawking or the wind blowing. In this resource, soundscapes are created in response to a narrative.

The children can work alone or in groups. Each child or group is allocated either a section of text or a group of sounds. The narrator (teacher or a child) reads the narrative and pauses for the person or group responsible to create the accompanying sound. Sounds can be exaggerated for dramatic effect.

Think-pair-share

Think-pair-share gives children the opportunity to pair-up to consider a topic, idea or question through an initial brainstorm, before potentially feeding back to a whole-class discussion on the same topic, idea or question. This strategy can work very well in the creative arts, as every participant speaks, and their initial thoughts or creative responses are heard by at least one other, and potentially by the whole group.

Role play

In role play the children assume mannerisms, attitudes and behaviours depicting a persona other than their own. Children can be introduced to role play through a simple game whereby they pick from a range of hats that are each suggestive of a role. Free play with the hats can be followed by an activity where the children take turns to wear the hats and assume the associated roles (for example, baker, doctor, chef, guard).

For example: Music can be played while all the children in the group walk around in a space. When the music stops, a child wearing a hat can introduce him/herself to a child who is not wearing a hat, for example, 'I am the guard on the beat.' The children with hats then give them to the children without hats and the music resumes. The children continue walking around in the space, and the activity continues in this way until all the children have had a turn to role play with a hat.

Teacher-in-Role

Teacher-in-Role is a strategy particular to Drama Education, where the teacher assumes a role in a drama with the children. It can be a very effective strategy, as the teacher can use the role in several ways: to impart information, to encourage creative solutions to problems and to challenge thinking. It can also serve as a call to action, or as a means to win the support of the group. Teacher-in-Role as Gie Gie can stimulate thought and discussion about the agency of girls and women in this particular story, as well as more generally, to introduce a Development and Intercultural theme.

Role-on-the-Wall

Role-on-the-Wall is a character analysis tool that can be used to chart a group's response to a role or character over the course of a drama. In this resource, Role-on-the-Wall is used to problematise the concept of a princess and to stimulate critical thinking around cultural assumptions inherent in this term.

A Role-on-the-Wall template is used to record the children's descriptions of a character. Role-on-the-Wall templates are widely available online or can be drawn freehand as a gingerbread-style person outline. The template can be hard copy (stuck onto the wall) or soft copy (projected onto the interactive whiteboard). If the children agree on an adjective to describe the character, it is recorded on the Role-on-the-Wall template. Any contributions that divide opinion, or about which there are any reservations, can be recorded with a question mark to be revisited when the character is more developed. In later drama lessons the children can reconsider whether these adjectives remain relevant or suitable.

Sensory Mapping

Sensory Mapping is a strategy used in drama whereby a group creates a shared visual representation of a fictional landscape. In this resource, the Sensory Map is a drawn representation of Gie Gie's daily journey to the well, and the trees and animals she passes along the way. Children can draw pictures, or the teacher can print out images that can then be laminated and used to provide visual cues and markers on the map to aid comprehension.

Still Image

A Still Image (or Freeze Frame) captures a still moment in the drama or dance, as a photograph would. It can be used to focus on an important moment or turning point in the story, or to stimulate deeper thought about character motivations.

Storyboard

A Storyboard serves as a visual map of a sequence of dramatic events. It highlights the narrative structure of the unfolding dance or drama. A Storyboard can often be created through a series of Still Images or key moments in the drama text with an accompanying statement as a caption for each image. Alternatively, a Storyboard can be drawn based on agreed key moments or created using photographs of still moments taken of the children engaged in the dance or drama, for example.

Statements

Statements can be verbal or written and are created in response to a sentence starter or sentence ending that has been introduced in the context of the drama. In this resource, children are invited to create statements to help them consider how the character in the story might feel, for example, by creating a statement using the sentence starter, 'I feel powerful when . . .'. These can be written by the child or recorded by the teacher to accompany a drawn image, photograph or posed Still Image.

How to Use This Resource

There are 7 arts education lessons, followed by Lesson 8 which is a DICE lesson to conclude.

How long will this resource take to teach?

This resource is divided into eight distinct lessons of 35 minutes' duration, covering drama and dance. However, additional lessons might be required depending on the class level and their familiarity with drama and/or dance. At this level, additional teacher support may be provided in the form of demonstration and/or sample questions. Some children may need an introductory lesson on Role Play which can be facilitated in conjunction with the resource (see Lesson 5).

What do I need to teach this resource?

Technology

The lessons will draw on technology to access music from Burkina Faso. The methodologies in this resource, such as Sensory Mapping and Role-on-the-Wall, can be created and recorded digitally on the interactive whiteboard (IWB). Where the classroom does not have access to an IWB, a large sheet of paper (A1) and A3- or A4-sized paper materials can be substituted, along with a world map and a map of the continent of Africa, so that individual African countries, especially Burkina Faso, can be identified.

Space

Drama lessons with infants tend to be most effectively taught in the children's own classroom and everyday learning environment, with some provision for creating extra space for these lessons in the classroom, depending on its size. Where a multi-purpose room or hall is used to teach drama and dance components, it is advised that the space be structured, with work areas clearly designated (with cones, for example) to allocate a workspace for each pair or group. It is recommended that the lessons with dance components be taught in the PE hall, with due regard for school policy on clothing and footwear.

Limited or no access to either an IWB or hall space does not preclude teaching any of the scheme, but adaptations may be necessary.

Resource stimulus

Content adapted for fictional exploration is based on the real-life experiences of Georgie Badiel and informed by the picture book *The Water Princess* by Susan Verde and Peter H. Reynolds (New York: Penguin, ISBN: 978 1 3382 1471 0). Please note, the teaching of the resource does not require the purchase of the picture book.

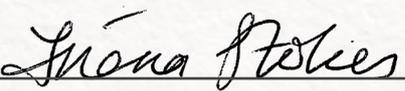


How might using this resource benefit my overall teaching of the class?

Drama is a powerful means of building rapport with a class group, as the teacher is exploring the narrative in role with them. Dance provides artistic and aesthetic learning opportunities, as the body engages physically or kinetically, as well as cognitively, through discovering and creating movement patterns. You may find the class group, or a proportion of children within it, respond more favourably to particular lessons or methodologies. This is to be expected and should offer insight into the class group and their learning, their interests, language levels and strengths, as well as gaps in their knowledge or skill set. This is a discrete resource, but it also presents opportunities for children to apply their learning from other subject areas. Assessment opportunities are broadly referenced, but can be individualised for the class as part of planning.

How can I adapt this scheme to meet the needs of my class?

The scheme aims to be child-led, rather than teacher-led: the needs of the learner should always dictate. Therefore, please consider the differentiation recommendations provided or adapt the content to find the approach that suits your class group best. Bain taitneamh agus spraoi as!



Dr Tríona Stokes



Planning

Level

Junior and Senior Infants

Number and duration of lessons

Eight 35-minute lessons combining the subject areas of dance and/or drama.
(Allow 40 minutes for Lesson 1)

Aim of the resource

To examine access to water and its impact on girls and women, at an age-appropriate level, through the experience of aspects of a young girl's daily life in Burkina Faso.

Curriculum outcomes

Drama/Arts Education

Exploring and making drama

- Develop the ability to play in role as an integral part of the action
- Experience how the use of space and objects can help to create the reality of the make-believe world
- Experience how the fictional past and the desired fictional future influence the present dramatic action

Reflecting on drama

- Share insights gained while experiencing the drama
- Experience the relationship between story, theme and life experience
- Co-operating and communicating in making drama
- Develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama
- Develop the ability, in role, to co-operate and communicate with others in helping to shape the drama

Dance/Physical Education

Exploration, creation and performance of dance

- Respond imaginatively through movement to stimuli such as words, stories, poems, pictures and music
- Begin to develop work with a partner following a leader while imitating his/her movements
- Explore movements of different parts of the body and the ways in which the body can move in space using simple body actions such as travelling (walking, running, skipping), jumping, gestures and stillness

Understanding and appreciation of dance

- Talk about dance phrases naming body parts and describing movements they can do

Cross-curricular learning outcomes in development and intercultural education

- To cultivate awareness of people and places in other areas
- To scaffold curiosity and imagination about the wider world, and awe and wonder in nature
- To nurture a sense of stewardship, responsibility and care for the environment
- To create collective awareness of the need to reduce waste and promote the sustainable use of resources

Integration opportunities

English

Communicating - Engagement, listening and attention;

Understanding - Demonstrating understanding;

Exploring and Using - Categorisation.

SESE Geography

Human Environments - People and places in other areas;

Skills and Concepts - Maps, globes and graphical skills/Picturing places (Development Education).

SESE Science

Materials - Properties and characteristics of materials;

Environmental awareness and care - Caring for my locality.

Maths

Measures - Capacity: compare and order containers according to capacity.

SPHE

Myself and the Wider World - An introduction to The Sustainable Development Goals.

Resource stimulus

Content adapted for fictional exploration is based on the real-life experiences of Georgie Badiel and informed by the picture book *The Water Princess* by Susan Verde and Peter H. Reynolds (New York: Penguin, ISBN: 978 1 3382 1471 0).

Prerequisites for making drama

- A physically and psychologically safe environment should be established using a simple drama contract (ideally in Lesson 1, but no later than the beginning of Lesson 3)
- The fictional lens studies the impact of limited water access on a child in Burkina Faso

Materials

Interactive whiteboard or two sheets of A1-sized paper and markers; music from and images of Burkina Faso; cap or scarf to represent Georgie; sandpaper; an egg-timer; model or 3D images of a well, digital camera (ask for consent before taking pictures).

Music samples

Burkina Electric, 'Mdolé'; Adama Drame, 'Fourou'.

(Type 'Adama Drame Fourou' or 'Burkina Electric Mdolé' into a search engine.)

Websites for research

<https://dochas.ie/images-and-messages>

<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>

<http://georgiebadielfoundation.org/>

This resource has been produced in compliance with recommendations outlined in the Dóchas Code of Conduct on Images and Messages.

Choose images which:

- show respect for the dignity of the people concerned
- are based on values of respect, equality, solidarity and justice.

Avoid images that potentially stereotype against people or places.

Differentiation

Modified methodologies are provided throughout as suggestions to cater for children in need of additional teacher support or challenge. These are denoted by an asterisk.

Suggested assessment

- Teacher observation and recording of pupil ability to undertake individual tasks (dance exploration, posing questions to Teacher-in-Role, engaging in character analysis for Role-on-the-Wall)
- Teacher observation and recording of creative contributions and problem-solving within the development of the narrative

Burkina Faso Fact File

Location	Western Africa, landlocked, bordered by Benin, Cote d'Ivoire, Ghana, Mali, Niger and Togo	 <p>(Pixabay.com, 2019a)</p>
Size	274,200 square kilometres (approximately four times the size of Ireland)	
Climate	Tropical: warm, dry winters; hot, wet summers	
Terrain	Mostly flat, undulating plains; hills in west and southeast	
Population	20 million	
Median age	17.3 years	
Life expectancy	55 years	
Capital	Ouagadougou	
Languages	French (official), native African languages belonging to the Sudanic family spoken by 90% of the population	
Religions	Muslim 61.6%, Roman Catholic 23.2%, Traditional/Animist 7.3%, Protestant 6.7%	
History	Formerly known as Upper Volta, gained independence from France in 1960	
Economy	<ul style="list-style-type: none">• Burkina Faso is a landlocked country that depends on adequate rainfall. About 90% of the population is engaged in subsistence farming and cotton is the main cash crop. The country has few natural resources and a weak industrial base• Cotton and gold are Burkina Faso's key exports• The Burkinabe economy experienced high levels of growth over the last few years, and the country has seen an upswing in gold exploration, production and exports• Political insecurity in neighbouring Mali, unreliable energy supplies, and poor transportation links pose long-term challenges.	

Source

CIA World FactBook

<https://www.cia.gov/library/publications/the-world-factbook/geos/uv.html>

Other sources of information

<http://www.ifitweremyhome.com/compare/IE/BF>

Maps are available at:

<https://www.worldatlas.com/webimage/countrys/africa/bf.htm>

Lesson 1:

Arriving in Burkina Faso

Resources

Large world map; thumbtack or Blu-tack for map work; images of a selection of modern and traditional wells (widely available online); shea butter or shea body cream; sandpaper; PE mat; music from Burkina Faso; images from Burkina Faso.

Optional

Sand tray and sand; plastic containers to use with children who find the concept of an imaginary water pot difficult.

Lesson objectives

- To develop the ability to play in role as an integral part of the action
- To respond imaginatively through movement to stimuli such as words, stories, poems, pictures and music

Development Education learning aims

- To introduce children to Africa as a continent and to Burkina Faso as a country in Africa
- To encourage children to reflect on water and how we access water



Introduction

The Drama Contract

It is essential to introduce the drama contract prior to beginning the lesson. The drama contract can be agreed orally, or with a poster to remind the children of the agreement over the coming lessons. It should refer to expected conduct, such as listening to the ideas of others, and it should introduce the signal to denote 'freeze', i.e. in drama, when the children hear or see the 'freeze' signal, they should stop what they are doing and listen. Reference should also be made to children's agreement to pretend and allow others to pretend. Sample drama contracts are widely available online.

Setting the scene using the senses

Step 1

Ask the children to join you in order to learn about a place called Burkina Faso. Suggest that we will use our bodies to help us say the name. Practise saying the syllables by adding actions for each of the five syllables, Bur-ki-na Fa-so):

Bur ——— **ki** ——— **na** **Fa** ——— **so**
touch head *touch shoulders* *touch stomach* *touch knees* *touch feet*

Step 2

Show the children the continent of Africa on a world map. Next, elicit the location of Ireland, placing a thumbtack or piece of Blu-tack on it. Tell the children there are 54 countries in Africa, of which Burkina Faso is one. Putting a thumbtack or a piece of Blu-tack on Burkina Faso, facilitate a discussion about the distance from Ireland to Burkina Faso (the flight takes approximately nine hours).

Step 3

Share various images of Burkina Faso with the children on screen, introducing both urban and rural contexts (see images on page 38-41).

Show the children a picture of shea nuts (see image on page 40). Pass around shea butter (or shea body cream) and invite the children to smell it. Explain that shea nuts grow in Burkina Faso and can be used to make body moisturisers and creams.

Development

Step 1

Elicit the meaning of the word 'well', referring to the nursery rhyme Jack and Jill to assist comprehension. Show the children photographs of traditional and modern wells (widely available online). Explain that many people in Burkina Faso have to walk long distances to get clean water from a well.

Show the children a picture of a sandy landscape in Burkina Faso (see images on page 41). Ask the children to think about times they have seen and felt sand and to describe it. Name different places where lots of sand can be found. A sand tray or a container of sand can be circulated for children to run their fingers through. Pass around a piece of sandpaper and ask children to say what it feels like.

Next, discuss what life might be like in a desert climate. Say:

We are about to go on a pretend journey to Burkina Faso where the earth is very sandy, and, in some places, people must travel long distances to collect clean water from a well. French is one of the main languages spoken there. Has anyone ever heard of the French word for mother? (Maman) Water? (L'eau, etc.)

Tell the children we are going to pretend to be a little girl called Gie Gie, who lives in Burkina Faso. Gie Gie has to walk a long way every day to get water.

Step 2: Guided Imagery

The children can either sit or lie on a PE mat. Ask the children to close their eyes and to see what pictures come into their minds when you speak.

Imagine the warm, dry, dusty earth beneath you – you can feel the red sand beneath your body as you lie flat on your back looking up to the clear blue skies . . . The dusty earth is dry: as dry as sand running through your fingers; as dry as sandpaper; as dry as a bone. The dryness of the air tickles your throat. It feels dry on your lips and makes you catch your breath. Your throat is closed and tight . . . rough like sandpaper. As the early morning sun gets warmer, you feel its rays on your body, through your light clothes . . . and then comes the feeling of thirst.

Step 3: Narration and Mime of Gie Gie's journey to the well

Tell the children to open their eyes and come to standing. Invite them now to mime the actions while you speak. Play music from Burkina Faso (for example, Adama Drame 'Fourou' or Burkina Electric 'Mdolé'). Children have the opportunity now to play out all the pictures they have in their minds of the story through movement.

Differentiation **A plastic tub representing Gie Gie's water pot can be offered as a prop to a child struggling to engage with the fictional pretext.**

Your journey for water begins with dance and laughter. It starts with light steps. You twirl as you hold your water pot to your head with one hand. As your body gets hotter from the sun and the dancing, you begin to feel your throat and lips dry. You feel really thirsty as you walk on and on . . . holding tight the heavy water pot on your head with both hands now . . . steps following steps . . . on and on.

The first splashes of liquid hit the water pot. You can hear the sound of the cold water as it fills the heavy water pot you have carried all those dusty miles to the well. You are excited to hear the creaking sound of the well. You fill the water pot quickly and then gulp down the water. The water overflows, but you bend to catch it, scooping it up to your mouth. You enjoy every single precious drop. Feel the water touch your skin, cool your throat, soak your light clothes, as you welcome it happily, splashing in it for a moment.

Conclusion

Conclude with some reflective questions about what has been learned about the place or setting of the story, and its main character, Gie Gie. Recall where Burkina Faso is and sound out its name once more.

Lesson 2:

Gie Gie's Journey to the Well

Resources

Large world map; images of a selection of modern and traditional wells (widely available online); music from Burkina Faso from Lesson 1; digital camera (or other suitable device to record images).

Optional

Sand tray and sand.

Lesson objectives

- To recall Gie Gie's journey to the well using words and movement
- To develop the ability to play in role as an integral part of the action
- To respond imaginatively through movement to stimuli such as words, stories, poems, pictures and music



Introduction

Re-introduce the place name. Show 'Burkina Faso (Bur-ki-na Fa-so)' on the interactive whiteboard and sound out each syllable with accompanying actions, just like in Lesson 1:

Bur (touch head); ki (touch shoulders); na (touch stomach); Fa (touch knees); so (touch feet).

Invite the children to recall the story so far, using the resources from Lesson 1 to assist, i.e. the map, images and sand.

Warm-up: 'Gie Gie Says'

Invite the children to imagine they are walking to collect water, holding a heavy water pot on top of their heads. First, they can try holding it with two hands, then with one hand. Explain that you are going to play 'Gie Gie Says', which is just like the game Simon Says.

Explain that in 'Gie Gie Says', the children will be given only two instructions: they must hold their water pot with one hand or with two hands. However, they must only follow instructions that start with 'Gie Gie says'. For example, if the instruction is, 'Gie Gie says hold your water pot with one hand,' then the children must mime holding a water pot with one hand. But if the instruction is just, 'Hold your water pot with one hand,' i.e. if it does not start with 'Gie Gie says', the children must do nothing - and anyone who incorrectly follows the instruction is 'out.' If a child raises the wrong number of hands, they are also out. A child can take over calling out the instructions once the game is established.

Development: marking the journey stages

Preparation

The children stand in a large circle. The teacher calls out the following instructions, inviting a child to demonstrate each action for others to copy:

Sway, bend, stretch, skip, tread/step lightly, tread/step heavily, twirl, dance on the spot, dance using a lot of space.

Step 1: Before the journey

Now it is time to recreate Gie Gie's journey to the well through dance. Play the music used in Lesson 1. As the following journey prompts are called out, the children respond through movement.

When I dance, the tall grasses sway in the wind with me.

When I dance, the wind bends and stretches the trees.

I wish the water was closer, I demand it come nearer, but it refuses to come to me - I must go to it.

Step 2: The journey begins

My mother sings with me as we walk along towards the well.

We laugh as we skip together.

We tread lightly upon the earth, ever closer to the water.

We turn and twirl in the warm sunlight.

The wide earth and blue sky lie open before us - we have all the space in the world to dance.

Step 3: Halfway through the journey

Let us try to keep the dance alive - all the way to the well.

Mother, when will we be there?

I'm getting tired and weary.

Step 4: Towards the journey's end

At last, I hear the water gushing in the well.

Laughter and chatter fill the air as we see our friends ahead.

Mother stands in line chatting with her friends as I play with my friends.

Once the children have completed the four sections of the journey, read the journey prompts again.

On the second reading of the journey prompts, ask the children to form a line at one end of the hall or yard. The children move to the other end of the hall, one section at a time, as they improvise a dance movement in response to each journey prompt.

On the third reading of the journey prompts, the children can simply repeat the same movements, in order to increase their competence and confidence with the movement. This is an opportunity for the teacher to take photographs of the children's movements to be used as both a resource to support children's recall of the journey sequence and as an assessment tool for future lessons.

Conclusion

Cool-down: Imaginary water pot

The children sit in a circle. The teacher mimes carrying a heavy water pot into the middle of the circle and placing it on the ground. Each child is invited to mime throwing their name into the water pot, and, if they wish, they can say what their favourite part of the story was. The teacher then mimes placing the water pot in a special place in the classroom, nominated by the children, and asks the children to remember where it is for the next time.

Lesson 3:

Water Gives Life - Part 1

Resources

Music from Burkina Faso from Lesson 1; digital camera; A4 cards for action words.

Optional

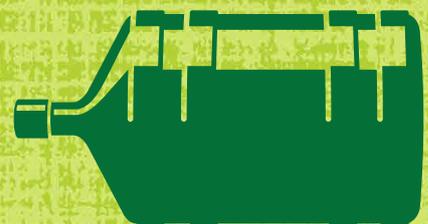
Plastic containers.

Lesson objectives

- To talk about dance phrases, naming body parts and describing movements they can do
- To experience how the fictional past and the desired fictional future influence the present dramatic action

Development Education learning aims

- To learn about the way we interact with water



Introduction

Warm-up: Freestyle dancing to music from Burkina Faso

The children warm up by dancing freestyle to the music from Burkina Faso, alone and in their own space. Next, ask the children to move in space as Gie Gie, and undertake simple actions from the story such as:

Twirl around on the spot; kick the dry dusty sand high in the air; swing in the wind around the karite tree; skip and laugh in space; take long/short steps towards the water; lower a rope down the well and then carefully pull the water pot back up.

Take photos of these actions for use in Lesson 4. Remind the children of the thirst that drives Gie Gie onwards towards the well.

Development

Revise the journey sequence from Lesson 2. Play the music used in Lesson 1 and ask the children to recreate Gie Gie's journey to the well through dance. Call out the following journey prompts. Continue to take photographs of the children's movements for use in Lesson 4.

Step 1: Before the journey

When I dance, the tall grasses sway in the wind with me.

When I dance, the wind bends and stretches the trees.

I wish the water was closer, I demand it come nearer, but it refuses to come to me - I must go to it.

Step 2: The journey begins

My mother sings with me as we walk along towards the well.

The wide earth and blue sky lie open before us - we have all the space in the world to dance.

Step 3: Halfway through the journey

Let us try to keep the dance alive - all the way to the well.

Mother, when will we be there?

I'm getting tired and weary.

Step 4: Towards the journey's end

At last, I hear the water gushing in the well.

Mother stands in line chatting with her friends as I play with my friends.

Identifying dance actions related to water

Ask the children to brainstorm actions we can do with water or in water. For example, splash, kick, scoop, swim, wade, jump, flick, sip and gulp. Record each action offered by a child on an individual A4 card. Some cards can be pre-prepared by the teacher to support learners. As each action is recorded, pause to ask the children to mime the appropriate action. The teacher can assist if any action is unfamiliar.

Next, divide the class into two groups. The teacher chooses one child in each group to be the leader and gives each leader one half of the action cards. The leaders hold up each action card, pausing for the rest of the group to do the related movement and providing a prompt for the children if necessary.

Conclusion

Cool-down: Creating shapes based on dance actions

Invite the children to find a space and recreate one of the actions they have just demonstrated. Ask the children to hold this shape, creating a Still Image. After holding one shape, they can change shape and hold again.

Finally, seated in a large circle, the children take turns to create one shape each. All the other children copy the shape. These shapes also serve as cool-down stretches.

Lesson 4:

Water Gives Life - Part 2

Resources

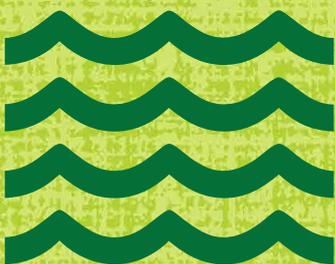
Music from Burkina Faso from Lesson 1; dance action photos from Lessons 2 or 3.

Optional

PE mats; tambourine, drum or shaker.

Lesson objectives

- To develop the ability to play in role as an integral part of the action
- To talk about dance phrases, naming body parts and describing movements they can do
- To explore movements of different parts of the body and the ways in which the body can move in space using simple body actions such as travelling (walking, running, skipping) and jumping, gesture and stillness



Introduction

Guided Imagery: Exploring water through movement

A shorter, adapted version of the Guided Imagery used in Lesson 1 can serve as an effective re-introduction to the fictional context. For example:

Remember the warm, dry sand - you feel it beneath you as you look up to the clear blue skies . . . The earth is dry; as dry as sand running through your fingers; as dry as sandpaper. You feel your throat and lips dry. You long for water. The journey for water has begun with dance and laughter. As the early morning sun gets warmer, you feel the rays on your body. You feel thirstier and thirstier as the journey progresses, steps following steps . . . moving onwards and onwards. You cannot wait for the moment when you will hear the creaking sound of the well and the first splashes of water hit your water pot. You will fill it quickly and gulp it down before it overflows. Ahhh, here comes the water! You scoop it up, enjoying the feel of the cool water on your skin, cooling your throat, soaking your light clothes. You welcome it happily, splashing in it for a moment.

Exploring water through Narration and Mime

Invite the children to find their own space so they can create mime actions as the teacher calls out the narrated sequence.

Pretend to put your hands in a sink. Turn on the taps. Enjoy the feeling of water pouring down on your hands. Rub your hands together under the water. The sink is now full of water. Let one hand glide gently through the water, forwards and backwards, forwards and backwards. Use one finger to make circles in the water. Make circles with another finger. Shake off the water. Then dry both hands with a towel. Now, imagine you are very, very thirsty. You pick up a water bottle. You can't wait to drink it! You twist the lid to open the bottle and you slowly take a drink of water, enjoying every drop. Be careful not to spill any. Not even a drop!

Now let's continue our story . . .

Development

Step 1: Storyboard

Invite the children to recall Gie Gie's journey to the well, using photographs of the dance actions from Lesson 2 or 3 as a prompt. Next, create a Storyboard of Gie Gie's journey by placing the photographs in sequence and eliciting statements from the children to accompany each one. For example, under the photograph 'kick the sand', elicit a sentence to retell this part of Gie Gie's journey, such as, 'Warm, dry sand covers the ground. The water is far away.' Continue in this vein.

Step 2: Exploring dance actions

Working in one large circle, the children will now imagine exploring the water, sharing its discovery through movement. The teacher can ask how the water might be enjoyed using the limbs, and the children can show and describe movements such as kicking and splashing. The teacher can encourage the development of examples offered, for example:

Show me how you dance upon the dry earth. Kick the dusty sand . . . show me how you react to well water dripping down on your head from above. Splash about in the water . . . and kick about in glee.

Differentiation As a development, children can be invited to consider how direction and/or level could vary based on their own movement. For example: 'Can you kick your leg higher or towards a different corner of the room? Can you twirl in a different direction? Can you move towards a different wall?'

Step 3: Creating a dance

Ask the children as a group to nominate four water movements for use in a dance phrase: for example, flick, kick, splash and jump. Try to elicit contrasting actions, for example, if the children suggest 'splash,' the teacher could ask, 'What is a very small splash called?' (A flick).

The teacher narrates the movements (flick, kick, splash and jump), as the children practise. When the children are confident in the movement sequence, they can dance the narrated sequence to a steady beat, clapped or marked on a tambourine, drum or shaker by the teacher.

After the children have completed the sequence a few times, challenge them to change from movement to movement without prompting. The sequence should be repeated twice to create an eight-beat dance phrase.

Differentiation As a development, children can add a 'magic ingredient' to the dance to make it different. For example, children could add a new level or direction, speed up or slow down a movement.

Conclusion

Think-pair-share

When the children are confident doing the dance, they can work in pairs to experiment with adding steps, jumps or skips to introduce travel to the sequence. They can then share their ideas with another pair.

Cool-down

To cool down, invite the children to stretch out on the warm, dry sand, using the PE mats where available. Ask them to imagine lifting the heavy water pot over their head, and then letting their arms relax, closing their eyes to feel the warm sun on their bodies.

Lesson 5:

Water and Daily Life

Resources

Digital camera or notebook; a cap or scarf can be used to denote the role of Gie Gie; an image of a karite tree; images from Burkina Faso.

Optional

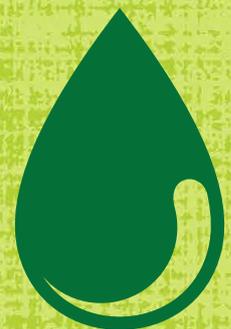
Tambourine, drum or shaker.

Lesson objectives

- To connect the children's lived experience with the experience of a child in Burkina Faso
- To develop the ability in role to co-operate and communicate with others in helping to shape the drama
- To experience how the fictional past and the desired fictional future influence the present dramatic action
- To share insights gained while experiencing the drama

Points to note

1. Drama strategies and examples are provided in the Overview of Methodologies on p. 5.
2. Revisit images of Burkina Faso from Lesson 1 (see images on page 38-41). Use images that show shared aspects with Ireland to highlight any commonalities between Burkina Faso and Ireland.
3. In advance of this lesson, if desired, children can learn a French song or rhyme to recite along the journey, e.g. Frère Jacques.



Introduction

Warm-up: Dance

The dance from Lesson 4 is practised and performed twice.

The teacher then poses questions to re-familiarise the children with the fictional context. For example:

Why were we exploring water? Can anyone remember where the story took place? What is the countryside like? What do you remember about where Gie Gie lives?

In this country French is one of the main languages spoken. Are there any French words or phrases we know?

The teacher introduces vocabulary to be used in the story as necessary, including 'Maman' for mother and 'nous allons' for 'we will go'. Sing Frère Jacques, if known. Continue with the fictional context:

Today you are invited to meet a character from our drama, a girl named Gie Gie, who is growing up near Burkina Faso. Remember that in some parts of the country it is very sandy, and people sometimes have to walk a long way to collect clean water. Every day Gie Gie has to walk a long distance with Maman to collect all the clean water her household needs.

At this point, the teacher can elicit examples of water use, before developing the theme.

Development

Step 1: Think-pair-share

Can you think of times when you have to wait? For example - to reach your destination on a long journey. What can you do to pass the time? Are there any games you know or little tricks you use to pass the time?

The teacher takes note or photographs ideas for the purposes of future lesson prompts and assessment.

Differentiation **Examples such as: counting animals, 'I Spy' or 'Rock, Paper, Scissors' can be provided to support children who need assistance getting started.**

Step 2: Narration and Mime

The children can work alone in their own space, either beside their desks or in an individual space in the PE hall in response to the following text.

Gie Gie opens one sleepy eye, groans and then opens the other eye, as she hears her mother call out - 'Princess, it's time to get up!' Gie Gie pulls the covers over her head and groans loudly again. She curls her body up into a ball. 'Oh no, don't say it's time to get up . . . and go to collect water . . .?' She moans, eventually accepting that the morning has arrived. Rolling from side to side, Gie Gie throws back the covers, lengthens her arms over her head into a giant stretch, followed by an enormous yawn, covering her mouth just a little too late. She dresses quickly and grabs the water pot from behind the curtain. She pulls her braids down, straightening them and fixing the pot firmly on her head. She wanders outside to find her mother, ready to go. 'Nous allons?' her mother asks. 'Oui, Maman, nous allons,' Gie Gie agrees.

The teacher narrates that Gie Gie and her mother sing as they start to walk along, arm in arm (begin singing or humming *Frère Jacques*). They chat, sing, and compete to count antelope and elephants in the distance, until they reach the half-way point.

Differentiation Where it is completely new, children can be introduced to role play through the hat game described in the Overview of Methodologies on p. 5.

Step 3: Teacher-in-Role

The children sit in a circle. The teacher wears a role signifier (a cap or a scarf, for example) to adopt the role of Gie Gie. Advise the children that they are about to meet a young girl named Gie Gie, not much older than they are, who will be very interested in hearing their ideas for passing the time.

To introduce the role, Gie Gie pretends to eat a handful of shea nuts as a snack, saying they will give her energy. Gie Gie complains that she has done all the things she usually does to pass the time, but now they have reached the half-way point, marked by the giant karite tree, and there is nothing left to do. She complains of being bored and asks the children to share their suggestions.

Teacher-in-Role sees and hears the suggestions of the children, making sense of them in this African context in a critical yet supportive manner. This requires that teachers probe contributions, teasing them out gently, asking searching questions. For example, 'Sure . . . tell me how that would work?'

Differentiation Alternatively, children draw a labelled picture of their ideas and present them to Gie Gie. All contributions are affirmed.

Conclusion

Think-pair-share

Ask the children to Think-pair-share what they learned about Gie Gie and life in Burkina Faso. The teacher circulates and recaps.

Discussion: Water challenges in Burkina Faso and in Ireland

Discuss the water challenges posed in Burkina Faso. Then focus on water challenges in Ireland. For example, Gie Gie and her family experience difficulties getting access to clean water, having to walk many miles every day to access it. In Ireland, we also have challenges with water, particularly with how we use it and how it can be wasted.

What water problems can we have in Ireland? Discuss water shortages, for example, talk about the effects of the dry spell in summer 2018: hose pipe bans, farmers not having enough water for their animals and crops, etc. Talk about how important it is to turn off taps and not waste water.

Lesson 6:

Water and Power

Resources

Two A1-sized sheets of poster paper (or IWB) for Sensory Mapping and Role-on-the-Wall; laminated images of a well, karite tree, shea nuts and animals (antelope, monkey, elephant, warthog); flashcards (see Step 3); music from Burkina Faso from Lesson 1; digital camera.

Lesson objectives

- To experience the relationship between story, theme and life experience
- To experience how the use of space and objects can help to create the reality of the make-believe world
- To explore movements of different parts of the body and the ways in which the body can move in space using simple body actions such as travelling (walking, running, skipping) and jumping, gesture and stillness

Development Education learning aims

- To introduce the idea of power



Introduction

Waiting games

Recap the children's ideas from Lesson 5 about how to pass the time. Show images of some of the ideas. Ask the children to work in pairs. Each pair will now pretend to be Gie Gie and her friend. They can take turns to play Gie Gie, who says, 'I'm bored,' and the other child says, 'Why don't we . . . play hopscotch/count animals?'

Differentiation Children should be encouraged to use language to do this, giving specific instructions to their partner. The teacher can also have some examples already recorded on picture cards, e.g. 'Hopscotch'; 'Rock, Paper, Scissors'; clapping games etc.

Development

Step 1: Role-on-the-Wall

Discuss with the children the fact that Gie Gie's family call her a princess.

Do you think Gie Gie really is a princess? A princess comes from royalty: how do you imagine a royal person would act?

Show me how a princess stands/walks/waves.

What do we imagine when we think of a princess? Tell me the reason for your answer.

Is there anything Gie Gie says or does that makes her seem like a princess to you?

Initiate a Role-on-the-Wall to capture the characteristics of Gie Gie, reflecting on the concept of a princess. Contributions which are contested should be recorded with a question mark. For example, if some children agree with the proposal that Gie Gie is 'girly,' and others are unsure or disagree, the adjective can be added to the poster as 'girly?' and can be reconsidered for inclusion or removal in a follow-up lesson.

Step 2: Sensory Mapping

Using an A1-sized sheet of poster paper or the IWB, draw a shared map of Gie Gie's journey from her bedroom to the well, including a picture of the karite tree at the half-way point.

Ask the children to point out or call out the location on the map that correspond to the various images that mark the different parts of Gie Gie's journey (e.g. shea nuts, animals, well). Ask:

Which animals might Gie Gie pass? What was the name of the giant tree Gie Gie reached at the half-way point? Are there any other buildings she might pass (other houses, shelters, etc.)?

The children can stick laminated images on the map to serve as visual representations of the places and things Gie Gie passes on her journey.

Soundscape Ask the children to consider the soundscape that might accompany the journey, with reference to the journey prompts in Lesson 2. The children can work in groups to make the various sounds that may be heard at different stages of the journey. For example, the bird and animal sounds, the laughter of friends, the chatter of women and the water gurgling and pouring.

Step 3: Plotting the moods of the dance

Looking at the Sensory Map created, out of role, the children can recall the moments of joy and the challenges that Gie Gie experienced on the journey to the well.

Elicit the differing moods of Gie Gie as the journey progresses, helping the children to match her feelings at each journey stage. Gie Gie's feelings can be recorded on flashcards using emoji-style faces and added to the map to chart the changing moods of the dance. Discuss:

What does Gie Gie's dance tell us about her mood when she first awoke? As she started the journey? When she reached the half-way point? As she approached the queue for the well? As she drank the water for the first time? As she walked home carefully carrying the full water pot?

Next, the children can explore the varying moods of the dance physically through movement, guided by teacher narration. For example, 'Show us Gie Gie's tiredness on waking in your dance. Show us her excited dance when she meets her friends,' etc. The teacher can take photographs of the children or Still Images of the different moments of the dance. Play music from Burkina Faso to accompany the children's dance, and encourage the children to 'freeze' in order to capture different moods from the dance.

Differentiation The teacher can narrate the sequence of the dance steps once more to the children to serve as a prompt. Record the dance using a digital camera.

Conclusion

Discuss: What is power?

In order to consider the level and nature of Gie Gie's agency, or lack thereof, children are asked to reflect upon her power through discussion:

What does it mean to have power? To feel powerful? Let's name some people we know that have power. (For example, parents, teachers, school principal, political leaders.) If we describe them as powerful, do you agree that they are 'full of power'?

Introduce superheroes and superhero powers for consideration. To allow for a practical exploration of Gie Gie's agency, the children are asked to consider which superpower Gie Gie might wish for when she orders the water to come closer, 'Water, come!'

Following a demonstration, the children can work in pairs to improvise commanding gestures (and an accompanying order) as Gie Gie and her friend, showing what they would do if they had a superpower. Examples can be demonstrated in a large circle to close the class.

Lesson 7:

The Journey for Water

Resources

Sensory Map created in Lesson 6; music from Burkina Faso from Lesson 1; Role-on-the-Wall chart from Lesson 6; digital camera and/or a device for recording audio; Storyboard from Lesson 4; photographs of the children dancing from Lesson 6.

Optional

Image of a strong, powerful female who may resonate with the children (for example, a cartoon character like Anna from the movie *Frozen* or Astrid from *How to Train Your Dragon*).

Lesson objectives

- To develop the ability to play in role as an integral part of the action
- To experience how the fictional past and the desired fictional future influence the present dramatic action
- To share insights gained while experiencing the drama
- To reflect on the meaning of power and connect that to their own lives



Introduction

Warm-up

Display the Sensory Map created in Lesson 6. Ask the children to recall the stages of Gie Gie's journey for water. Warm up to music with different tempos throughout that allow for the representation of the different moods Gie Gie experienced.

Development

Step 1: Reviewing Role-on-the-Wall

Re-examine the Role-on-the-Wall from Lesson 6. Ask the children what they have learned about Gie Gie since. Invite them to add to and/or revise the words recorded on the template. This is negotiated as a group, and reasons must be provided for the proposed revision or removal of adjectives.

Invite the children to firstly think of a superhero they know and then imagine them standing in a 'power pose' to show their power. Then they can explore and make their own power poses. Demonstrate the most powerful pose as representing a ten out of ten. Other poses can be lesser, such as six, or lower, right down to zero.

Differentiation Photographs can be taken of the children's power poses for assessment purposes.

Any individuals struggling with the exercise could be asked to think of a powerful girl in a film such as Anna from the movie *Frozen* or Astrid from *How to Train Your Dragon*.

Step 2: Statementing

Ask the children to sit in a wide circle and to repeat and finish the following sentence individually in succession,

'I feel powerful when ...'

The children can take turns to finish the sentence to create their statements. These statements can be audio-recorded as an assessment tool.

Differentiation If needed, prompt by asking - 'Do you feel powerful when you help someone else? When you get an answer right in school? When you learn to do something you weren't able to do at first, etc.?'

Next, use the Storyboard from Lesson 4 or the Sensory Map from Lesson 6 to remind children of the different moods of the dance journey.

Do you think that Gie Gie has power in this story? If so, at which moments does she have power?

Suggestions may be made around Gie Gie leading the journey at certain points. However, overall it is likely that children will note a distinct lack of agency on Gie Gie's part.

Step 3: Adding the use of levels

Next, the children will revisit the dance journey stages, which were captured in the photographs taken during Lesson 6, and on the sensory map. Instruct the children:

We are going to work to put our dance from Lessons 3 and 4 together, stage by stage. At each stage of the journey, we are going to add a power level between 0 and 10.

The power levels should be negotiated by the children as a group, and can be introduced stage by stage by the teacher.

Conclusion

Discuss: Power and feeling powerful

Initiate a brainstorm about how Gie Gie and her mother use the water they collect.

Let's think about what might give Gie Gie more power in the story. If Georgie lived in Ireland might she have more or less power?

Invite the children, between now and the final lesson, to think about how Gie Gie might or might not have more power if she lived in Ireland.

Lesson 8:

Water for Life

Resources

A1-sized sheet (or IWB).

Lesson objectives

- To experience the relationship between story, theme and life experience

Development Education learning aims:

- To introduce the children to The Global Goals
- To highlight which Goals are most relevant to Gie Gie
- To connect The Global Goals to their own lives
- To encourage the children to take action towards achieving The Global Goals



Step 1:**Introduction to The Global Goals**

Invite the children to share their thoughts on whether Gie Gie may or may not have more power if she lived in Ireland. Children's ideas can simply be heard without comment or question from the teacher.

Ask the children to call out the things that people everywhere in our world need in order to be happy and to live long, healthy and safe lives. Record the children's responses on the board.

Acknowledge that many people in our world do not live long, healthy, safe and happy lives. Because of this, in 2015 the United Nations came up with a plan to try to make the world a better place for all people everywhere, now and in the future. This plan is called the 17 Global Goals for Sustainable Development, or Global Goals for short.

Explain that a goal is something that you aim for (like you aim a football at the net to score a goal). The UN plan is called *The Global Goals* because 193 countries all around our globe have agreed to work together to make this plan happen by the year 2030.

Show *The Global Goals* on the screen.

<http://worldslargestlesson.globalgoals.org/#the-goals>

Highlight the connections between what the children identified as the things that people everywhere in our world need in order to be happy and to live long, healthy and safe lives (see Step 1 above) and The Global Goals. For example, if they said we all need food, this links to Goal 2: Zero Hunger.

Step 2:**Which Goals are most relevant to children like Gie Gie?****Goal 5: Gender Equality**

Explain that Goal 5 means that boys and girls are given the same chances. Are they given the same chances in Burkina Faso? Why? Why not? If girls are collecting the water, they are not getting to go to school as much as the boys. Why is this important? Why is school important?

Goal 6: Clean Water and Sanitation

Explain that Goal 6 means that everyone should be able to get clean water easily. Is this true in Burkina Faso, in Gie Gie's village?

How could the people in Gie Gie's village - and the people in other villages and countries around the world who face similar challenges - get their water more easily? The children share their ideas. Talk about pipes and water pumps and bringing the water closer to where people live.

Explain that Gie Gie grew up to be an activist: someone who works to change things. She wants people in her village and in villages like hers to get water more easily. She also wants things to be fairer for girls and women. Gie Gie has started up an organisation that builds new wells and teaches people how to repair wells when they no longer work properly.

Look at the Role-on-the-Wall you did in Lessons 6 and 7.

Are there any new words we could add about Gie Gie, now we know that she grew up and started to work to make the world a fairer place?

Step 3: Can we connect The Global Goals to our own lives?

Children are asked to consider whether Goal 5 is true for them. Are boys and girls given the same chances/opportunities where they live? How could life in their part of the world be fairer for boys and girls?

Children are asked to consider whether Goal 6 is true for them. Do they have clean water whenever they want? Talk about the importance of not wasting water. Talk about what they could do in their classes to help stop water being wasted.

Step 4: Class Plan of Action!

Could we make a class promise? A class plan of action for Goals 5 and 6, so that they are true for our class?

Record the actions suggested by the class. The following actions can be introduced as examples, where necessary:

Our Class Global Goal Actions

The following examples can be introduced as examples, where necessary:

- We will try our best to give girls and boys the same chances.
- We will try our best to not waste water

Useful Links and Follow-up Ideas

Learn more

Photographs of Burkina Faso suitable for schools

<https://www.photosforclass.com/>

More information on Global Goal 6, Clean Water and Sanitation

<https://www.un.org/sustainabledevelopment/water-and-sanitation/>

General information on The Global Goals

<https://www.un.org/sustainabledevelopment/>

Resources for teaching The Global Goals to children

<https://www.un.org/sustainabledevelopment/student-resources/>

More information on GOAL's work

www.goalglobal.org

Take action

Ways of taking action

<https://www.un.org/en/actnow/>

INTO Global Citizenship School

Lesson plans

https://www.into.ie/app/uploads/2019/07/GCS_Lessons_13032019.pdf

Taking action as a class/school

https://www.into.ie/app/uploads/2019/07/Actions_GCS.pdf

Photo Glossary

1. Traditional Market in Logobou, Burkina Faso (Wikimedia.com, 2019)



2. Pots in a market (Pixabay.com, 2019b)



3. Karite Tree (en.wikipedia.org, 2019)



4. Shea nuts (en.wikipedia.org, 2019)



5. Rural Life in Burkina Faso (Pixabay.com, 2019c)



6. Rural Life in Burkina Faso (Pixabay.com, 2019d)



7. Rural Life in Burkina Faso (Pixabay.com, 2019e)



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GOAL Global
Carnegie House, Library Road
Dun Laoghaire, Co Dublin, Ireland
Phone: + 353 (0)1 2809 779
Email: globalc@goal.ie

Dropbox_Foundation

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