The background of the image is a landscape featuring a range of mountains under a hazy, orange-tinted sky, suggesting a sunset or sunrise. The mountains in the foreground are dark and silhouetted, while the sky is a gradient of warm colors from light yellow to deep orange. The overall mood is serene and atmospheric.

Lesson plans
to the film

OUT OF DREAMS

This handbook contains lesson plans:

Dreams — page 8

The Secret of a documentary movie — page 20

The School - the basis of the life — page 34

Dear teachers,

The handbook you have just opened, presents how you can work with students using the movie “Out of Dreams”, made in La Ngonpo project. The intention of Elwira and Piotr, the authors of the film, was not to shoot a documentary which would describe the life in the Czech Republic and in Ladakh and would show the basic differences and similarities between Czech and Ladakhi people. Don't expect that. The authors wanted to capture the story of two boys living thousands of kilometres apart opening their minds, sharing their dreams with us. We, the viewers, are made to slow down at our rushed time, and for 37 minutes stop and listen how Rinchen and Honza perceive the world. How they experience the present and what they hope for the future. Do we remember the last time we took time to reflect on where we are and where we are going? And what about our students?

In the handbook you will find three lesson plans based on the movie with the activities before and after. Each one is planned for 90 minutes and includes some tips for follow-up activities. The first plan “Dreams” encourages students to think about their dreams and life goals. Students will also identify what has been influencing their opinions about places and people they have never met and what risks it can bring. The second lesson plan is “The secret of a documentary movie” and guides you through a critical analysis of the film. Students also think in general about the benefits and limitations of the genre of the documentary film. In the last plan “School – the basis of life” students can discuss when in their life they learn something new and why schools and education can be useful for us.

Besides the movie “Out of Dreams” you can also use the Czech and Ladakhi students' videos which were made during the La Ngonpo film workshops between 2010 and 2012. For the videos go to: <https://vimeo.com/user4622704/videos>.

We hope the film will be inspirational to your students and the lessons not only enjoyable but also useful!

Martina Pavlíčková, methodologist of La Ngonpo project

MARTINA PAVLÍČKOVÁ



She graduated from the Faculty of Arts, the Masaryk University in Brno, (English and Spanish philology). Since 2005 she has been engaged with NaZemi, the Centre of Global Education (former Society for Fair Trade). There she works on developing educational materials for teachers and on lecturing accredited seminars for teachers. In 2007–2008 she coordinated the project “Global Issues in English Language Teaching” where she contributed to the methodology and to the content. The book was awarded the ELTons 2010 by the British Council (the category of Innovation in English language teaching). Since 2010 she has been doing the courses on Critical thinking and global issues (as a part of the Reading and Writing for Critical Thinking programme). For the La Ngonpo project she has worked as a methodologist of the teachers’ handbook “La Ngonpo – a meeting point”.





Dreams



 **90 min**

Goals:

- Students name the reasons, why it is important to define our dreams and goals in life and analyze what can be helpful to fulfil them and, on the contrary, what can be an obstacle.
- Students identify what has an influence on shaping their ideas about places or people they don't know personally and what risks it may bring.

Materials:

- Film "Out of Dreams"
- Worksheet 1 - table (one for each student)
- Big sheets of paper to write down ideas (flipchart papers)

1 Introduction (10 min)

Tell your students that in today's lesson you will deal with "dreams". In the classroom, indicate two places, one **"YES"** and other **"NO"** (you can put the signs "yes" and "no" on the floor). Ask all of your students to stand up and stand in place according to their answer:

1. *Are you in a good mood today?*
2. *Did you dream about anything last night?*
3. *Are your dreams usually connected with the reality? With your everyday life?*
4. *Do your dreams evoke mostly positive, pleasant emotions?*
5. *Now, let's move to other "dreams" namely to desires and goals that we have in our lives. Do you think that people all over the world have dreams and desires? (If someone stands at "NO", ask who doesn't have dreams and desires and why they think so.)*

Option:

In case you don't have enough space in the classroom or a hallway for the activity, children just express their agreement by standing up. If they disagree, they remain seated.

2 Movie - brainstorming of dreams (10 min)

Tell the students they are going to watch real life stories of two boys, Rinchen and Honza, and their dreams. It is a documentary film "Out of Dreams" filmed in 2012 by two Polish filmmakers. Rinchen is from Ladakh (if you haven't talked with the students about Ladakh earlier, we recommend to show the area in the map and give some basic facts about the region), Honza is from the Czech Republic. They are 17 and 15 years old. In pairs, students try to guess what dreams and desires for the future could Honza and Rinchen have. Give them 2 minutes to write down two lists of "dreams".

Then together with the whole class create two lists of wishes and dreams (you can ask a volunteer to write them down on the blackboard or big sheets of paper). Each pair should say aloud one idea for Honza and one for Rinchen. Other pairs should come up with something that has not been said yet. In the case of stereotypes or controversial dreams you can ask why the students suggest that. Write down all the dreams nevertheless. Tell the students you will work with this list after watching the movie to find out if someone was right or not.

3 Movie – watching the film and worksheet (45 min)

Hand out a worksheet to each student before watching the film (Worksheet 1). Or you can draw the table of Worksheet 1 on the blackboard so that students can copy it into their exercise books. Encourage students to fill the table while watching the movie.

Leave them a few minutes to complete the table after the end of the film and remind them to write questions they have in their minds into the last line. *What would you like to ask? What would you like to know?*

4 Movie – joint reflexion (10 min)

Go through the students' answers together. Try to gather as many answers to each question as possible (at least by three students). Ask students to focus also on the things that Honza or Rinchen did not express directly, but that students have deduced from the film. Ask the details:

On what basis do you assume it?

What makes you think so?

Give them the most time for talking about the last line in the table. You can discuss some questions right away; helping questions: *And what about others, what do you think about it? Why do you think so? Where could we find the answer?* You can write some of the questions on a big sheet of paper (e.g. those that are easy to find out) and at the end of the lesson ask students to pick one question to look up the answer as homework and introduce it to the class the next lesson.

Present the questions connected with the introduction activity of this lesson:

- *Why do you think it is useful for these boys to have dreams about the future? What does it bring to them? And what could it bring to you? (This question is related to one of the main goals of this lesson, so it is recommended to write the answers on the board or a big sheet of paper. Visualization can help with the consolidation.)*
- *Why it is useful to know what could help us on the way to fulfil our dreams and where the difficulties could be?*

5 Return to the brainstorming of dreams (15 min)

Go back to the lists:

- *Were any of your assumptions right or at least close? Which ones?*
- *When you look at your ideas we have gathered before the movie screening, were you surprised by any of the ideas of your classmates? If so, then why?*
- *None of us probably knows Honza or Rinchen personally, so according to what did you guess what they want to do in their life? What has affected your assumptions?*
- *How do we form our ideas about places we have never visited? (And about people we have never met?) What kind of sources of information do we have? What or who influences our ideas about some particular place or person? (Write the list on the board or big sheet of paper).*
- *Why can it be dangerous to rely on only one source about other countries and people? What risks can occur there?*

You can continue with discussion about media and how they select information, about prejudice. If you have worked on La Ngonpo with this class, you can refer to the “flower” which each of us has and which is invisible on the first sight – see 2nd lesson of the first module “**Circle**”).



Infobox:

Time-lapse documentary **"Out of Dreams"** or what you have never dreamt of

The team of Polish filmmakers that was at the birth of this documentary visited India several times during the years 2010–2012. Besides collecting materials for the film they organised film workshops for the students of pilot schools participating in La Ngonpo project. And there, they met Rinchen for the first time. *"From the very beginning we wanted a student from a village in a remote area of Ladakh. Rinchen's life journey was very interesting – when he was 5 years old, he was chosen as the only one from the village to go and study in Leh. As a main hero he reveals his personal conflict: On the one hand, he is proud that he can study at a prestigious private school, on the other hand, it is hard for him to live in a big city far from family and close friends."*

During the shooting of the film, the Polish filmmakers Elwira Niewiera and Piotr Rosolowski went also to Brno several times, where the Czech part of the film took place. They met the main protagonist Honza at the film workshop they organised there. They admitted it took some time to build a closer relationship with him. *"In our opinion, Honza was the most interesting character. He was the only one from the participants of the Brno workshop who immediately had his own idol which was the topic of the student film. It was his father. Honza wrote an amazing screenplay and called his dad to tell him he wanted to make a short film about him. For some reason, his father was afraid of it and denied. Honza was really sad about this and didn't want to cooperate any more. In the end, Honza made a film about his mother,"* explains the director.

And what do these two protagonists have in common? The author of the documentary says: *"We wanted to shoot a film about two towns, two cultures and two young people."* Both, Rinchen and Honza were just about to finish the school and were planning their future, they were dreaming about the life on a farm. Father was the most important person for both of them despite the fact that they had spent most of their lives without him.

To the question what was the biggest surprise during the shooting, Elwira answers: *"When we make documentaries the reality is changing all the time. At the beginning, everything is quite difficult, but this job brings also many surprises. I can say the biggest challenge was time. To get quality materials it is necessary to spend more time with the main protagonists."*

And how are the main protagonists today? Rinchen joined a secondary school in Leh and after its completion he would like to study for a vet because he thinks that animals in Ladakh are not given enough care. Honza is studying at a secondary school in Brno.



| Questions: | Rinchen | Honza |
|---|----------------|--------------|
| What is his dream? What does he want in the future? | | |
| What can help him? Who will support him? | | |
| Are there any obstacles? What will be difficult? | | |
| What would you ask Rinchen and Honza? | | |

Appendix 1

| Questions: | Rinchen | Honza |
|---|----------------|--------------|
| What is his dream? What does he want in the future? | | |
| What can help him? Who will support him? | | |
| Are there any obstacles? What will be difficult? | | |
| What would you ask Rinchen and Honza? | | |



Follow-up activities:

You can continue with these ideas in the next lesson or set it as homework:

Option A:

Essay "My dream and my way to it"

– structure (5 paragraphs with the following content):

1. *What is my dream? Why? Where does it from?*
2. *How can I fulfil my dream?*
3. *Who or what could help me to realise my dream?*
4. *What are the biggest obstacles? What could I do about it?*
5. *Conclusion: What is the next particular step on my way?*

Tell students what you will do with their essays before they start working on it. Most importantly, tell them who will read them because the topic is really personal (you can ask them if they want to share it with their classmates or not). If you want to classify the essay, so it has other purpose then personal reflexion, give them the criteria in advance (e. g. number of paragraphs, structure, content, style...).

Option B:

"My Dream"

Goals:

- Students understand what could help them on their way to their dreams and goals.
- Students set their next step to fulfil their dreams.

• Intro to the "dreams" (5 min)

At the beginning of the lesson, remind them what Honza and Rinchen dreamt about. Ask students what other dreams people could have. Give them one minute so that everyone closes their eyes and thinks about their dreams. >>

- **Joint list of “dream helpers” (5 min)**

Together, write on the board what or who could help people with fulfilling their dreams (things, activities, people, skills...). If the factors below haven't been mentioned, add them to the list: family, luck, strong will, teacher, coach, friends...

- **Individual selection (5 min)**

Each student will choose 6 most important “helpers” from this list and note them down. They can add some new if they are not on the list.

- **Cards in groups (5 min)**

Students make groups of three or four. Each group will get 9 cards (or each pair can make cards from A4 sheet by folding it in half etc.). In a group they will agree on 9 major “helpers” and write them on the cards, one on each.

- **Diamond in groups (10 min)**

Explain the method “diamond” which helps to organize the “helpers” according to their importance and support the discussion within the group (all members have to agree on a particular order).

- **the most important factor**

- -

- - -

- -

- **the least important factor**

Each group will paste its diamond on a sheet of paper. Set the time limit.

- **Joint discussion (5 min)**

Which three helpers have you chosen as the most important and why?

- **Free writing (10 min)**

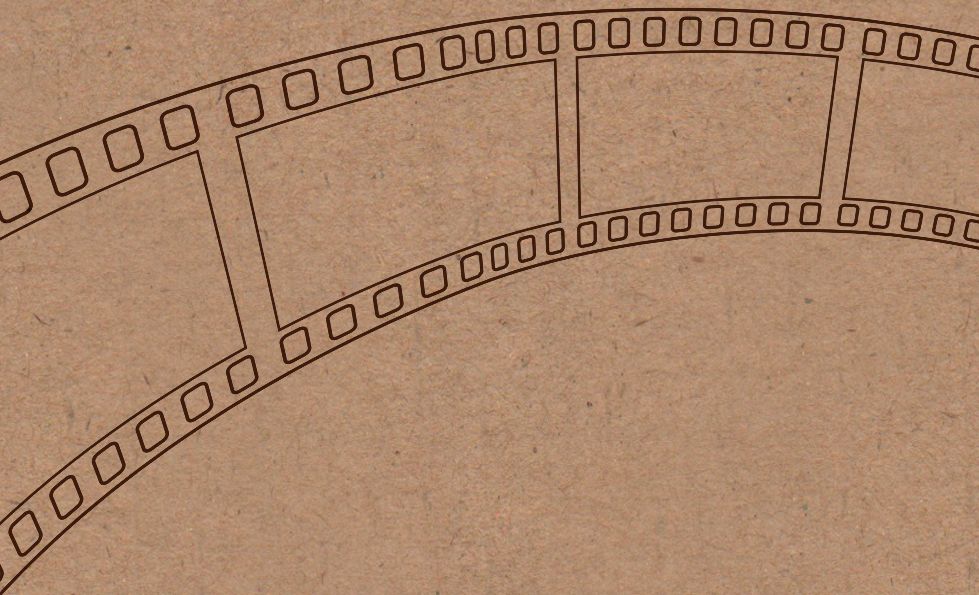
Set the topic (write it on the blackboard): *What is my dream? What and/or who could help me to fulfil it? What can I do now?*

Rules of free writing:

You are writing it only for yourself (no one will take it or read aloud). The pencil can't leave the paper during the time limit (has to stay in touch with paper; if students don't know what to write, they just write “I don't know, what to write” but try to stick to the topic). After 5 minutes, students stop writing. They read what they have written and underline the most important ideas or information. Free writing could be used as groundwork for essay. (see Variant A).

The Secret

of a documentary movie



 **90 min**

Goals:

- Students critically analyze documentary film “Out of dreams”. They say how particular style acts on them, what the structure of the film is, what context background is and what impact the film may have on the viewers’ ideas about the Czech Republic and Ladakh.
- Students identify possible benefits and limitations of the genre of documentary film.

Materials:

- Film “Out of Dreams”
- Worksheet 1 – table (one for each student)
- Big sheets of paper to write down ideas (flipchart papers)

1 Introduction (5 min)

Start by asking the following questions:

Which documentary films have you seen recently? (at school, TV, internet...) What were they about? What specifically makes documentary films different from ordinary films and TV series? Why are documentary films made? What do you think their benefits for authors or viewers are?

Option:

If you have more than two lessons, you can spend more time with this introductory activity (approx. 20 minutes) and use the method "Trunks and Roots" (as in program Reading and Writing for Critical Thinking). Divide the class into 4 or 5 groups (depends on the number of questions you want to work with) and let each group choose one "trunk" whose task is to write collected information. A trunk can't move. Other group members are "roots" whose tasks is to move around the class and collect "nutrients for the trunk" which means information from other groups (answers to the questions). Follow the steps below. It is recommended to write them on the board:

1. Divide the pupils into the groups and explain the method.
2. Give each group a large piece of paper with a question written on it and a marker. Each group has a different question. Use the questions from the introduction for 3 groups, other questions could be:
*If you could make a documentary, what would it be about? And why?
What does one need to know in order to make a documentary film?*
(Tell the students not to answer their question yet.)
3. "Roots" of each group have to remember their question and then move individually around the class and ask students (roots, not trunks) from other groups. It is important to communicate in pairs, not in larger groups. When the "root" gets an answer from someone, he/she runs to its "trunk" and tell him/her the answer. The "trunk" writes the answers on the paper. The goal is to collect as much information as possible in 5 or 7 minutes.
4. Back to the groups (roots are back with their trunks). Each group goes through all the collected information and sorts it out. Students can add their own answers.
5. Joint presentation. Each group (trunk) presents what they have managed to collect. Now it is the time for additional questions and discussion.

2 Working with the cover (15 min)

Tell the students that today you will be working with the documentary film "Out of Dreams". Divide the class into pairs. Give students the copies of cover and questions. After 5 minutes, check the questions together with students. (Instead of working in pairs, you can show the cover by data projector and immediately discuss the questions together).

What information do we get from the cover?

Many of the following questions lead to critical thinking and hypothesis forming so it is important to lead the discussion in the same mode. Therefore, comment on the hypotheses e. g. *"This is one of the possible reasons, can you think of any other reasons?"* or *"Unfortunately, we can't ask the authors to find it out, but what do you have in minds? Why could it be like that? What are the different options?"*

- *Who made the film? Why do you think they did it?*
- *Who or which institutions supported the film financially? What could be their motivation? (Do you think that this may have meant some restrictions for the authors of the film?)*
- *Why is the title in English? What title would you use for Czech translation?*
- *Why does the annotation of the film end with the question: "What do they have in common?"*
- *How do you feel when you see the photo on the outside of the cover? And what about the inside one?*
- *What do you think about the photos of Rinchen and Honza? Why do you think, the filmmakers have chosen these particular pictures?*
- *Do you miss some information on the cover? What else would you like to know about the film before you watch it?*

3 Watching the film (45 min)

Before the students start watching the film, write the questions bellow on the blackboard. Students copy them and note down the answers while watching the film:

Think about the film concept and answer these questions:

What are you interested in? What makes you angry? What are you pleased with? What are you confused by? What don't you understand?

When the film ends, go through the questions together and ask which particular things caused such feelings.

4 Joint discussion about the film (15 min)

- *What are your feelings about the movie?*
- *Film starts in the streets of Brno, where a group of students ask the passers-by about what they think is "Indian" in Brno. Why do you think, the authors put this part at the very beginning of the film? How is this part connected with the stories of Rinchen and Honza?*
- *How are the two parts represented in the film? Does each part, Czech and Ladakhi, have equal space in the film?*
- *In which environment/surroundings is Rinchen presented to us? And Honza?*
- *After watching the film, can we answer the question what Rinchen and Honza have in common?*
- *Let's look at the annotation on the cover, which should describe what is essential for the authors. (The film takes a close look at the lives of the protagonists. Honza and Rinchen share with us their dreams, worries, and experiences.) To what extent do you think the authors have managed to fulfil this? Why do you think that?*
- *What have you missed in the film? E.g. who else you would like to see or hear to make a better idea about Rinchen and Honza's lives.*
- *What have we learned about Ladakh from the story of Rinchen? What else would you like to know about this area?*
- *What do you think that Ladakhis have learned about the Czech Republic? If you were the authors what would you change and why?*

Give student the opportunity to ask the authors. Send the questions by email to **projects@mkc.cz**. We will do everything we can to send you the answers as soon as possible.

Is there something you would like to ask the authors now? You have an opportunity to send them an email with your questions... (Ask one of the students to write down the questions.)

5

Benefits and limitations of “documentary films” (10 min)

Now, look with your students at the genre of documentary films and discuss their benefits and limitations. Divide students into small groups; each group will draw a big **T** on a sheet of paper, thus creating two columns.

In the left one, they will write answers to the question:

What benefits could documentary films have for us?

In the right one:

What could be the risks of documentary films?

Students should write at least three answers (in full sentences, not only key words) for each question.

After 5 minutes draw a big “T” on the board or a big sheet of paper and together write all the students’ answers. Then look at the “risks” and ask students how they could be diminished from the point of view of the authors.

If you have more risks than benefits in the table, ask students what they think the main argument for shooting documentary films is. *Why is it useful to make the films about the life and the world around us? What do the documentary films convey to us?*

To conclude, give the students some tips for documentary films or websites. You can also start a notice board in the class, where students can write which documentary films they have seen and add a short annotation and personal opinion.

Infobox:

"Documentary film is not only a good opportunity for formal experiment or personal creative expression, but in particular it is the best possible means for recording authentic facts, real present and its spirit. No other type of display has such ability to capture both the visual world around us and thinking and trends specific to the period in which they arise. It is a message about us and about the era that we live in."

HELENA TŘEŠTÍKOVÁ (a Czech documentary filmmaker)







The story of two teenagers who would never meet in real life. One comes from Brno in the Czech Republic, the other one lives in Indian Himalaya. The film takes a close look at life of the protagonists. Honza and Rinchen share with us their dreams, worries, experiences. There are many differences between them, but what is common in their life?

MULTICULTURAL CENTER PRAGUE and FUNDACIA NOWA AMERYKA present a film by ELWIRA NIEWIERA and PIOTR ROSOŁOWSKI. Director of photography PIOTR ROSOŁOWSKI, TOMASZ GŁOWACKI. Sound ALEKSANDRA OWICZAK, MACIEJ KRUPA, ELWIRA NIEWIERA. Editor: KAROLINA SCHULZ. Sound production: MARIKIN LEWAKCZYK. Music: PAWEŁ SZAMBURSKI. JANEK SPIRIT. SANKHO NAMTCHYLAK and DJIVAN GASPARYAN. Studio: BABELFISCH TRANSLATIONS. Producers: ELWIRA NIEWIERA and DAGMAR STEGLWA.

Suggested by:

European Union, Czech Development Agency and the Ministry of Foreign Affairs within the Programme of Development Cooperation of the Czech Republic.

This film has been produced with the assistance of the European Union. The contents of this film are the sole responsibility of the Multicultural Center Prague and the Fundacja Nowa Ameryka and can in no way be taken to reflect the views of the EU.

| Original language | DVD | Format | Sound | Length |
|--|-----|--------|--------|--------|
| Czech, English, English | PAL | 16:9 | Stereo | 37 min |
| Subtitles: Czech, English, French, German, Polish | | | | |

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OUT OF DREAMS

Piotr Rosołowski
Elwira Niewiera

OUT OF DREAMS

a documentary film by Elwira Niewiera and Piotr Rosołowski



This film is part of the Global Development Educational Project La Ngonpo linking schools in the Czech Republic and Ladakh in India. La Ngonpo means “blue pass”. This mountain pass is a metaphor of a place where people from different parts of the world can meet and get to know each other.

La Ngonpo focuses on multicultural and global education for pupils and students aged 12 – 16. The main project objectives are to familiarize Czech pupils and students with development issues, encourage contact with their peers in the Indian Ladakh, and stimulate public interest in development topics. To learn more about the project visit website:

<http://www.la-ngonpo.org/>

Working with the cover "Out of dreams"

1) Filmmakers:

Why did they do it?

2) Who or which institutions supported the film financially?

What could be their motivation?

Do you think that this may have meant some restrictions for the authors of the film?

3) Why is the title in English?

What title would you use for Czech translation?

4) Why does the annotation of the film end by the question: "What they have in common?"

5) How do you feel when you see the photo on the outside of the cover? And what about the inside one?

What do you think about the photos of Rinchen and Honza?

Why do you think, the filmmakers have chosen these particular pictures?

6) Do you miss some information on the cover? What else would you like to know about the film before you watch it?

Working with the cover "Out of dreams"

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Why do you think, the filmmakers have chosen these particular pictures?

6) Do you miss some information on the cover? What else would you like to know about the film before you watch it?



Follow-up activities

Option A:

Write (and shoot) your own film!

A follow-up lesson:

Each documentary film can capture only a small, particular part of our reality. In the film "Out of Dreams" the authors presented the ideas and dreams of Rinchen and Honza. Imagine that our great-grandsons watched this film a 100 years later, and they want to find out more about the life of teenagers in 2012 in Czech Republic and Ladakh – do you think this film could mediate this to them? And if not, what else should they know? What documentary film would you make for them and what should be included in it?

Give students time to think about what they would like to tell the next generations about the place and time they live in. If it is possible, give them the opportunity to write a screenplay and shoot a short film (e.g. by using a mobile phone or camera). Afterwards, you can post it on the internet if they agree. Before or after the shooting, students could look at the students' films created as a part of La Ngonpo project. – <https://vimeo.com/user4622704/videos>.

Option B:

Videos of students of La Ngonpo project

Look at the videos of students who participated in La Ngonpo project created during the film workshops: <https://vimeo.com/user4622704/videos>.

What new things have you learned about the life of teenagers and Ladakh?

Option C:

Film review

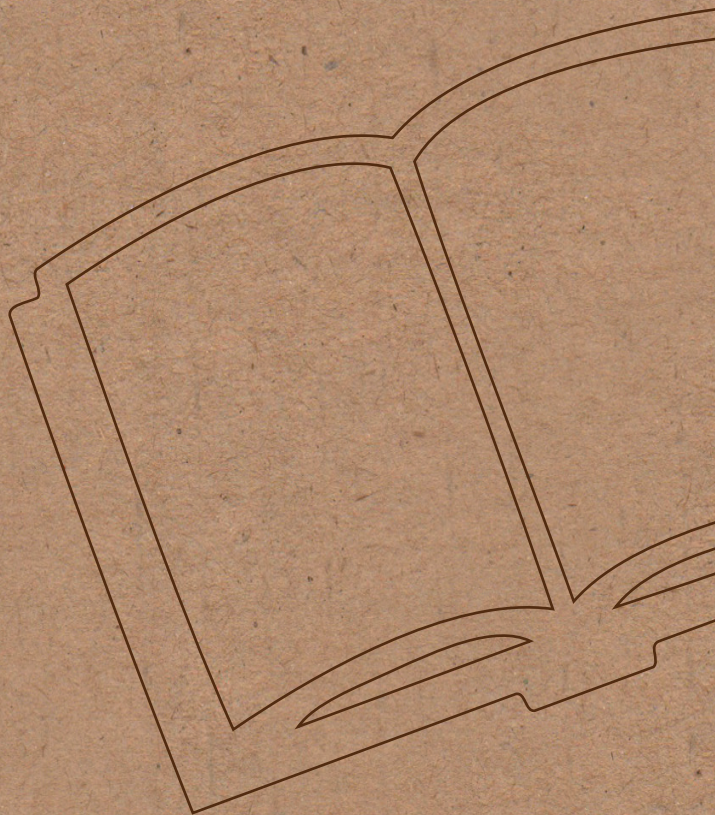
Students write the review of the documentary film **“Out of Dreams”**. For the lesson everyone brings one review that they have found in a magazine, news or on the internet, start the lesson with them. Students read through the review and highlight particular information (see below; you can add other questions):

- *What does the author of the review say about the conception of the film?*
- *What does the author like about the film? What not? How does he or she evaluate the film?*
- *What style and tone does he use?*
- *How does the author address the readers? (e.g. does he use rhetorical questions?)*
- *Does the author link the movie with reality, his/her own experience or with other movies?*

Then go through the answers together (it is not important to say what movie was it). State, what should be included in a good review; style of writing and its structure. Now you have criteria that can help students when writing their own review for **“Out of dreams”**.

The School

- the basis of the life



 **90 min**

Goals:

- Students indicate why the school and education can be useful.
- Students state in which weekly activities they learn something new and compare these with their classmates.

Materials:

- movie "Out of Dreams"
- appendix 1 - the pie graph of Honza's ordinary week
- appendix 2 - quotes about education (Option A)
- big sheets of paper for the activity "Why-Why-Chain" (Option B)

1 Introduction – Honza's week (5 min)

Tell the students that today you will think together about how we spend our time, why it is like that and what the consequences are. First, ask them how many hours there are in one week. Then show them the Appendix 1 and explain that this is called a pie graph and shows the activities of a specific person within one week. Don't reveal whose pie chart it is. Then hand out the graph to the pairs or small groups (or you can screen it with data projector). Students look at it and in pairs discuss who the person might be (man/woman, age, etc.). *What information can you get from the graph?*

Then ask students:

- *Who is he/she? What do we know about him/her according to the graph? (e.g. And what can we guess from what is missing in the graph?)*
- *What do you find interesting in the graph?*

In the end, tell them that it is the graph of Honza's weekly activities. He is from Brno, a student who joined the La Ngonpo project.

2 My week (15 min)

Now the task for each student is to make a similar graph of his/her ordinary week. Give them 5 minutes. If you have more time, you could make this activity more creative (using crayons, pencils, coloured paper etc.) and later exhibit their outputs. In both cases, tell students in advance what you will do with the graphs (*Is it only for them? Will they share it with other classmates or with students from other classes?*).

When the graphs are finished, ask students the following questions:

- *What activities do we spend most time on? What are the greatest parts of the graphs?*
- *Why do we do those activities? What are they good for?*
- *In which parts of the graph (in which activities) do we learn something new (information, skills, etc)?*
- *If we consider that learning can take place anywhere (not only at school), so what extra do we get at school? What is its added value? (You can leave this as a rhetorical question leading to next activities.)*

3 Movie (50 min)

Tell students they are going to see what Honza from Brno and Rinchen from Ladakh think of the school and education. If your class has not joined the La Ngonpo project, then provide them with more information about Ladakh and show it on a map. The documentary "Out of dreams" was made in 2012 by two filmmakers from Poland. The protagonists were 17 and 15 years old at the time of shooting.

When the film ends, sum up together how Honza and Rinchen perceive the school and education. *What does it mean for them? How is it linked with their desires and dreams?*

4 The role of education (15 min)

Option A:

Working with quotes

Choose useful and interesting quotes from the Appendix 2, cut them out and place them on the desks in the classroom or put them on the walls. Let students walk around and read them individually and then take a stand by the one he/she finds as the most interesting one (either positively or negatively). Then ask why they have chosen that particular quote. You can pretend you have an imaginary microphone so that only one student speaks at a time.

Option B:

Why-Why-chain

Use an example to explain to the students the following method of "Why-why-chain". Each group will get a big sheet of paper and a marker. The initial question is "Why is it useful to go to school?" Set a time limit. If you feel that students disagree that school is useful, you can change the question: "Why do you go to school?"



Method “why-why-chain”:

The task is to think carefully about the role of the school and what it brings to us. If students have never used this method before, model on the board a simple chain of questions for a different topic (e. g. *Why do we celebrate the Christmas? Why do migrants come to our country?*). The principle consists in having one main question and 2 to 4 answers to it. Then we change these answers into the questions starting “**why**”. It is not necessary to develop all the answers, only the most interesting. Highlight that in this activity right or false answers do not exist and that it only depends on the students which ideas they write in the chain.

Example:

| | | | |
|-----------------------------------|---|--|--|
| WHY is it useful to go to school? | Because we want to be clever. WHY do we want to be clever? | Because we want to get a good job. WHY do we want to get a good job? | Because we want to earn money. WHY do we need money? |
| | | Because... | Because... |
| | | | |
| | Because we learn to read there. WHY is useful to be able to read? | Because, otherwise, we could not read the news. WHY is important to read the news? | Because... |
| | | | |
| | | Because... | |
| | | | |
| | | | |
| | | Because we meet our friends there. WHY is important to meet the friends? | Because we can talk with them about everything. WHY can we talk about everything with our friends? |
| | | | |

Let the students look at the posters.

Which were the most digressed and developed answers?

Why is it useful to study continuously? What is it good for?

5 Individual reflection – “cinqufoil” (5 min)

Each student creates their “**cinqufoil**” (the method of the program RWCT – Reading and Writing for Critical Thinking) with the theme of “**education**” or “**school**”. This could help them to identify what an education or school mean to them. It is important not to write the very first word that comes to their minds, but the words that for them really express the essence of education. On the board, draw a picture (below) where each line represents one word:

education (or school)

- 2 adjectives (What is education like? – e. g. useful)
- 3 verbs (What does the education do? – e. g. helps)
- a sentence of 4 words about the education
- one word that summarizes the whole cinqufoil, the essence of education

Then have 3 minutes for students to create individual cinqufoils. You can ask some students (volunteers) to read their cinqufoils aloud.

>> Follow-up activities

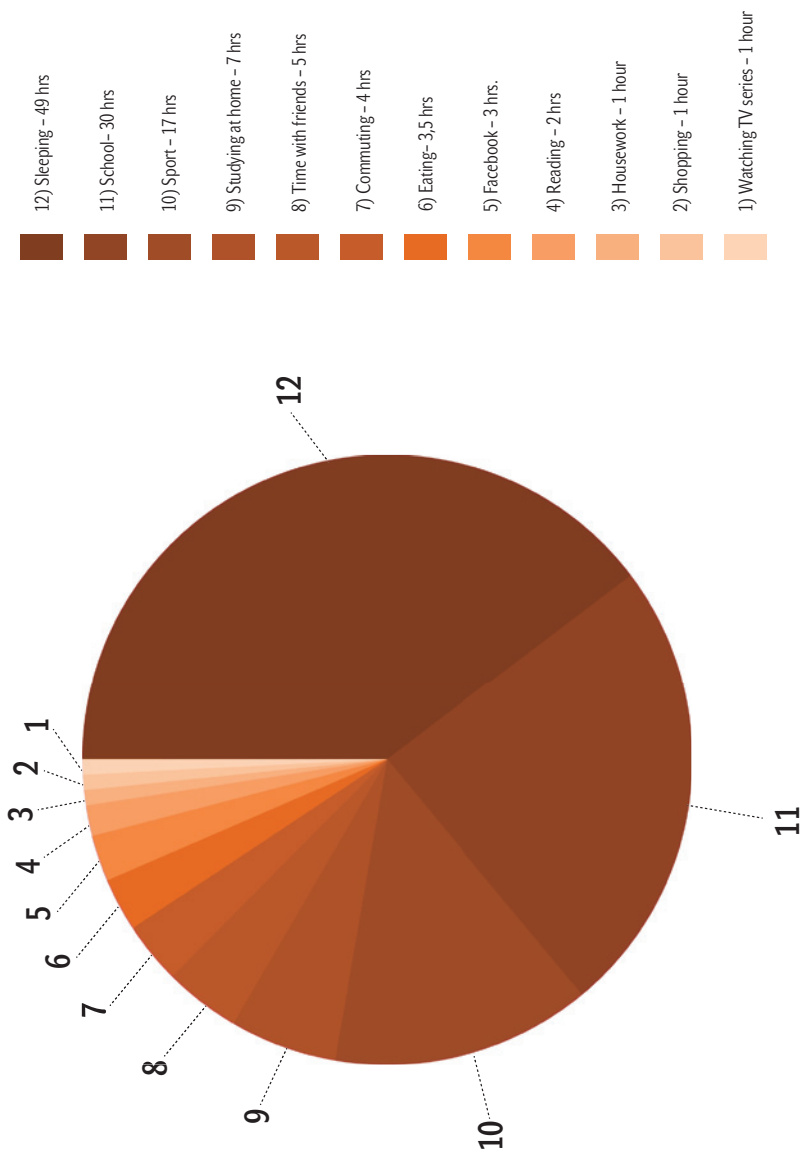
Do it in next lesson or set as homework:

Option A:

Essay: “My week – what I spend most time on and why? If I could, I would change...”

Option B:

Students make a presentation, short video (they can use the mobile phones) or posters. The topic is “Dream school”/“Perfect school”.



Appendix 2

Quotes:

The mediocre teacher speaks. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.

The purpose of education is not to fill the mind, but to open it. The more knowledge we acquire, the more we realize what we do not know.

Všechno, co opravdu potřebuji znát, jsem se naučil v mateřské škole. (Robert Fulghum)

Liberty without learning is always in peril; learning without liberty is always in vain. (John F. Kennedy)

People must be taught how to think, not what to think.

One father is more than a hundred schoolmasters. (Norwegian proverb)

Our teacher cannot stay just as signpost that only shows the way. He should be moving as well. (J. A. Komenský)

The life is the best school of life. (Jára Cimrman)



Map - Ladakh









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