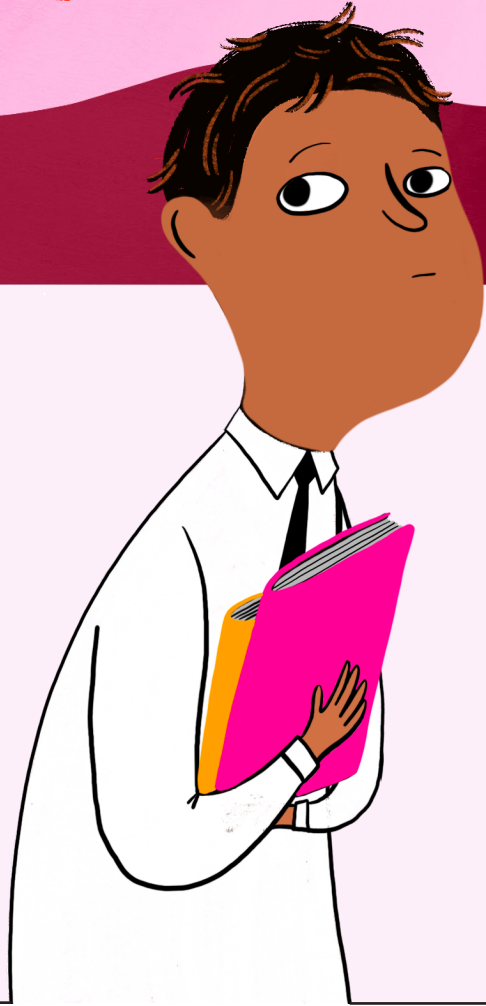


The Boy With More?



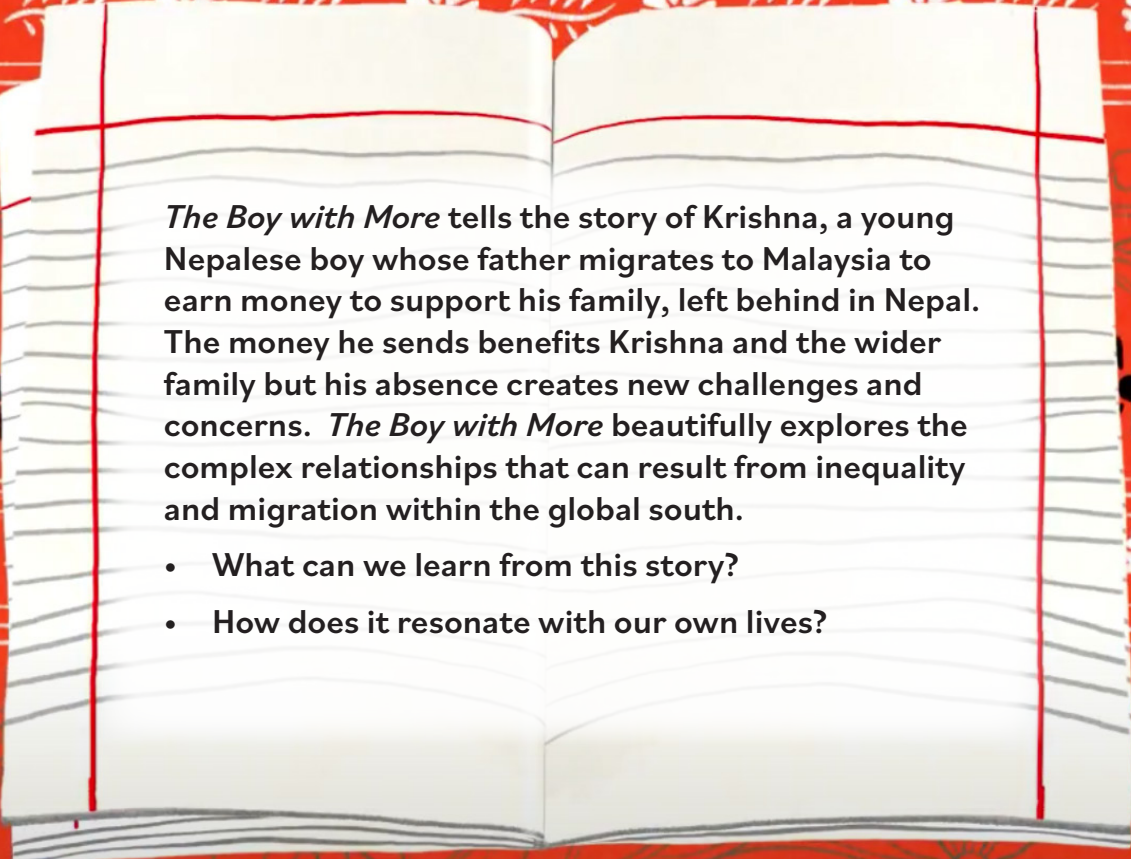
Learning and Engagement

in support of the animation

- The materials and activity ideas to support learners aged 11-16 years and their teachers/educators.
- Inspired by *The Boy with More* to connect directly with learners in a variety of settings.
- Freely available as downloadable files in commonly used formats.



Contents



The Boy with More tells the story of Krishna, a young Nepalese boy whose father migrates to Malaysia to earn money to support his family, left behind in Nepal. The money he sends benefits Krishna and the wider family but his absence creates new challenges and concerns. *The Boy with More* beautifully explores the complex relationships that can result from inequality and migration within the global south.

- What can we learn from this story?
- How does it resonate with our own lives?

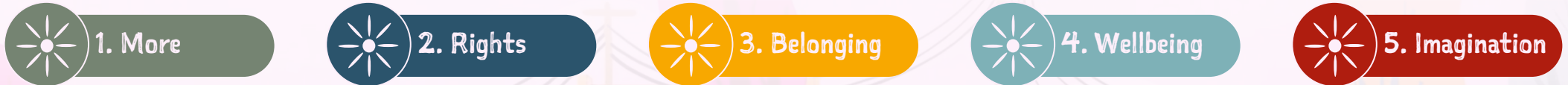
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About these materials...

The materials in this resource are suggestions for teachers and educators to adapt to their own learners and setting. They are structured around five themes that are drawn from the animation *The Boy with More*.

Each theme provides a jumping off point for issues raised in the animation to be made relatable to the lives of learners. The themes could be used independently but we have designed them to link sequentially from 1 through to 5 to provide a full learning journey that can be delivered over several sessions. The five themes are:



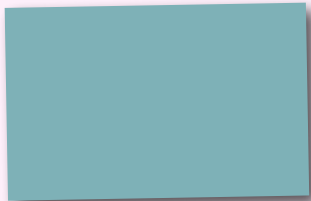


About these materials...

In addition to the main themes there is additional content to further support learning and engagement with *The Boy with More*. This includes the following materials:



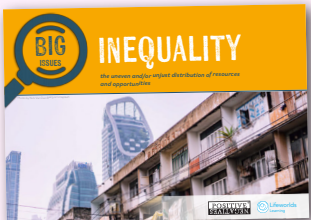
In the frame: Nepal
exploring Nepal where Krishna and his family live



In the frame: Malaysia
exploring Malaysia where Krishna's father migrates for work



BIG Issues: Migration
an overview of migration to support learning



BIG Issues: Inequality
an overview of inequality to support learning





About these materials...

These materials use a number of visual or text prompts to help you to navigate and use them more easily. This page explains each of these.



Animation - The Boy with More?

The animation that these materials are based upon is available to **watch here**. We use the play symbol where we think you may wish to show all or part of the animation to your learners. If we are suggesting using just part of the animation we will provide the time segments to use in minutes and seconds in the format 1:23 (meaning 1 minute and 23 seconds).



Discussion

We use this discussion symbol to show that the focus of the learning is through dialogue. Some elements of the content could be sensitive for some learners to discuss. We recommend reading our **Short Guide to Creating Safe Spaces** before using the activities. There is also a **Short Guide to Developing Dialogue and Oracy** with ideas for improving dialogue.



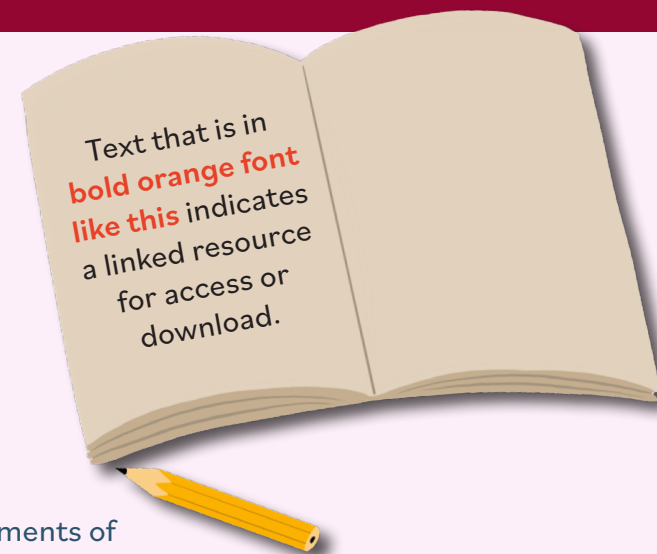
Activity

We use this activity symbol to show that the focus of the learning is through some form of activity. This may require the use of accompanying slides or downloaded materials. You may also need to think about room layout, assigning groups or other planning.



Sensitive topic

We use the caution triangle where we think a topic might be sensitive for some learners. It is hard to always know what might trigger feelings or discomfort and so a general sensing of learners should be ongoing, but this symbol is used to highlight certain parts that we believe could cause particular sensitivity.



...and finally

1. Where we refer to downloadable activity sheets or slides that can be used to support the learning these will be indicated by a number related to the theme and where they come in the sequencing of the activity.
2. If we are referencing external sources or additional materials we will use a numbers like this ¹ to show that there is a reference. All references are provided at the end of these learning materials and hyperlinked directly to the source where possible.
3. These materials have been created to support but not dictate learning. They are guided ideas, but we fully expect educators and other facilitators to adapt these ideas to best suit their focus and/or the needs and interests of those they are learning with.



Theme 1: More

This theme focusses on the idea of more. In the animation *The Boy with More*, we are introduced to Krishna and his family in Nepal. They lack various things that many might take for granted and Krishna's father leaves the family to work in another country (Malaysia) in order to provide them with more. We learn that Krishna does indeed have more of some things, but perhaps less of others as a result. Using the animation as a springboard for thinking, this theme asks:

- What does it mean to have more?
- How do wants and needs relate to ideas of more?
- Is more always better?
- How does having more or less link to inequality and migration?





What is more?

The Boy with More focusses on Krishna, a boy in Nepal whose father works away in Malaysia. The animation sharing this story is introduced in **Part A** of the activity below, but the activity begins with an exploration of learners' ideas of 'more'.

The idea of 'more' could be considered a key driver of inequality and immediately raises the idea of 'less' as the opposite of more. If some people have more then does that mean others must have less? Is more always a desirable or positive thing? For many people more may be associated with wanting more (money, holidays, clothes, food etc.) but for others they might really need more of these same things. The intention of this theme is to explore these and related questions in order to deepen young people's engagement with the idea of more.

Activity prompts

Part A: The first part of this activity explores what learners understand by the idea of 'more'



1. Introduce learners to the idea that this activity explores the idea of 'more'. Invite them to discuss with a learning partner *"What might someone have more of?"*
2. Gather ideas from their discussion on a whiteboard, flipchart or similar.
3. Expand the discussion (either with their learning partners or as a whole group) by asking:

*"What might you **want** more of?"*

*"What might you **need** more of?"*

Can earlier ideas be divided into wants or needs?



4. Show the animation *The Boy with More* to learners and ask them to think about what 'more' means in the context of Krishna's life. At the end of the film invite them to continue talking with their learning partners and then gather ideas as a group.

Part B: This next part of the activity deepens the exploration of 'more' and begins to relate it to ideas of inequality by exploring wants and needs in more detail.



We suggest two ways to run this activity. **Option A** involves organising learners into groups of four and giving them **Activity Sheet 1.1** that can be cut up to make a set of Wants and Needs Cards. **Option B** uses the same cards but presented as a slide deck in **Slides 1.1 to 1.16**. It is designed to be run as a whole group activity in an open space. These two options are shared on the next page.

Sensitive topic



Discussing more (and less) could be a sensitive subject for some young people. It could bring up issues relating to money, possessions, but also in relation to more personal matters such as body image. You may wish to ensure the learning space is safe enough for this discussion in advance. See our **Safe Space Guide**.



Option A

1. Organise learners into small groups (ideally 4) and ensure they have space in front of them for sorting the cut up Wants and Needs Cards.
2. Explain to learners that their challenge is to look at the wants and needs cards and decide which they think are 'wants' and which are 'needs', creating two collections to show their choice. Make clear that there is not always a right and wrong response and that they may need to discuss some cards more than others in order to decide.
3. Once learners have divided their cards into wants and needs ask them to label each collection using a piece of scrap paper.
4. When all groups are ready invite them to take a sharing walk around the room and see how other groups organised their ideas.
5. When learners return to their own group, invite them to look again at their own choices and see if they want to move anything having reviewed what others decided.
6. Bring the group together and ask them about the activity using some of the following prompts:
 - *How did you find deciding whether it was a want or need?*
 - *What criteria did you use to make your choice?*
 - *Were there some that were harder to agree on than others?*
 - *Did you change your minds about any after the sharing walk? Why?*



Option B

1. This group option uses the same cards as Option A but shown as a slide deck. If you don't have IT access then you could read out each of the wants and needs cards instead of showing them.
2. Make sure you have a large space in which all learners can stand along an imaginary line (facing the whiteboard if you are using the slides to show the cards).
3. Ask learners to face the front and explain to them that they are on an imaginary bus. Tell them that you are going to show (or read out) a number of things and that they should decide whether they think each thing is a 'want' or a 'need'. Make clear that there is not always a right and wrong response and that they may think differently to others.
4. If they think it is a 'want' they get off the bus to the left (take a step to their left). If they think it is a 'need' they get off to the right (take a step to their right). [NOTE: if you are worried about peer-following you could ask learners to close their eyes before stepping carefully to the left or right]
5. Ask those on each side of the bus to share why they chose that side and once each side has spoken give learners a chance to change their minds.
6. Ask everyone to get back on the bus and repeat the process for each card (or a selection of them).
7. Bring the group together and ask them about the activity using some of the following prompts:
 - *How did you find deciding whether it was a want or need?*
 - *What criteria did you use to make your choice?*
 - *Were some harder to decide on than others?*



Theme 1: More

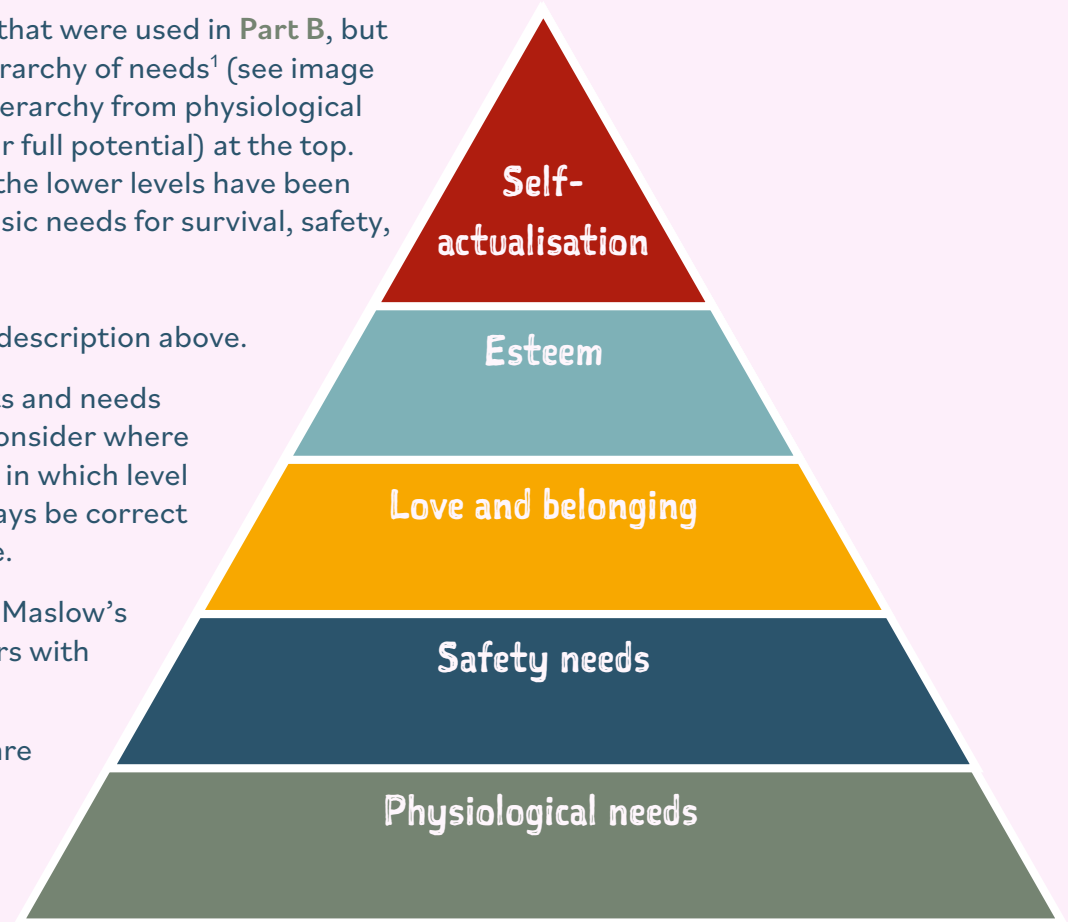
Part C: The third part of the activity uses the same wants and needs cards that were used in **Part B**, but this time involves learners thinking about how these relate to Maslow's hierarchy of needs¹ (see image right). Maslow suggests that humans have 5 levels of need arranged in a hierarchy from physiological (survival) needs at the bottom through to self-actualisation (achieving your full potential) at the top. Maslow states that you can only proceed up the hierarchy if your needs at the lower levels have been met. In other words, you can not achieve 'Esteem' at level 4 unless your basic needs for survival, safety, and love and belonging are first met.



1. Introduce Maslow's hierarchy of needs using **Slide 1.17** and the description above.
2. Explain to learners that they are going to look again at the wants and needs from the previous activity but that this time they are going to consider where they might sit on Maslow's hierarchy of needs? Which would go in which level of Maslow's hierarchy? Remind learners that there may not always be correct answers and that they may need to discuss their ideas to decide.
3. Invite learners in small groups (ideally 4 per group) to recreate Maslow's hierarchy using the wants and needs cards by creating five layers with the cards - one for each level of Maslow's hierarchy.
4. Once they are happy with their hierarchy, learners could compare with others to see how their ideas compare across groups.



5. Thinking back to the animation *The Boy with More* discuss how Maslow's hierarchy relates to Krishna and his family? Do you think Krishna's father going away to work influenced the family's positioning on the hierarchy of needs? Did members of Krishna's family have to sacrifice some needs in order to meet others?
6. Close this part of the activity by asking learners to share ideas about how Maslow's hierarchy of needs connects to inequality. Can they think of examples of this at different scales - locally, nationally or globally? What about migration? How might the hierarchy of needs relate to some of the reasons that people might migrate? How might ensuring people's basic needs were met influence migration?





Theme 1: More

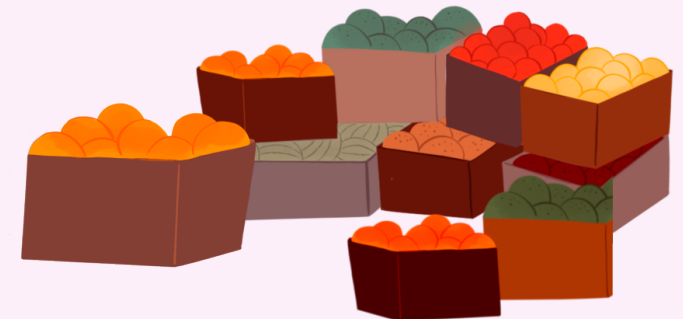
Part D: The final part of this activity considers whether ‘more’ is always a good thing by exploring the relationship between modern consumer society and ‘more’. It is suggested that forces such as advertising, fast-fashion, social media, technological development and influencer culture are creating a society of constant want. This is summed up in the quote by Tim Jackson² (right). This culture is said to prioritise ‘things’ over ‘relationships’ and has been linked to many issues including overconsumption, waste, climate change, debt, anxiety and poor mental health. The prompts in this last section could be used to help learners explore this in their own context.

NOTE: it is important to recognise that this perspective is about modern consumer society as a whole and there are many who do not live in this way either by choice, or because they could not even if they wanted to.

“We are being persuaded to spend money we don’t have, on things we don’t need, to create impressions that won’t last, on people we don’t care about.”



1. Ask learners “*Is more is always a good thing?*” and give them time to share their ideas with a learning partner before inviting ideas back into the group.
2. Introduce a summary of the idea shared above about consumer society whilst showing the quote from Tim Jackson on **Slide 1.18**.
3. Ask learners what they think could be the downsides of wanting or having more. Encourage them to reach for both practical and more emotional responses. They may have examples from their own experience though these should be carefully handled and only elicited if they are happy to share them.
4. Explain to learners that the social pressure to have more has been directly linked to anxiety (including for young people). Tim Kasser³ suggests we have become too focussed on a ‘goods life’ rather than on what it would mean to live a ‘good life’. Ask learners to reflect on the ideas that have been shared in this theme by discussing “*What would you need or want more of to live a good life?*”
5. You could reflect back on the animation and ask the following as additional questions:
 - *What do you think Krishna would say is a ‘good life’?*
 - *What do you think motivates Krishna’s father to work away - a good life or a goods life?*

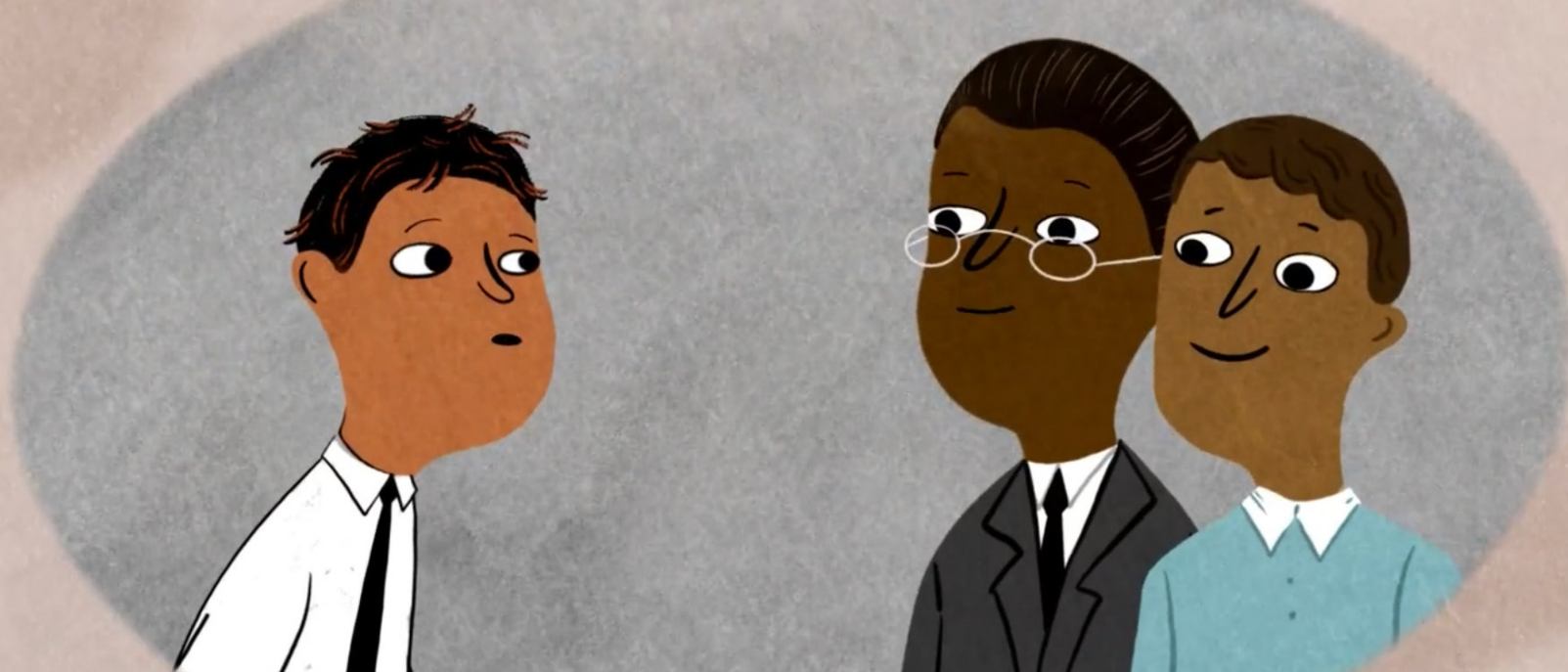




Theme 2: Rights

This theme focusses on rights. In the animation *The Boy with More*, we learn about various situations in which Krishna and his family's needs are not fully met. His grandmother does not have the necessary medicines, the roof on their home is leaking, and Krishna lacks the materials he needs for his studies. As a child Krishna should be protected by a number of rights that are intended to meet his needs, but does his father's decision to migrate for work also challenge his rights? Using ideas from the animation this theme asks:

- What does it mean to have rights?
- What are the consequences of rights not being met?
- Who is responsible for making sure people's rights are met?
- Are some rights more important than others?





Theme 2: Rights

Rights and responsibilities

The Boy with More focusses on Krishna, a boy in Nepal whose father chooses to work away in Malaysia to improve the lives of his family. Some of these improvements relate to the family's needs, but some also relate to meeting their rights.

'Rights' are at the heart of inequality and migration. Inequality can be closely related to situations where some people enjoy their rights, whilst others do not. A lack of rights, or the need to be protected from situations where rights are not recognised, can be a major contributor to human migration, both within and between countries. What are rights though, and where do they come from? Who is responsible for making sure people's rights are met and what are the consequences if they fail to do this? Where people's rights are not met, what can be done to improve the situation? The intention of this theme is to explore these and related questions in order to deepen young people's engagement with the idea of rights and responsibilities.

Activity prompts

Part A: The first part of this activity introduces the idea of 'rights' and focusses on the United Nations Convention on the Rights of the Child (UNCRC)¹ or 'Child Rights' in particular. This activity assumes that learners have seen the short animation *The Boy with More*.



1. Begin by openly asking learners "*What are rights?*" and gather their ideas using a whiteboard, flipchart or similar. At this stage welcome all ideas as the purpose is to appreciate what is currently understood by learners.
2. Share **Slide 2.1** that includes a definition of 'rights'. Does this definition connect with or challenge the initial thinking about rights from your learners? Take a few moments to explore and discuss this.
3. Ask learners if they are able to share specific forms or sets of rights that they know or have heard about. Use **Slide 2.2** so share some examples of rights that exist. Did learners mention any of these? Which ones are new to them?
4. Share **Slide 2.3** that introduces the United Nations Convention on the Rights of the Child (UNCRC) and explain that they will be using elements of the UNCRC to consider the rights of Krishna in *The Boy with More*.



- Introduce the idea of a rights continuum. One end of the continuum represents when a right is being met. The opposite end represents when a right is not being met. An example of this is shown below for clarity.

Rights
not
met



Rights
met



Theme 2: Rights

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- Organise learners into small groups (3-4) and give each group a copy of **Activity Sheet 2.1** that has Rights Cards from the UNCRC to cut out into individual cards and continuum labels to place at each end of a continuum they create across the table, floor or other space.
- Show learners *The Boy with More* and pause at 1:17.
- Invite learners to use the Rights Cards to think about Krishna's rights at this point in the film. Learners should use the cards to decide which rights they can identify and then consider whether that right is being met or not. Ask them to place the card on their continuum according to their thoughts, remembering that it could be anywhere along the continuum.
- Ask groups to share a few examples of rights they have identified and where they have put them on the continuum. Explore any differences between groups, encouraging them to share their reasons and how these relate to Krishna's story. There are not always right and wrong answers here, so different perspectives should be valued and heard.



- Continue the film and pause again at 2:58. Repeat the process of thinking about rights depicted in the story and locate those identified onto the continuum as before. Explain that those rights placed on the continuum earlier could now be moved if learners feel that the situation has changed in relation to a particular right.



- Close this opening activity with a brief discussion about how rights might change. What can learners contribute to this idea from Krishna's story or perhaps from wider experience or knowledge? You could deepen the conversation by introducing some of the following questions:

What might cause a right that was not met to be met? What about the other way around?

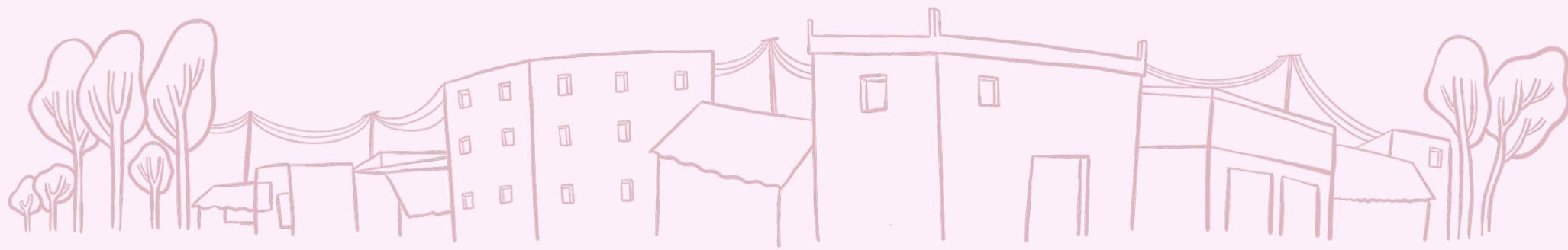
Who is involved in determining whether rights are met or not?

How might it feel if you knew you had rights that were not being met?

What might you be able to do to help people's rights be met?

How might migration and mobility relate to rights?

What might the relationship be between rights and inequality?





Activity prompts

Part B: The second part of this activity moves us on to think more directly about who is responsible for upholding and/or enforcing rights.



1. Begin with your learners and ask them *“If rights are not being met who is/should be responsible for meeting them?”* Allow time for the discussion to naturally evolve and encourage learners to build their dialogue collectively. You may like to record key ideas to refer to later and to value the dialogue. Remember that there are not always right and wrong answers so encourage learners to express their ideas freely.



2. With learners in small groups of 3-4, provide each group with a copy of **Activity Sheet 2.2** or display **Slide 2.4** and get them to draw their own version of the Growing Rights Tree. They will also need the Rights Cards from **Part A**.
3. Take a few moments to ensure that learners understand how to use the Growing Rights Tree (see **Slide 2.4**) and then use the tree as follows:
 - Ask learners to choose a Rights Card and place it in the branches of their tree.
 - Next think about who is responsible at a day-to-day level for meeting this right and write this in/near the trunk of the tree.
 - Finally, think about who is responsible at a deeper level for upholding this right and write this in/near the roots that support your tree.
 - Repeat this process for more of the Rights Cards.

NOTE: If time is limited (or as an alternative approach) you might choose to split the Rights Cards up so that each group focusses on just 3 or 4 rights and other groups focus on a different set of rights. You could then compare ideas for all of the rights from across the groups.

4. Close this part of the activity by sharing **Slide 2.5** that summarises some of those people and organisations that might be responsible for rights at different levels. How do these compare with the ideas that learners came up with? Does this add anything to their understanding of who is, or should be, responsible for rights?

Developing Dialogue and Oracy

Good dialogue is a competence that can be greatly improved with some basic guidelines or principles. Improved oracy skills can also greatly benefit the quality of dialogue. Our **Short Guide to Developing Dialogue and Oracy** provides some tips and pointers to help your learners develop their dialogue and oracy further.



Theme 2: Rights

Activity prompts

Part C: The final part of this activity focuses on the consequences of rights not being met and questions what happens if some rights have to be compromised in order to meet others, as we see in the animation about Krishna.



1. Using the Rights Cards from **Part A** choose one of the rights and ask learners to think through the consequences of that right not being met. You could do this collectively as a group, or ask learners to do this in the same small groups as before. Try and push for more than one level of consequence so that you create a consequence chain with several related links in it. Remember that the consequences could be practical (the denial of something) or more emotional (a feeling or reaction). You might like to repeat this for more of the Rights Cards.
2. Share **Slide 2.6** that shows a 'spheres of influence' framework created by UNICEF² who are the UN body behind the rights of the child. Take a few moments to explore the framework with learners to ensure it is understood.
3. The framework was created to help think about the mental health impact on children if their rights are not met. Use the framework to reflect on the story of Krishna in *The Boy with More*. The following guidelines are suggested to help this process:
 - Firstly replace the titles to focus on Krishna, so that they become 'The World of Krishna', 'The World Around Krishna' and 'Krishna's World at Large'.
 - Now think about the positive and negative events, things and relationships within Krishna's life as they relate to his needs and rights. You may want to watch the animation through once more at this point to refresh learners and support this process. How does Krishna's sphere of influence have consequences for his rights?
 - Draw a rough outline of the Spheres of Influence framework and use this to write in those positive and negative things you identify. You may wish to use one colour for positive and another for negative. Alternatively you could split the framework through the middle and use one side for positive elements and the other for negative.
 - You could extend this activity by bringing in the different parties responsible for meeting Krishna's rights that you explored in **Part B**. You could place these into the Spheres of Influence framework - perhaps using a different colour to mark them out. You could connect those responsible for rights to specific rights that you think they have responsibility for, using lines to show this connection.
4. To wrap up, ask learners to reflect again on how inequality and migration impact on rights. Does the Sphere of Influence help us to think about this in a different way? Does it lead us to think differently about who is more or less responsible and what they should be doing? What about you? Does it make you think differently about what you could do to uphold rights?





Theme 2: Rights



5. In the animation *The Boy with More* we see that Krishna's father chooses to leave his family to work in Malaysia and earn money to help them meet some of their needs and rights. Ask learners to discuss with a partner whether they think his decision to leave Krishna and the family has a positive or negative impact on their needs and rights. Invite responses from their discussions after a few moments.
6. With students still in their pairs, now ask them to imagine they were Krishna's father. Thinking about the responsibility for rights, but also the consequences of rights not being met, ask them to consider whether they would have made the same decision as Krishna's father, and why. Again, after a short time, invite and share some responses from these discussions.



7. Finally ask learners to reflect on the conversations they have just had and come together as a whole group to consider whether some rights are more important than others. You could use the following process to guide this.
 - Introduce the statement *"Some rights are more important than others"*
 - Ask for an initial show of hands (reminding learners that there are not necessarily right and wrong answers) or use the room for a walking vote to show those who agree or disagree with the statement. Record the result as you may want to come back to it.
 - Invite students from each side of the vote to explain their reasoning for deciding to agree or disagree. Allow the discussion to evolve naturally within and between the two perspectives. You might ask learners to give examples using the rights they have been considering or that came up in Krishna's story.
 - When the conversation naturally slows or ends give learners a chance to change their minds by reading the statement once again and taking a second vote. Did the vote change? Does anyone who changed their mind want to briefly share their reasoning?
8. As an extension to this you could use the follow up statement: *"Migration is an appropriate response when your rights are not being met,"* and repeat the process above with this more focussed question.

If choosing this option you could close by asking learners to think about how it influences their thoughts about migrants, asylum seekers and refugees.





Theme 3: Belonging

This theme focusses on the idea of belonging. In the animation *The Boy with More*, we learn several things about Krishna that link to how we might develop and experience a sense of belonging. He talks about the way people discuss his family, about missing his absent father, and about going to a new school. These and other things could all affect a sense of belonging. Using the animation as a springboard for thinking this theme asks:

- What does it mean to feel a sense of belonging to a place or a community?
- What might happen to change your sense of belonging?
- How might it feel to not have a sense of belonging?
- How does belonging influence your sense of identity and wellbeing?
- How could we act to help people feel a sense of belonging and perhaps to improve it?





Theme 3: Belonging

Absence and empathy

In *The Boy with More*, we learn that Krishna's father is absent from his life, working overseas in Malaysia to earn money to support his family and their needs. We don't know from the animation whether his absence will be for a short while or a long while. Perhaps Krishna doesn't know either. We also learn from Krishna's story that he is not the only one with an absent parent.

Like Krishna, many young people may experience the absence of a parent or caregiver. This could be for a short period of time or for longer and could be for a variety of reasons. In some cases the absence could even be permanent, such as when a parent or caregiver has died. The intention of this activity is to develop empathy for Krishna and for young people like him who may have absentee parents or caregivers.



Sensitive topic - this could be a sensitive topic for young people who may be experiencing the absence of a parent or caregiver themselves. Care should be taken when introducing the topic and you may need to consider giving young people the right to withdraw from the learning in some instances. If carefully introduced however it can provide a space for young people to express their feelings and perhaps recognise that they are not alone in their experience.

Activity prompts

Part A: The first part of this activity introduces the themes of absence and empathy by focussing on the relationship between Krishna and his absent father.



1. If your learners have not seen *The Boy with More* then begin by showing the animation to them.
2. Ask learners 'Where is Krishna's father?' in order to draw out the issue of an absent parent/caregiver.
3. Extend the conversation by asking 'What does this mean for Krishna?'.
4. Introduce the idea of empathy¹ using **Slide 3.1** and then use **Slide 3.2** to show the still frame from the animation.
 - Ask learners to try and 'put themselves in Krishna's shoes' and invite them to talk with a learning partner to imagine what Krishna might be thinking or feeling.
 - How might they feel if they were in that situation?





Theme 3: Belonging

Part B: The next part of this activity builds connection between Krishna's story and those of other young people who might experience an absent parent or caregiver. This could include young people in your care for this activity so sensitivity is needed here.



1. Remind learners that Krishna's father was absent in Malaysia for work to earn money for his family. Ask learners if they have experience of a parent or caregiver being absent for work and give them the opportunity to share their experience if they are happy to/want to.
2. You might like to extend an understanding of absence by clarifying that Krishna's father was absent for longer periods, but that absence might sometimes be shorter, such as when a parent/caregiver is absent for a week or so because they are away working, or even on a regular basis because they work shifts. Does this draw out any further experience/stories with your learners?
3. Expand the discussion by asking learners to think with learning partners or in small groups about other situations in which a parent/caregiver may be absent.
4. Invite responses from their conversations and if needed draw on the following examples to build this understanding further, remaining sensitive to your learners and thinking about the impact it may have on them.
 - Health - a parent/caregiver might have to be hospitalised.
 - Relationship - relationship breakdown can mean a parent/caregiver is absent.
 - Bereavement - the permanent loss of a parent/caregiver.
 - Crime - a parent/caregiver may be imprisoned due to a crime.
 - Safeguarding - sometimes it is not safe for a parent/caregiver to be with their children.
 - War - children might be evacuated to a safer place during times of war or parents/caregivers might be sent to war.
 - Asylum - absence caused by the seeking of asylum and refugee status (this could be for children or adults).
 - Aspiration - a child/young person might leave the family home for study or for better care and opportunities with a relative.
 - Enrichment - a child/young person might leave the family home for a residential visit or other enriching experience.
5. Close this part of the activity by sharing that the reasons for absence can be complex and so too might people's feelings be. People might experience positive as well as less positive feelings about the absence they experience, as is the case with Krishna in the animation.





Theme 3: Belonging

Part C: The final part of this activity builds on the characters in *The Boy with More* to return to the idea of empathy. Through discussion, it aims to help learners appreciate that empathy is not a fixed thing that you either have or do not. Rather it is something that can vary depending on our own experiences and is something that we may have to work at where the connections are less obvious.



1. Provide learners (in pairs) with a copy of the Empathy Scale on the following page (available to download as **Activity Sheet 3.1**). Also provide each learner with a token (this could be a pebble, a plastic counter, a bottle top) to use on the scale.
2. Ask students to discuss each character in turn and to think about how well they are able to empathise with each of them. They can move their token up and down the scale as they speak with each other. They can do this together or in turns. One person in the pair may have more empathy for one character than their partner. They may wish to draw on their own personal experiences or not.
3. Once they have had a chance to discuss all of the characters display **Slide 3.3** and ask learners to write a little about which of the characters they most empathised with and why.
4. You could ask for some learners to share their thoughts with the wider group if they are willing to.
5. To close this session you could invite a discussion using the question: “*Do you have to have experienced something to have empathy?*”

Extension

The film connects to a range of experiences that could help young people to further consider and develop empathy. The following ideas could be discussed using the prompt “*In what circumstances might...*”

...a child not have the equipment or space to study?

...a child not have a home that is structurally sound?

...a family member send money home?

...a child not be able to get to school?

...a child have to move schools?

...a child be subject to rumours?

...a person not be safe at work?

...a child experience peer pressure?

...someone have to borrow money?

...a child find it difficult to talk to a teacher?

How might these relate to the themes of inequality and migration that are the focus of The Boy with More?

Empathy Scale

Use the empathy scale (1-10) below to discuss each of the characters from the animation and the extent to which you are able to empathise with them.

[you could move a token along the scale for each character]



Krishna's father



Krishna's mother



Prateek



Krishna



*I am struggling
to imagine
what they
are feeling or
experiencing.*

*I can easily
imagine
what they
are feeling or
experiencing.*



Theme 4: Wellbeing

This theme focuses on the idea of wellbeing. In the animation *The Boy with More Krishna* tells us about the worries he has since his father left to work in Malaysia. There are visual clues that show how those worries impact on Krishna. Having worries can get in the way of people's sense of wellbeing. In the film we can see how Krishna's wellbeing might have changed from the past and might change again in the future. Using the animation as a springboard for thinking, this theme asks:

- How does worrying affect us?
- Are anxiety and worry the same thing?
- What worries do we carry?
- What might help us with our worries and improve our sense of wellbeing?





Theme 4: Wellbeing

The weight of worries

In *The Boy with More*, Krishna tells us about the worries that were affecting his family before his father left, and the worries that are weighing on him now that his father is absent. Worries carry weight with them. They affect us physically, emotionally and psychologically and in some cases may become overwhelming and affect our sense of wellbeing.

Although we all experience worries, some are easier to manage than others. When does a worry become overwhelming? What's the difference between long-term anxiety and day-to-day worries? How can we lessen the weight of our worries and gain different perspectives? What is essential to being well? The intention of this theme is to begin an exploration of these questions, using Krishna's story as a prompt. It is hoped that the activities can help learners to recognise, come to terms with, and better manage their own worries and wellbeing.

Activity prompts

Part A: The first part of this activity invites learners to discuss the range of feelings that might be associated with the word and idea of 'worry' and the physical toll that these might have. If your learners have not yet seen *The Boy with More*, then start by showing the animation.



1. Krishna has a number of worries. Ask learners to work with a learning partner to discuss and list the worries that Krishna has had in the past and the worries that he has now. Invite responses from their conversations.
2. Extend the conversation by noticing that Krishna says his worries are invisible, yet the illustrator and animator have represented them as being visible. How have they done this? (e.g. facial expressions, darting eyes, weight on his back).
3. Expand the discussion by asking in what ways worries may be visible or invisible, and the reasons why people might try to hide their worries.
4. Ask learners for synonyms for the word 'worry' (e.g. concerned, stressed, troubled, uneasy, nervous, anxious, uncomfortable, fearful).



5. Show **Slide 4.1** with Krishna weighted down with a worry bubble. Working with a learning partner, ask learners to draw their own worry bubble and to write one of the synonyms for 'worry' in the centre as on the slide. Invite learners to discuss the physical responses people might have to this emotion and to record these inside the bubble around the synonym. Responses might include poor sleep, unable to concentrate, being irritable, withdrawing from friends, lack of appetite.
6. Invite learners to share the ideas from their thinking, making clear there are no right or wrong answers. Are there some common responses, or do some emotions provoke different physical responses?



Theme 4: Wellbeing

Part B: Worry and anxiety are not the same thing. Our experience of them and their impact on our mental health and wellbeing are different.

1. Show learners **Slide 4.2** which shows the difference between worry and anxiety¹.



2. In the animation, Krishna speaks about his worries. Even if Krishna says *'I worry...'* is that what he really means? Reveal the statements from the animation on **Slide 4.3** one at a time and after each, ask learners to choose whether they would call it a worry, anxiety or something else, like a concern. This could be done by a show of hands or you could use different parts of the room to represent each category and ask learners to 'vote with their feet' by moving to the part of the room that fits their choice.



Sensitive topic - thinking about worries, anxieties or concerns could be sensitive and may trigger emotions in relation to this. Care should be taken to sense the room and give learners the right to withdraw from the activity if it causes them discomfort. If carefully introduced however the activity could support young people to consider feelings associated with worry and perhaps make greater sense of them.



3. Extend the discussion by asking: *"What might be the long-term impact on Krishna if he is unable to get support with his concerns?"*. One way of supporting Krishna might be to help him rephrase his worries as this might then lead to a solution or open up ways to give reassurance. For example:

'You have heard that people get hurt or worse in construction jobs and you are anxious that will happen to your dad too. Is that right?'

How might the conversation continue if you were listening to Krishna? What might you say to support him with his worries or anxiety?



4. Organise learners into small groups of 3-4 and provide each group with a copy of **Activity Sheet 4.1** which shows the findings of research carried out in 5 schools in Nepal in 2022. In Nepal, young people attend Upper Primary in Grades 6-8 (aged 12-14), Secondary School in Grades 9-10 (aged 15-16) and Higher Secondary in Grades 11-12 (aged 17-18). This research was carried out in Higher Secondary Schools.

Ask learners to discuss the findings within their groups and to make connections between the research and the animation in column A and to add any comments, thoughts or questions about the possible causes of stress, anxiety and depression in column B.

NOTE: An **annotated teacher version of Activity Sheet 4.1** includes comments from the research to use with learners in discussing this activity.



5. Extend the whole group discussion about the Nepal study by asking if learners feel these figures would be the same, lower or higher in their own school, region or country. Can they provide evidence to back up their hypotheses?

NOTE: Remember that this could be sensitive and triggering for some learners.



Theme 4: Wellbeing

An Animated Learning 'media moment'

The PositiveNegatives team who created *The Boy with More* based the animation on research from academics working with universities and in communities in Nepal. Although the story has been adapted to fit the format of a short animation, the information that it is based upon and the imagery used are all rooted in reality.

1. Show learners **Slide 4.4** with images of *The Boy with More* team at work and read out the sentence above that introduces the idea of '*stories drawn from research*'.
2. Next show **Slide 4.5** that shares the process that PositiveNegatives use to create animations and comics from real-life research.
3. Invite learners to discuss with partners or in small groups how they feel about the medium of animation or comics being used in this way? Do they think it is effective and what are their reasons? Would the story have the same or a different impact if it were real-life images such as in a short news report? What can you show in an animation that may be harder to show using real-life images?

NOTE: you may wish to watch the animation again to help learners engage with these ideas more meaningfully.

4. Reflecting on the process (**Slide 4.5**) that PositiveNegatives use to create their animations and comics, were there parts of their approach that surprised you or that you had not thought about before? What do you think are the most important parts of the process?
5. Ask learners if they can think of other projects or research that might work well if presented as an animation or comic. Why do they think this format would be good for their chosen project or research?
6. As an extension/home learning task you could ask learners to create an outline for their chosen animation with script, artistic ideas, and sound prompts included. If you choose to do this then **Slide 4.6** shares an extract of the script and outline for *The Boy with More* as an example.





Theme 4: Wellbeing

Part C: There are events happening in Krishna's life that are causing him to worry. There are also fears he has which are causing him anxiety. This activity provides a process and space for learners to self-reflect on how worries and anxiety might show up in their lives.



Sensitive topic - sensitivity will be needed and learners need to be encouraged to only discuss those issues they feel comfortable sharing in a group environment, whilst noticing if there are issues they do not feel comfortable discussing. An opportunity may be needed for learners to be able to communicate any bigger worries outside of the session, either with a member of staff or through a written note placed in a box which the teacher can look at later.

NOTE: If you have young people in your group who you know struggle with anxiety, you may find the article '**What kids and teens with anxiety need teachers to know**'² helpful. It includes an number of suggestions of how to adapt teaching to support learners.

We have suggested two alternative pathways for this activity. **Pathway 1: Worries affecting us** may be more suitable for younger learners, where you are concerned about the sensitivity of the activity for individual learners, or where you are less confident about positive learning relationships within the group. **Pathway 2: Worries affecting me** is individually focussed and so may be more appropriate for older learners or where you are confident in the positive learning relationships. You will know which is best for your learners. The pathways could also be used sequentially, beginning with a collective process before giving learners the opportunity to reflect more personally.

Pathway 1: Worries affecting us



1. Write down the worries that your learners might have onto card, or paper, with one worry per card. Keep them generic and based on life at school and in the wider world rather than too personal. Some examples to help you might include:

Changing School	Exams	Homework	Getting a job
Being in the playground/yard	Online comments	Climate change	Knife crime
Public performance or speech	Travelling on public transport alone	Cost of living	War and conflict
Not having what your friends have			

2. Display the cards in some way. This could be on the wall, on tables or on the floor with everyone sat in a circle. Have some blank cards/paper and ask learners if there are other worries about school or the wider world that they would add to the collection.
3. Explain to the group that they are now going to vote on these worries to see which we are most concerned about as a group. Be sure to emphasise that there are no right or wrong answers here and that all responses are as valid as each other - learners should be encouraged to use their vote to show what they truly think rather than simply voting with their peers or closest friend.



Theme 4: Wellbeing

4. Introduce the voting method. Each person can have 3 votes in total (3 sticky dots, tokens, or they can use a pen to make a mark), to indicate which of the worries they are most concerned about. They can use all three votes on one worry if it matters a great deal to them, or they can spread their votes across two or three concerns. Give some time for learners to move around the room and use their votes, preferably in silence so people can have the space to think.
5. When everyone has had the chance to cast their vote, add up the votes and display these. Learners can help to collate the votes.
6. You now have a sense of what worries are of concern to this group of learners. Use those with the highest votes as the basis for a discussion.
 - a. Begin by focussing on the 'What' – What are the concerns? What is it about changing schools, for example, that causes worry.
 - b. Next, sort these 'Whats' into three categories (below) to think about which worries we have some agency over or influence on.

Complete control

Some control

No control

- c. Share this quote (also on **Slide 4.7**) to support this process:

'It is normal for people to want to have control over what happens in their life. But in reality there are many, many things we cannot control, no matter how hard we try. Because it is an impossible task, trying to have control over everything and everyone can raise your anxiety level. When you are able to let go of the need to control everything, your anxiety level will be lower.'

Lisa M. Schab (2008) *The Anxiety Workbook for Teens* ³

7. Extend the conversation by asking learners to think about how we might let go of the anxieties (or worries) that we have no control over, and what it might feel like if we did. You could ask learners to visualise blowing their anxieties or worries into a cloud to be carried away on the breeze. Physically lengthening your exhale, as if doing this, does actually bring your heart rate down too.

Are some anxieties and worries easier to let go of than others? Why might this be?

Reassure learners that the next activity (**Part D**) explores this in more detail and shares some ideas that might help to improve wellbeing.



Theme 4: Wellbeing



Pathway 2: Worries affecting me

1. Provide each learner with a copy of **Activity Sheet 4.2** which is also available to display as **Slide 4.8**. Ask learners to reflect individually on the worries and anxieties down one side of the activity sheet and highlight any they have experienced. There is space for them to add any additional ones they would like to. As they now have an understanding of the difference between anxiety and worry from **Part B**, learners could go further and colour code their responses.

NOTE: The sheets can be left with learners but should you wish to collect them in then be clear to explain what you will do with the information as this could be personally sensitive. You may also like to consider whether they need to be named or can remain anonymous if you are collecting them in.

2. Ask learners to choose one of their worries and to write it in the thought bubble as a complete sentence. For example, *'I don't like travelling on the bus on my own. I'm worried the older children might tease me.'*
3. Invite learners to write down any feelings they might have associated with these thoughts in the outline of the body shape.
4. Now ask learners to imagine it is Krishna with these thoughts and feelings. If they had the opportunity to speak to Krishna what might they say to him in response? They might rephrase the thought, or ask additional questions such as, *'Have you been teased by older children before?'* or *'Is there someone you could travel with?'*
5. They could write their chosen response/s in the speech bubble. An alternative to this would be for learners to find a trusted partner (someone they are happy to share their sheet and thoughts with) and respond to one another and record what is said in the speech bubble.





Theme 4: Wellbeing

Part D: Wellbeing is defined by the Oxford English Dictionary as ‘the state of being healthy, happy, or prosperous’ but many understand it to be more complex and to include a sense of how meaningful people feel their life is and how much they feel in control. The UK-based New Economics Foundation (NEF) does research on wellbeing and defines it as follows:

‘Wellbeing can be understood as how people feel and how they function, both on a personal and a social level, and how they evaluate their lives as a whole.’⁴



1. Start this session by sharing the definition of wellbeing above (it is available on **Slide 4.9**). Ask learners what they believe is needed for wellbeing. Are there five or six themes they would prioritise?
2. In *The Boy with More* Krishna has some wishes. Ask learners to recall what these wishes are. Summarise the wishes as:
 - a hope that things will be different
 - support for those attracted to drug-taking
 - having the confidence to speak to an adult in school about his worries
 - support from the elders in the community
 - technical support so that Dad can stay in touch with school
 - to pass his exams



3. Ask learners to create their own list of wishes based on the worries they identified in **Part C**. This might be completed in small groups if you followed Pathway 1 (worries affecting us), or individually if you used Pathway 2 (worries affecting me).
4. In the film, Krishna’s worries become smaller and disappear as he voices his wishes. This is just one strategy that might be used to reduce or remove worries or anxieties and improve wellbeing. Others may include changes in diet and exercise to specific conversations and tasks.
5. Organise learners in small groups of 2-4 people and provide each group with a copy of **Activity Sheet 4.3** that shares ten strategies for reducing worries or anxieties. Ask learners to discuss these in their groups. Which are they most drawn to? Have they used any of these in the past, or similar ones? Do they have other strategies they might suggest?
6. As an extension or close to this activity learners could make a ‘zine’ to record and keep their own strategies for reducing worries and anxieties. Learners will need an A4 piece of paper and some scissors. **Instructions for making a zine are here**. They can use whatever words or images they wish to. An example of a zine is available on **Slide 4.10** to share the idea with learners.

Wellbeing around the world...

It is worth noting that attitudes about mental health and wellbeing vary around the world. In the UK for example, there are national measures of wellbeing which include feelings of anxiety.⁵ In Nepal, mental health does not receive much attention, partly because of the stigma attached to it.⁶ In Malaysia, mental health issues are on the increase and here, as in other parts of South-East Asia, mental health issues are often viewed as spiritual or social diseases.⁷ Psychospiritual therapy is used in Malaysia which has courage, love, hope, truthfulness, solidarity and sincerity as its core values.



Theme 5: Imagination

This theme focusses on imagination. In the animation *The Boy with More*, we experience Krishna saying “I wish” about a number of things in his life. This opens up an alternative future for him, his family and friends. Imagining a different future can be a powerful way to cope with uncertainty. It can also help to set a pathway towards an improved situation. Using the animation as inspiration, this theme asks:

- What is imagination and how might it help us to deal with uncertainty?
- How can we turn imagination into reality?
- Who might we need to help bring about our imagined futures?
- How are animation, imagination and empathy linked?





Theme 5: Imagination

I wish...

It may only be two small words but asking ‘I wish’ can be a powerful way to open up our thinking. In *The Boy with More*, Krishna says “I wish” about a series of things he would like to be different in his life. This gives us an insight into Krishna’s imagination and the ways in which he sees an alternative future. Imagining in this way can be a very positive way to cope with uncertainty or difficulties that might otherwise cause worry or anxiety, but how might we move beyond wishes or hopes? By asking another short but powerful question: ‘What if?’, we can sometimes begin to imagine a pathway that leads us towards an improved future with clear steps to help us along the way.

The activities in this theme support learners to recognise the power of imagination and of imaginative thinking. The activities start with Krishna’s story and the animation, but develop to connect more directly to the lives and wishes of learners in their own setting.

Activity prompts

Part A: The first part of this activity explores what learners understand by ‘imagination’ and shares ideas about how imagination can unlock potential and play an important role in transformational change.



1. Open the activity with your learners by asking what they understand by ‘imagination’. What does it mean to them? What emoji would they choose to represent it and why? Can they give examples of imagination in action? This could be done collectively or you may prefer for learners to discuss this in pairs or small groups and then draw ideas together from their dialogue. You may want to record some of the key ideas that emerge for later use.
2. Show **Slide 5.1** that shares a definition of imagination and ask learners how this connects with the discussions they were having. Do they think it is a good definition? Does it cover the ideas they were thinking about? How might they refine the definition so that it makes sense to them?
3. Next show **Slide 5.2** that includes some different ideas about imagination. Ask learners which of these they are drawn to and why. Be sure to make clear to learners that they may think differently to their peers and that this is okay - this is more about perspective than right or wrong answers.
4. This next stage in the activity encourages deeper imaginative thinking. Show **Slide 5.3** that shares a market scene from the animation. Next ask learners to think about how different characters might observe the scene and what they might imagine as a result. This could be done with learners in pairs or as a whole group. Some characters are suggested below. Try out a character to start with and then move on to others to consider how the ways in which we imagine, might change.

Scientist

Artist

Chef

Farmer

Musician

Athlete

Politician



Theme 5: Imagination



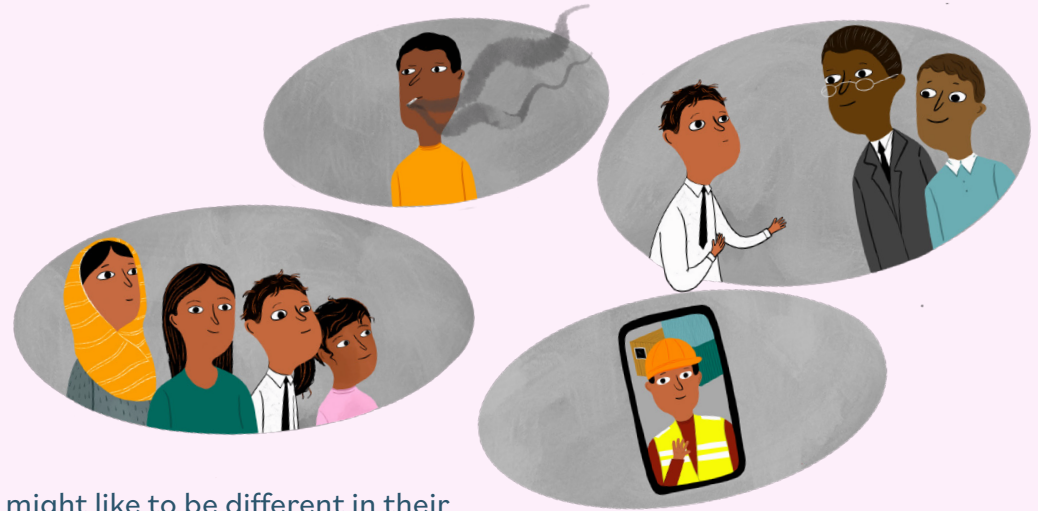
5. In the animation from 2:24 we hear Krishna say “*I wish things could be different*”. He then goes on to share some of his wishes. Ask learners if they can remember what Krishna’s wishes were. You could show **Slide 5.4** to jog their memory if that helps. Krishna’s wishes were:

... that somebody would look out for boys like Prateek to stop them getting into drugs.

... that I could talk to my teacher about friends bugging me.

... that the elders would help people understand that my family is still being good, even without dad around.

... that he [dad] could stay in touch with my school, maybe through an app, like my friend’s dad.



6. Ask learners to think about their own lives now and what they might like to be different in their situation. They might like to approach this at a local scale, thinking about their immediate home, family and friends, or perhaps a little more widely about the place that they live in and the communities they are part of. If they choose to, they could think at an even bigger scale, about the country, or even the state of the world.

- Whatever scale they choose to think about, if they could wish for things to be different, what would they wish for?
- Give learners a few minutes of quiet time to reflect on this individually. They may wish to jot their idea/s down to aid their thinking process. These wishes will be used in **Part B** too.
- If appropriate (and if learners are happy) you could invite them to share their wishes with a partner that they feel safe with. Alternatively you could see if any learners volunteer to share their wishes with the whole group.

7. Close this part of the activity by asking learners to reflect on how it felt to use their imagination and wish in this way. What were their emotions as they did this? Did they sense any changes in their body (temperature, heart rate, sensations etc.)?

Sensitive topic



Asking what you might wish to be different could be a trigger for some learners and raise sensitive issues. This might be about a home situation or wider anxieties about the state of the world. You may wish to ensure the learning space is safe enough for this discussion in advance. See our **Safe Space Guide** for ideas to help you.



Theme 5: Imagination

Activity prompts

Part B: The second part of this activity explores how imagination can move thinking beyond passive hopes and wishes. It allows learners to explore how imagination can also help to see a pathway towards those hopes and wishes and to identify the steps that might be needed along the way.

1. Build on the learning from **Part A** by asking learners to imagine how they might turn their earlier wishes into realities. Invite ideas from learners to gain a sense of their current thinking.
2. Introduce the question frame ‘What if?’ as another form of imagination. By asking ‘What if?’ about things we might hope or wish for, it can sometimes unlock new ways of thinking and acting towards them. Krishna does this himself in the animation at 2:59 when he says:

“If I do well in my studies I could become a doctor, have fewer worries and do more good. But before all that I need to pass my exam today so I’ll try and focus on that.”

Help learners to unpack this statement from Krishna using **Slide 5.5** to help make this clear.



3. Invite learners to apply this same imaginative thinking process to one (or more) of the wishes they came up with in **Part A**. The following framework (available on **Slide 5.6**) could be used to guide this process:

I wish...

A recap of their wish from **Part A**.

So what if...

Imagine the events or relationships that might help you achieve your wish.

Then I could...

How would life be different?

But for now I can focus on...

What steps/actions might you take now to start this process of change?

4. Encourage learners to share their ideas with a partner and see if they can help one another to develop them - sometimes two minds (or more) imagine better than one.





Theme 5: Imagination

Activity prompts

Part C: The third part of this activity explores the idea of imagination as a social process. Although we can imagine alone, what we imagine normally relies on social processes involving others and the relationships we have with them. These relationships could be with people known to us like family and friends, but might also involve social relations that are more distant such as with community leaders, organisations, governments or even international bodies like the United Nations.



1. Introduce learners to the idea of imagination as a social process using the explanation above, or a version of this that will make sense for your learners. You could use examples from **Part B:3** to help bring this idea to life for them.
2. To help explore imagination as a social process in more detail we return to Krishna's story. Krishna's father imagined that if he went to Malaysia to find work he would be able to better support his family. Ask learners to imagine what social processes Krishna's father might have been through to turn this into reality. They might have included:
 - Talking to friends or relatives who have also travelled away to find work (e.g. Prateek's father perhaps)
 - Finding out from local officials about paperwork needed to work overseas (visas etc.)
 - Borrowing money to be able to fund the initial cost of moving overseas
 - Talking to his wife, children and wider family about why he wants to go
 - Connecting with employers in Malaysia to find work



3. Explain to learners that they are going to work in small groups (3-4) to first think beyond the story we are told in *The Boy with More*, and then together imagine what might come next, storyboarding this next part of Krishna's story. There are two alternatives to this:
 - A: Allow learners to independently imagine what happens in the next 5 years and to create a storyboard to share their ideas.
 - B: Show **Slide 5.7** that shares a future scenario set 5 years in the future. Ask learners to imagine how this future came about. Use a storyboard to tell the key steps in the story.

NOTE: If learners are not familiar with storyboarding then you could show **Slide 5.8** that gives an example from the animation.
4. When completed, invite groups to share their storyboards with each other to see how they imagined the next part of the story. How were their ideas similar and how did they differ? You could do this using a sharing walk where learners travel between the different storyboards in rotation until returning to their own.



Theme 5: Imagination

Activity prompts

Part D: The final part of this activity considers how animation encourages our imagination and might help build empathy.



1. Explain to learners that they are going to watch the animation *The Boy with More* again. This time through, ask learners to watch the animation and identify the ways in which the illustrator and animator help to connect with our imagination. Some examples might include:
 - the animation presented as a book - a story that comes to life
 - the raindrops rising upwards to show the roof has been fixed
 - the quilt pattern turning into the bicycle wheels
 - the worry bubbles that weigh Krishna down
 - the movement of eyes and body language in the market scene to show what people might be thinking
 - the bubbles coming and going as Krishna imagines a better future
 - the hills on the way to his exam perhaps to represent the ups and downs of Krishna's life

NOTE: A silent viewing (sound off) can help to focus in on the artwork and animation in a different way and could support this activity.



2. Expand the conversation to think more broadly about the links between animation and imagination. How might animation be more effective than still images or real life footage? The scene where Krishna is on his way to school and the worry bubbles weigh him down is a good example of this. That scene would be much harder to show in real life footage of a boy cycling to school in Nepal. To aid this discussion some of the following prompts might be useful:
 - How might animation and imagination help us to feel emotions more effectively?
 - How does animation help to build empathy?
 - Why might using 'unreal' ideas in an animation help to make stories more powerful?
 - What new possibilities does animation open up?
 - Why might animation be useful for sharing more challenging or controversial stories or ideas?
 - Why might animation be especially useful to help us imagine and think about our futures?
 - How might imagination (and animation) help to bring about change?



More

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3. Tim Kasser (2012) The High Price of Materialism - animation available at <https://www.youtube.com/watch?v=oGab38pKscw>

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