

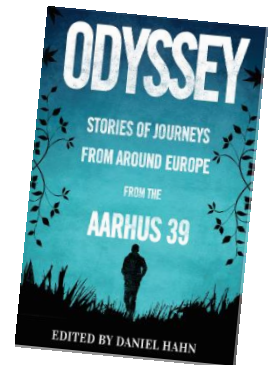
Hay Festival has designed an inspiring programme of events for schools which will see thousands of children visit the site in Wales this May. Students and teachers will have the chance to meet amazing writers, performers and poets and be immersed in the world of stories and writing. Find out more at www.hayfestival.com/festivals.aspx

Introduction

To celebrate the launch of the Aarhus 39 anthologies by Hay Festival and Alma Books, the National Literacy Trust have produced this cross-curricular resource. It is intended to support educators working with young people to engage with the stories in a critical way and to explore the themes addressed in the stories. Readers may find some of the stories upsetting and educators should use their best judgement and awareness of learners' personal experiences that may resonate with the situations described to ensure the issues are addressed sensitively and in an appropriate manner.

About the book

Odyssey, a volume of twenty-one stories aimed at young adults, offers a variety of takes on the theme of travelling – at times funny and playful, at others dramatic and poignant – covering a wide range of themes relevant to teenagers across Europe such as coming of age, sexuality, migration, identity and displacement. Whether you're after realism or escapism, tales about inner cities, sunny holidays or sci-fi ventures into the future, this book will have something for everyone.



Hay Festival is delighted to present Aarhus 39, a two-volume collection of the best emerging writers for young readers from across wider Europe. Three of among Europe's best loved children's authors – Matt Haig (UK), Kim Fupz Aakeson (Denmark) and Ana Cristina Herreros (Spain) – have selected thirty-nine writers under the age of forty, and invited them to write an original story on the theme of "journey". These new stories, together with the specially commissioned illustrations that accompany them, are a celebration of great new writing for young people and reflect issues facing them in contemporary Europe. Reading stories of other people's lives and journeys extends understanding and empathy to new generations.

Finding commonality through fiction

"Stories make us understand how people might be different, but also how we are all the same. As readers, we take characters who seem so very unlike us (people in other places or times, with wildly different lives, even with magical powers) and find ways of connecting to them. I can't think of anything that has the power to make that connection quite like a great work of fiction. Reading may feel like a quiet, private act, a way of isolating yourself from the world; but surrendering to a good story is also the opposite of isolation. It's a way of reaching out, of communicating, silently, through our powers of imagination and empathy."

Daniel Hahn

Using these stories in the classroom

This resource aims to guide you in using the stories from *Odyssey* in the classroom. You should be aware that the themes covered in the collection are challenging, complex and sometimes even gritty. Swearing, drug use and sex recur incidentally throughout the book. We have provided an overview of the key themes in each story at the end of resource which may be useful in helping you choose a story.

These stories are affecting, surprising, entertaining and challenging. Sometimes, it can be tempting to limit our students to a diet of known classics and easily accessible favourites. This would be to deprive children of the power of new stories to help them make sense of their lived experience. Follow these tips to be confident in using these wonderfully diverse and contemporary texts.

- Do make sure you have read the story before you begin to look at it with your class. Do be aware of any potential sensitivities among your students and give them the opportunity to discretely remove themselves from the class if they find the story too distressing.
- Do encourage open and non-judgemental dialogue in a safe environment. Talking is absolutely crucial in enabling us to make sense of difficult emotions and experiences.
- Do feel free to just share the stories for their own sake, with no questions, discussion or follow up. Allow children to take away from them what they want.

Controversial issues and the...

| ...challenges for teaching | ...benefits for learners |
|--|---|
| <p>Educators may:</p> <ul style="list-style-type: none"> • Lack confidence and experience of teaching controversial issues; • Lack knowledge and understanding about an issue or the skills effectively to engage learners in discussions; • Find it difficult to deal with pupils' emotional responses; • Be unsure how to deal with the unexpected outcomes of teaching controversial issues; • Struggle with disagreement amongst pupils and heated discussion between opposing sides. This can unsettle and may upset some pupils; • Be unfamiliar with how to facilitate effective discussion around controversial issues; • Have concerns around managing pupils' behaviour and emotions; • Be worried that teaching these issues may lead to complaints from parents/carers and others in the wider community; • Feel that the school ethos does not support the teaching of certain controversial issues. | <p>Pupils can:</p> <ul style="list-style-type: none"> • Develop a deeper understanding about important issues; • Learn to handle disagreement and acknowledge other viewpoints, and to resolve conflict; • Develop an understanding of their emotions and those of others; • Learn to work collaboratively and develop their communication skills; • Develop empathy and become better able to manage their emotions and emotional responses; • Learn to respect the views of others; • Develop higher levels of self-esteem and confidence; • Develop higher order thinking skills and learn how to become critically reflective thinkers; • Learn how to clarify their thoughts and values and to think for themselves; • Develop their capacity for ethical and moral reasoning; • Become more informed and better prepared to make a positive contribution to society. |

Adapted from *Teaching controversial issues at key stage 3* by Council for the Curriculum, Examinations and Assessment (CCEA), Northern Ireland.

Suggested activities

The suggested activities could be used during lesson time, in assemblies or in the library/learning resource centre. Exploring these stories is likely to be particularly rewarding when working with small groups.

Read aloud

Listening to an interesting story read by an expert reader is a fantastic way to model the joy of reading to students and allows them to engage with the characters without the added pressure of needing to read themselves (unless they want to).

Before you begin reading, ensure students are prepared with all the knowledge they need to access the story. This might include:

- Contextual or background knowledge– this could be done by reading or watching news reports or through discussion
- Challenging vocabulary
- Concepts addressed in the story

Engage students in the story by asking a ‘big’ question or posing an ethical dilemma for discussion by the group. Ask them to predict what the story is about and what might happen by looking at the title, one of the illustrations or after reading just the opening paragraph.

During reading, allow students to read along with you if possible by displaying the text on the board. If necessary, pause to clarify a challenging word or concept or to discuss a particularly notable event.

Once you have finished the story you could:

- Discuss the story – did it end in the way students expected? Is there anything more they would have liked the author to tell them?
- Critically evaluate the characters’ decisions and actions – is there anything they could have done differently? Would this have affected the outcome?
- Revisit the group’s original predictions – were they correct? Did the author want the reader to be able to guess what was going to happen? Why?
- Ask if there is any aspect of the story the class would like to find out more about and do some research together



Assembly

Ask a more able group of students to prepare an assembly for their year group on one of the themes covered by a story.

They will need to read the story and discuss it with each other, agreeing on an approach to take in presenting the theme in assembly. Suggest media channels or organisations which may be useful in researching the topic in more detail. The assembly will have greatest impact if it links to a current news story or media campaign and includes an action that students can take if they have been affected by the topic or if they would like to do something to help.

The group may choose to share an abridged version of the story through drawings or storytelling. If possible, they could tell their peers where to find a copy of *Odyssey* to read the story for themselves, or recommend books in the library which deal with similar themes.

Guided Reading or Book Group discussions

Consider buying a set of books for guided reading or your book groups. A short story anthology works incredibly well for a book group as it means all members can manage to read one or stories before the next session. Below are sample questions to aid discussion.



- Did you like the story? What reaction or emotions did it evoke in you? If you didn't like it, why not?
- What did you think of the characters? If placed in their situation, would you have taken the same action or responded in the same way?
- Was there a phrase or paragraph that you found interesting, confusing or notable in some way?
- Why do you think the writer wanted to tell this story? Did they tell the story in a compelling way? Why do you think the writer chose to write this as a short story?
- What did you think of the ending? Were you satisfied? If not, how could it have ended differently?
- Have you learned anything from reading the story?

Stimulus for writing

Short stories are often the most useful models for students to draw upon as inspiration for their own writing. We rarely provide opportunities for children to write 100 page books in school, but we frequently ask them to develop character, plots and themes over one or two pages. Explore how these authors structure their stories, how they develop plot and character effectively over a small number of paragraphs and how they use language.

- Draw a map of an imaginary island, place or country. Describe the people, transport, vegetation and animals that can be found there
- Ask them to draw their autobiography so far as a journey with key events along the way
- Draw a post card of a real or imaginary place and write to a friend or relative describing the place and the journey there. Display the post cards or send them home or to students in another class
- Bring in a suitcase full of the clothes and possessions of an imaginary character. Ask students to describe the character and write about where they think they are going with their suitcase.
- Write a sequel set one, ten or fifty years after the end of the story
- Write a prequel to the story
- Retell the story from the perspective of a minor character
- Provide some examples six-word stories and ask the class to create their own, aiming to evoke characters and events in as few words as possible

Alternatively you could discuss some of the similarities and differences between a number of the stories. The collection is called *Odyssey* and all the stories are about a journey, although not all of them are journeys that include physically moving from one place to another. Talk about the various metaphorical 'journeys' that we all take (e.g. from primary school to secondary school, through evolving relationships, from birth to death) and ask students to write about a journey they have taken. Stress that if their story is very personal, they do not need to share it with anyone else.



The following resources are available on the National Literacy Trust Network and may also be useful for teaching writing:

[Transforming writing: 12 key classroom approaches](#)

[The Diary Writer's Toolkit](#)

[The Life Story Collector's Top Ten](#)

Read your way around Europe or the World!

Discuss famous authors from around the world and the stories we are familiar with that have been translated into English. (Some examples might include fairy tales by Brothers Grimm, Hans Christian Andersen's stories, *TinTin* by Hergé or perhaps even *War and Peace* by Leo Tolstoy or *The Three Musketeers* by Alexandre Dumas.)



Questions for further discussion:

- What might we learn from reading stories that were originally written in another language?
- What cultural similarities and differences are you aware of from comparing translated stories with those written originally in English?
- What are the benefits of reading stories that have been translated?
- What might be the challenges of reading stories that have been translated?
- How might a translator approach the task of translating a story into English? You could also have a look at the 'about the translators' section at the back of *Odyssey* for some more information about the translators who worked on these stories

Use the *Odyssey* anthology to launch the idea of reading around Europe or even reading around the World. This National Literacy Trust resource may inspire you to create your own reading map:

[Global Reading Miles Challenge](#)

If there is one story that is of particular interest to the group, try building a partnership with a school in the country where the author lives. Both classes could read the story and then discuss pre-agreed questions about the text via a Skype meeting or exchanging emails.

To find an international partner school, register at <https://schoolsonline.britishcouncil.org/>

Encourage your students to create their own Reading Journeys. This is a powerful way to explore the books and stories that have made us who we are and a brilliant way to find out about young people's reading outside of school. An excellent example can be found here:

[Personal Reading Journeys](#)



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Illustration

During the Hay Festival (25th May – 4th June) in Wales, an illustration competition will be launched with fantastic prizes to be won, including a visit to the International Children’s Literature Hay Festival in Aarhus, Denmark (26th – 29th October 2017).

Students should draw a journey. It can be real or imagined, literal or metaphorical. The illustration should allow others to understand and share in the journey. The best entries will be shared on the Hay Festival Instagram feed.

To enter:

- Print off the Imagine a Journey worksheet at the back of this resource
- Students should draw their journey in the box provided and write a short description to explain what the journey is
- Complete the contact details box with the student’s name, school name and teacher’s email address, as well as confirmation that the work produced can be shared on social media



Entries can be posted to **Hay Festival, 25 Lion Street, Hay-on-Wye HR3 5AD** or scanned and emailed to journeys@hayfestival.org.

For inspiration, explore the illustrations throughout *Odyssey* with your students or visit the illustration gallery at the Hay Festival with them.

Debate

Select (or ask the students to select) one of the themes explored in the short story and prepare the class for a debate. In order to prepare the class for the debate:

- Agree rules (no shouting out, do not interrupt, respond to points respectfully)
- Decide which team will present the case and which team will oppose
- If necessary, provide sentence starters such as “This house believes...”, “This house opposes the motion that...”, “With respect, I would like to disagree with the point that...” etc
- Allow time to research the topic and prepare a number of strong points to support their argument

If the class have not previously practised a formal debate, try a warm-up activity in pairs to help students practise articulating an argument using a topic which is unlikely to evoke an emotional response, such as “This house believes dogs make better pets than cats”.

It can be particularly powerful to have a group of articulate students model a debate by placing them in a ‘goldfish bowl’ in the middle of the room. To ensure the rest of the class are engaged with the debate (but not shouting out!), allow them to present their teammates with suggestions on post-it notes if they are worried a point has not been made.



Find out more about the authors

Use the *Odyssey* anthology as a way of introducing students to 39 fantastic authors, many of whom will be new to you and to them. Short stories provide a brilliant taster of an author's style. Find other books published by the authors, both in translation and in the author's native language and encourage your class to read and recommend them to each other. The *Odyssey* anthology includes biographies of all the authors in the back of the book.

Further National Literacy Trust resources you might find useful:

[Our Stories](#)

[Our Books](#)

[Picture the Poet](#)

Suggestions of YA books on the theme of journeys, both physical and emotional:

The Art of Being Normal by Lisa Williamson

The Curious Incident of the Dog in the Night-Time by Mark Haddon

The Fault in Our Stars by John Green

Maus by Art Spiegelman

Margot and Me by Juno Dawson

The Other Side of Truth by Beverley Naidoo

Refugee Boy by Benjamin Zephaniah

She is Not Invisible by Marcus Sedgwick



National Literacy Trust Network

The National Literacy Trust Network supports schools to develop outstanding literacy provision by providing literacy leaders with tools, resources and inspiration.

We help members to:

- Audit, plan and evaluate provision
- Create a whole-school ethos
- Improve quality of teaching
- Close the attainment gap
- Reach out to the wider community

Find out more or join us at: http://www.literacytrust.org.uk/our_network/about

Buy copies of the anthology

To buy copies of the Aarhus 39 Anthologies *Quest* and *Odyssey* please visit your local bookshop or visit [Alma Books](#) and enter the code 'HAYFRIENDS30' at the checkout to receive an exclusive discount.

Stories by theme



| | Bereavement | Body image | Boundaries | Bullying | Change | Depression | Family | Friendship | Gender | Growing up | Homophobia | Homosexuality | Identity | Immigration | Jealousy | Loneliness | Making decisions | Miscarriage | Parents | Peer pressure | Refugees | Religion | Repression | Running away | Selfishness | Sex and relationships | Social media | Taking responsibility | Teenage pregnancy | Terrorism | Unrequited love | Violence |
|--|-------------|------------|------------|----------|--------|------------|--------|------------|--------|------------|------------|---------------|----------|-------------|----------|------------|------------------|-------------|---------|---------------|----------|----------|------------|--------------|-------------|-----------------------|--------------|-----------------------|-------------------|-----------|-----------------|----------|
| <i>Pekka-Style</i> , Finn-Ole Heinrich | | | X | | | | | | | | | | X | | | | | | | | | | | X | | | | | | | | |
| <i>Andy and the Puppies</i> , Stefanie de Velasco | | | | | | | | | | | | | | | | | | | X | | | | | | | X | | X | | | | |
| <i>When I Open My Eyes the World's Askew</i> , Annette Münch | | | | | | | | | | | | | | | | | | | | X | | | | | | | | | | | | X |
| <i>We're Practising to Be Grown-ups</i> , Peder Frederik Jensen | | | | | | | X | X | | | | X | | | | | | | | | | | | | | | | | | | | X |
| <i>Breakwater</i> , Michaela Holzinger | | | | | | | | | | X | | | X | | | | | | X | | | | | | | X | | | | | | |
| <i>RMS Titanic</i> , Nina E. Grøntvedt | | | | X | X | | | | | | | | X | | | | | | | | | | | | | | | | | | | X |
| <i>Everyone Knows Petter's Gay</i> , Endre Lund Eriksen | | | | X | | | | | | | X | X | X | | | | | | | | | | X | | | | | | | | | |
| <i>Heads or Tails</i> , Elisabeth Steinkellner | | | | | | | | | | X | | | | | | | X | | | | | | | | | X | | X | | | | |
| <i>Distance</i> , Salla Simukka | | | | | | | | | | X | | X | | | | | | | | | | | | | | | | | | | | X |
| <i>Mediterranean Cruise</i> , Cathy Clement | | X | | | | X | X | | | | | | X | X | | | | | | | | X | | | | | | | | X | | |
| <i>Journey at Dusk</i> , Sandrine Kao | | | | | | | X | | | | | | X | X | | | | | | | X | | | | | | | | | | | |
| <i>Passengers</i> , Inna Manakhova | | | | | | | | | | | | | | | | X | | | | | | | | X | | X | | | | | | |
| <i>The Longest Pedestrian Route in the World</i> , Laura Gallego | X | | | | | | X | X | | | | | | | | | | | | | X | | | | | | | | | | | |
| <i>What We've Lost</i> , Sarah Engell | X | | | | | | | | | | | | | | | | | | | | X | | | | | | | | | | | |
| <i>How the Gods Came to Abandon Their Mountain and Go Travelling</i> , Gideon Samson | | | | | | | X | | | | | | | | | | X | | | | | X | | | | | | | | | | |
| <i>The Blue Well</i> , Ana Pessoa | | | | | | X | | | | | | | X | | | X | | | | | | | | | | | | | | | | |
| <i>Nearly Home</i> , B.R. Collins | | | | | | | X | | | | | | | | | | X | X | | | | | | | X | | | | X | | | |
| <i>Mine</i> , Sarah Crossan | | | | X | | X | | | | | | | | | X | | | | | X | | | | | | | | | | | | |
| <i>#Parisjetaime</i> , Sanne Munk Jensen | | | | | | | | | | | | | X | | X | | X | | | | | | | X | | X | X | | | | | |
| <i>Out There</i> , Victor Dixen | | | | X | | X | | | | X | | | | | | | | | | X | | | | | | | | X | | | | X |
| <i>Lost in Transformation</i> , Cornelia Travnicsek | | | | | | | | | X | X | | | X | | | X | X | | X | | | | | | | | | | | | | |



International Children's Literature
HAY FESTIVAL
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AARHUS 2017

Imagine a Journey



It can be real or imagined, literal or metaphorical. The illustration should allow others to understand and share in the journey.

Illustrate your journey:

[Large blank white rectangular area for drawing the journey]

Describe your journey:

[Blank white rectangular area for describing the journey]

Please provide your contact details and school name, as well as confirmation that the work produced can be shared on social media.

Name:

School:

E-mail address:

please tick box to confirm that the work produced can be shared on social media

Entries can be posted to: Hay Festival, 25 Lion Street, Hay-on-Wye HR3 5AD or scanned and emailed to journeys@hayfestival.org

