

Drawing Hope Lesson Plans – Ages 11–16

Session 1 – Representing Others – 60 mins

Learning outcomes

By the end of this session, students will be able to:

- Define identity, representation, stereotype, dehumanisation and peacebuilding.
- Analyse how images influence perceptions of people, communities and nations.
- Apply respectful dialogue and observation in a partner portrait study.

Key Vocabulary

- **Identity** – the complex combination of personal, social, cultural and political factors that shape who someone is.
- **Assumptions** – Something you think is true, even without proof.
- **Representation** – the way a person, group, place or idea is shown, described or framed.
- **Stereotype** – an oversimplified or fixed idea about a person or group.
- **Dehumanisation** – representing people as less than fully human, often to justify fear, hostility or exclusion.
- **Propaganda** – communication designed to influence beliefs, emotions or behaviour, often by presenting a one-sided view.
- **Peacebuilding** – actions that help repair relationships, reduce hostility and build understanding after conflict or division.
- **Self-representation** – the act of choosing how to present oneself, rather than being defined by others.
- **Trans-local** – connecting communities in different places through shared action, dialogue or exchange.

Setup and Resources

Space cleared with a circle of chairs, or tables arranged for discussion groups.

- **Scrap paper, clipboards and pencils** for each student
- **Drawing Hope Presentation** printed/uploaded
- **PRINT - Matching Pictures Handout** – one per group of 3–5
- **A neutral object or toy** such as a cuddly toy, doll or figurine. You might wish to have a range of objects for pupils to choose from.

Timing	Activity
5 mins	SLIDE 1 – Session 1 Starting Game – Spectrum Lines Set up an imaginary line on the floor, with one end representing ‘strongly agree’ and the other ‘strongly disagree’. Call out statements, asking pupils to stand on the line to represent their own opinion and discuss with someone near them why they feel this way. – Cats are better than dogs – Pineapple should never be on pizza – Tidying up is the job of adults Ask pupils to come up with their own statements. Discuss – as a class <i>Did where people stood on the line change your opinion about them? Why?</i> <i>We can accept that we have different opinions about topics such as this, but sometimes people can become divided and believe that some people are fundamentally different from others.</i>
5 mins Resources Ball	Starting Discussion – Self-identification <i>What are three ways you might describe yourself?</i> Invite students to reflect on aspects of their identity. These could be words to describe their personality, skills, interests, relationships, beliefs or characteristics. Share one about yourself, before inviting students to do the same, emphasising that students should not be asked to disclose anything personal that they do not wish to share. <i>The way we describe ourselves matters. This project explores what happens when people are represented falsely by others, and how we can change these ideas through <u>self-representation</u> - the act of choosing how to present oneself, rather than being defined by others.</i>
5 mins Resources Matching Pictures Handout	SLIDE 2 – Matching Activity Hand out the Matching Pictures Handout to groups of four or five. Explain that these are self-portraits that are part of the Drawing Hope <u>trans-local</u> exhibition. Ask students to match each drawing to the country. SLIDE 3 – Answers and Reflection Share the answers and ask students to identify which clues were reliable and which were based on assumption. Discuss – in groups

	<i>What did you notice about the similarities between the drawings?</i> <i>What assumptions did you find yourself making, and where might those assumptions have come from?</i> Explain that the activity is designed to be difficult. It raises the question of how quickly we try to categorise people and places, even when we do not have enough information.
10 mins Resources <i>Neutral object or toy</i> <i>Paper</i> <i>Pencils</i>	SLIDE 4 – The Misinformation Filter Place a cuddly toy, doll or figurine (or selection) in the centre. Ask students to draw a picture that deliberately frames the object as threatening, suspicious or dangerous, using composition, angle, scale, shadow, text or symbols. Invite students to compare images and identify how visual choices changed the meaning of the same object. Discuss – as a class <i>Which visual choices made the object appear threatening or powerful?</i> <i>How might similar techniques be used in media, advertising, politics or online spaces?</i> Introduce or revisit the terms representation, stereotype, propaganda and dehumanisation. You might wish to also explore the use of misinformation and ‘fake news’, and the ways in which images never simply show reality; they frame it.
5 mins	SLIDE 5 – The Korean Peninsula in the World Ask students to locate the Korean peninsula and identify the DPRK and the Republic of Korea. SLIDE 6 – The Korean Peninsula – Historical Context <i>The Korean peninsula was one country for much of its history. After the Second World War, the peninsula was divided into Soviet and US zones of influence. In 1948, two separate states were established: the Democratic People’s Republic of Korea, usually called the DPRK or North Korea, and the Republic of Korea, usually called South Korea.</i> <i>The Korean War began in 1950. Fighting stopped in 1953 with an armistice, but no final peace treaty was agreed. The border remains one of the most heavily militarised in the world. For decades, people on both sides have lived with political separation, fear, propaganda and limited contact.</i> <i>Peace academic Dong Jin Kim, a director of the Drawing Hope project, writes that “the permanent presence of an unsettling ‘enemy-other’... structures relationships at every level of society.”</i> (Reference - Dong Jin Kim and Duncan Morrow, ‘Ontological Security and Protracted Conflict in Frontier Societies: Towards a Trans-local Turn in Peacebuilding’, <i>Peacebuilding</i>, 13.3 (2025), 275–290.

	Discuss – as a class <i>What do you think Dong Jin Kim means when he says that long-term conflict 'structures relationships at every level of society?'</i> Continue with the story – <i>During the Cold War era, there were many ways that people were encouraged to think of those across the border as different from them. In many schools in the Republic of Korea, children were encouraged to draw DPRK children as devils with horns, tails and red skin.</i> Discuss – as a class <i>Why would the government encourage children to draw other children as devils?</i> <i>How could this change the way these children thought about those in the North when they grew up?</i>
5 mins	SLIDE 7 – Northern Ireland and the Republic of Ireland <i>In different localities, we can see similar feelings of 'difference' that emerge across borders.</i> <i>Ireland is separated into Northern Ireland, which is part of the United Kingdom, and the Republic of Ireland, which is independent. For many years, there has been division and conflict. Within Northern Ireland there are people with different religions and cultures, but people have often been separated into two main groups; Protestant/Unionist communities, who identify as British, and Catholic/Nationalist communities, who identify as Irish. During a period known as The Troubles (from the late 1960s to 1998), there was significant violence, fear, and mistrust between these communities. Over 3,500 people were killed, predominantly civilians.</i> <i>Many children grew up in segregated neighbourhoods. Although there wasn't one line dividing the communities (like on the Korean peninsula), huge walls - called peace lines - were built across Belfast to separate the communities and many still exist today. Education is still largely segregated, with over 90% of pupils attending schools that cater predominantly for Catholic or Protestant traditions.</i> <i>Having very little contact with people from the other community meant that young people often developed strong ideas and stereotypes about "the other side" without knowing or even meeting them. For example, both Protestants and Catholics held the stereotype that the other group had eyes too close together.</i> If you have time, you might wish to show this clip from Derry Girls which shows a group of Protestants and Catholics trying to think of things they have in common. (Note – this video contains the words 'shacked-up' and 'slutty') https://www.youtube.com/watch?v=0j0OF-TlyAY Discuss – as a class

	<i>How is the Northern Ireland example similar to the story of the Korean Peninsula?</i> Link explicitly to separation, segregation, and the way attitudes can be shaped by limited contact and repeated messages. Encourage pupils to make links with any previous learning about equality, diversity, inclusion, and living together in a diverse society. <i>Even though these situations are very different, they show us something important - when we don't have real contact with others, it's easy for misunderstanding, fear, and stereotypes to grow.</i> Discuss – as a class <i>Why might governments or communities use images to make another group seem threatening?</i> <i>What are the risks when young people grow up seeing another group represented only as enemies?</i>
5 mins	SLIDE 8 – Introducing Drawing Hope <i>Thirty years ago, people in the Republic of Korea who wanted peace and better relationships with their neighbours in the north chose to use drawing differently. Instead of asking children to draw people across the border as enemies, they invited children to draw themselves: their faces, interests, hopes and messages.</i> <i>These self-portraits were shared across the border with children in the DPRK, who created and shared their own portraits in return. The project used self-representation to challenge fear and make space for recognition, curiosity and connection.</i> Discuss – as a class <i>How can self-representation challenge stereotypes?</i> <i>What might change when someone is seen as an individual rather than as an enemy group?</i> SLIDE 9 – Hello, My Friend <i>Since then, children from around the world have drawn similar pictures and shared them with children in different locations around the world.</i> <i>Show the self-portraits from different parts of the world, drawing attention to the writing underneath.</i> SLIDE 10 – Trans-local Exhibitions

	<i>These artworks have led to exhibitions around the world. We call them '<u>trans-local</u>', because they bring together different communities all over the world – from Lithuania to Palestine, Australia to Switzerland.</i> <i>Now, the people behind this project are asking YOU to get involved! Everyone will draw their own self-portrait and message, and some will be chosen as part of a Britain-wide exhibition next year in London, before being sent off to join exhibitions all over the world.</i> N.B. You may have also been asked to create these pictures for a local, regional or national exhibition so don't forget to mention this as well! Reflect – Pairs <i>If your <u>self-portrait</u> and message could travel anywhere in the world, where would you like it to go to?</i>
10 mins Resources <i>Drawing paper</i> <i>Pencils</i>	SLIDE 11 – Partner Portrait Study To explore this idea of how we portray others, the first artwork we are going to create is a portrait of someone in the class you don't know so well. Pair students with someone they do not usually work with. Ask them to complete a short observational portrait study, focusing on proportion, line, tone and attentive looking. <i>You are going to practise representing another person carefully. The aim is not to produce a perfect likeness, but to notice detail, slow down and represent your partner with respect.</i> Guide students to spend most of the time looking at their partner – paying close attention to where the light is falling from. Encourage students to avoid exaggerating features in a way that could feel mocking. If time allows, ask them to add one word or phrase to the image that compliments the image.
5 mins	SLIDE 12 – Reflection Reflect – in pairs, then as a class <i>What were some of the challenges you faced when drawing your partner?</i> <i>How did it feel to be drawn?</i> <i>When you represent someone else, what responsibility do you have?</i> Collect portrait studies if they will be used for reflection in Session 2.

Session 2 – Portraying Ourselves – 60 mins

Learning outcomes

By the end of this session, students will be able to:

- Apply key ideas about identity, representation and self-representation.
- Develop drawing through proportion, line, tone, texture and mark-making.
- Create a self-portrait outline that communicates selected aspects of identity.

Key Vocabulary

- **Critique** – a thoughtful analysis, looking at positive aspects as well as those to improve.
- **Composition** – the arrangement of visual elements within an artwork.
- **Gaze** – the direction and quality of looking in a portrait, and how this affects meaning.
- **Symbolism** – the use of objects, colours or images to stand for ideas or experiences.
- **Mark-making** – the range of marks used to create tone, texture, movement or expression.
- **Tone** – the lightness or darkness of an area in an artwork.
- **Proportion** – the relationship between the sizes of different parts of a figure or face.

Setup and Resources

For this session, seat students at tables where they can work independently while also discussing ideas with peers.

- **Drawing Hope Presentation** printed/uploaded
- **Qi Sticks** - Wooden Dowels or felt tip pens - One per pair
- **Partner portrait studies** from Session 1
- **Sticky notes**
- **Mirrors**
- **Drawing pencils** and **graphite**
- **Scrap paper** for experimentation
- **PRINT - Drawing Features Handout** - 1 per pair.
- **PRINT - Drawing Guide**

Timing	Activity
5 mins Resources Wooden Dowels or felt tip pens	SLIDE 13 – Session 2 Starting Game – Qi Sticks (pronounced chi) In pairs, ask pupils to hold a stick or felt tip pen between their index fingers, using only the pressure between them to stop it falling. Once they are comfortable, invite them to begin moving together, taking care of each other and the space around them. If pairs are doing well with one stick you can offer them a second one for their other hands. Reflect – in pairs, then as a class <i>How did you and your partner communicate without speaking, and what helped you stay responsive to each other?</i> <i>How might careful observation help you make more thoughtful choices in your self-portrait?</i>
5 mins	Session 1 Recap Ask pairs to recall one idea about representation, one idea about the Korean peninsula context and one idea about the purpose of Drawing Hope. Explain that this session moves from analysing representation to constructing a deliberate self-representation through portraiture. Opening Question <i>What do you want your self-portrait to communicate about you?</i>
5 mins	Slow Looking <i>Artists spend much of their time in the studio observing their own work. Now you've had some space from your partner portrait study, you're going to take a minute to observe your own artwork as if it were in your studio.</i> Introduce the vocabulary for the session and ask pupils to annotate three things they notice about their own choices. "The <u>proportion</u> of the eyes makes the figure look reflective." "The fast pencil <u>marks</u> in their hair have a playful quality." "I haven't got the <u>tone</u> on the nose quite right." Share some reflections as a class.
10 mins Resources Sticky notes	SLIDE 14 – Success Criteria In pairs, ask students to take it in turns verbally critiquing their own partner portrait study, identifying one strength and one area to develop using vocabulary such as

	proportion, tone, line, mark-making and observation. Their partner is invited to listen and ask questions that support their thinking, rather than giving their own opinion. <i>What are your top tips for creating a self-portrait?</i> Staying in these pairs, ask students to write their ideas clearly on separate sticky notes. Using these and the Drawing Guide as a reference, compile a success criterion of 4 or 5 statements. Display this where students can refer to it during the drawing process.
10 mins Resources Mirrors Drawing pencils Scrap paper	SLIDE 15 – Artists by Artists Share famous self-portraits through history. Draw attention to composition, gaze, scale, colour, clothing, background, symbolism and use of text. Discuss – as a class <i>What do you notice?</i> <i>What choices have the artists made?</i> <i>What do these choices communicate?</i> Introduce short technical workshops for drawing features using the Drawing Features Handout. Ask students to practise one or two that they found challenging in the previous drawing exercise. Demonstrate different pencil techniques, such as shading and texture, and remind children of the importance of proportion when drawing faces. With the artist's permission, share examples with the class and discuss what is effective.
20 mins Resources Drawing materials	SLIDE 16 – Self-Portrait Part 1 – Pencil Ask students to begin their self-portrait in pencil or graphite. Invite them to draw what is there, but this time they can change what is in the image to represent themselves how they would like to be seen – clothing, symbols, background, emotion can all be portrayed in the way they wish. Guide students to make intentional decisions about composition, facial expression, gaze, clothing. When complete, they can add a background with objects and symbols. You may feel it's useful to remind them not to draw flags or symbols that may upset others. Ensure they reserve a space for written text.
5 mins	SLIDE 17 – Reflection Ask students to look at their self-portrait in progress as if they were curating it for an exhibition. Reflect – In pairs, then as a class <i>Which visual choices in your work communicate your identity?</i> <i>Which technical aspect would most improve the impact of your portrait?</i>

Session 3 – ‘Hello, my Friend’ – 60 mins

Learning outcomes

By the end of this session, students will be able to:

- Compose a concise message that extends the meaning of their self-portrait.
- Use colour, materials and finishing techniques to strengthen visual impact.
- Evaluate artwork and reflect on empathy, dignity and peacebuilding.

Key Vocabulary

- **Curate** – to select, arrange and present artworks for an audience.
- **Audience** – the people who view, read or respond to an artwork.
- **Concept** – the idea or intention behind an artwork.
- **Complementary colours** – colours opposite each other on the colour wheel that create strong contrast.
- **Analogous colours** – colours close to each other on the colour wheel that create harmony.

Setup and Resources

For this session, seat students where they can complete artwork and take part in structured peer response.

- **Drawing Hope Presentation** printed/uploaded
- **An inflated balloon**
- **Paper strips with key vocabulary** from sessions 1 and 2 written and space for a definition.
- **Self-portraits in progress**
- **Writing paper**
- **Art materials** including colouring media
- **Sticky notes**
- **PRINT - Reflection sheets**

Timing	Activity
5 mins	SLIDE 18 – Session 3 Starting Game – Balloon Lift Starting at one wall, students need to pass a balloon across the room and back again, lifting it only with pencils. When complete, they must do it again, but this time ensuring that everyone's pencil touches the balloon. Reflect – as a class <i>What changed when everyone's pencil had to touch the balloon?</i> Draw out that the quality of our attention matters, and if the purpose is to ensure everyone is included and responsible, rather than to just get to the end, it changes the way we behave and relate to each other.
5 mins Resources Paper strips with key vocabulary	Session 2 Recap Pass around the key vocabulary words to pairs. Ask them to write a definition for the word. Share them with the class. Opening Question <i>What message of friendship would you send across a border?</i> Ask students to imagine they could only send a few sentences to people they may never meet. <i>You are writing to someone you may never meet. What would you like to offer: a question, a hope, a memory, a value, a place, a language, a concern or an invitation?</i> Explain that students will now add written text that supports the meaning of the portrait.
15 mins Resources Writing paper Writing pencils	SLIDE 19 – Self-Portrait Part 2 – Message Writing Show examples of messages from international self-portraits. Highlight the information included - their name, where they live, interests, a question for the person receiving the image. Ask students to draft a concise message on scrap paper. If they like, they can begin with the phrase "Hello, my friend". Encourage thoughtful use of home languages, dialects or scripts. Remind students to avoid messages that rank status, wealth or possessions, taking into consideration how their words may be read by someone in a very different context. When these messages have been checked, they can add them to their portraits.
15 mins Resources Art materials	SLIDE 20 – Self-Portrait Part 3 – Adding Colour Demonstrate available materials and discuss how colour, contrast, harmony, texture and layering can support meaning. <u>Complementary colours</u> are opposite each other on the colour wheel and create strong contrast. <u>Analogous colours</u> are close to each other on the colour wheel and create harmony.

	Invite students to complete their portraits, adding colour and completing their background, symbols and written text with care. <i>Choose colour and materials deliberately. Think about how you want to present yourself – brave, reflective, gentle, welcoming.</i>
10 mins Resources Sticky notes	SLIDE 21 – Artwork Sharing Ask students to place their artworks at their tables and to walk around the classroom as if it were a gallery. Remind them to be mindful of how they respond to the work of others. Model sharing aspects of the artwork you appreciate without singling out individuals. E.g. "I noticed analogous colours in many of the artworks which made the figures seem calm". <i>It matters how we respond to each others artwork just as much as it matter how we represent ourselves. Just like the balloon lifting activity, it is important to work together by speaking positively about each other's artwork and using it as an opportunity to reflect on our own assumptions.</i> Reflect – as a class <i>How have people represented themselves in complex or unexpected ways?</i> <i>What similarities and differences can you see across the group?</i>
10 mins Resources Reflection sheets	SLIDE 22 – Reflection Reflect – individually, then as a class <i>Why does it matter that people have opportunities to represent themselves?</i> Ask students to complete the Reflection Sheets. What happens next... Share aspects of the artwork you appreciate without singling out individuals, for example, "I noticed thoughtful use of shading and carefully written messages." Explain that the artwork will go on to be part of an exhibition. If there is a local exhibition, share the details with the class. Remind children that a selection will become part of the trans-local exhibition and travel the world. These will be selected to show a wide range of self-portraits, for example age, region and style, rather than the ones judged to be "the best". At the end of the lesson, ensure each pupil's name and age are clearly written on the front or back of their artwork. See the Project Overview for submission guidance.