

The background of the entire page is a photograph of a vast, golden wheat field in the foreground, stretching towards a line of trees with autumn foliage in the middle ground. The sky above is filled with large, soft, white and grey clouds, suggesting an overcast or late afternoon setting. The overall color palette is warm and natural, dominated by the yellows and browns of the field and sky.

*Curriculum Activities*  
*to accompany*

*Just Max Stories*  
*a book for*

*International Children's Day Events*  
*November 2022-2029*

*in the*  
*Living Skies Region*  
*of*  
*United Churches of Canada*

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## *General Orientation*

### *Background*

In 2003 in Britain, Every Child Matters became a focus for various organizations. In North America, Black Lives Matter merged and Every Child Matters in Canada is now linked to Orange Shirt/Every Child Matters and Truth and Reconciliation Day in September.

The United Church of Canada also looks abroad and marks International Children's Day each November for indeed, internationally Every Child Matter.

### *Why Mark International Children's Day?*

The main reason for United Church folks to mark International Children's Day is its long Mission and Service history.

Whether we are adults, grandparents, parents or children we will have had many experiences leading us to realize many children are at the mercy of poverty and situations which challenge their lives including their spiritual lives.

Yet over the years and among these experiences, we find international children have been able to offer us generosity, hospitality and most of all Love. Such reciprocal respectful compassion and admiration transforms the nature of our relationships here and abroad.

### *Why 'Just Max Stories'?*

Max Ediger, author, lived these stories as he served all over Asia and Africa. He, like the United Church, was drawn to address the consequences of poverty and injustice, and to be a most grateful recipient of amazing creativity, generosity, compassion and Love from international children in the midst of varying highly difficult situations. He knows no one is alone. He knows that Love is basic. Over the years he created and administered many organizations always mentoring people from the situations to take the lead meeting the needs of those involved. Without arrogance nor ignorance Max lives a life genuine humility.

## *Overriding Goals*

Thus, the goals of this curriculum are twofold:

- to mark International Children's Day each November through story and expression as well as to increase awareness about the strengths and challenges faced by international children.
- to become increasingly aware of the kin-ship among us all, no exceptions, and how strengths and challenges in our lives here 'matter', can be supported as we grow and our lives can be transformed because God Loves us and we are not alone.

## *Overriding Objectives*

Event planners create their own specific goals for their event. While these may change from year to year, it is important that these are always embedded in the event ways participants express these objectives. In other words, as the planners 'see' their event unfold, by what happens, they can observe (hear, see) participants 'express' the objective.

## *Evaluation/Success Link and Value*

The reason the objective must be observed in how the participants express themselves, is that it makes it simple to count (quantitative) or ask for reflection (qualitative) about participants' expressions and thus rate that response as 'yes', they got the objective or 'no', not yet, which defines the event as successful or not. Also, as a part of the rating, as part of planning, event planners will decide what they consider a 'successful' event. This might be a particular percentage (quantitative) of participation by the congregation and/or of the participants who expressed the objective through their expression. It might be whether participants said how the event made differences in their thoughts or in their lives (qualitative).

This information is of value for follow up, next year's events planning. It is also vital in determining whether the United Church stated twofold goals above are met within the specific church or more broadly. Thus, planners will provide this information toward a region-wide evaluation.

## *Acknowledgements*

With thanks and deep gratitude, I acknowledge the following for their support and work toward this curriculum;

- to the many children to adults who listened again to the Just Max Stories and offered ideas their friends might find an appealing way to explored the various levels of meaning in an event: Hayden, Ayri, Sam, Peyton, Jaynee, Zac, Sarah.
- to faithful friends and family for their editing, formatting and generally 'having my (imperfect) back' toward materials for International Children's Days for possibly the next 8 years. Alva, Ed, Polly.
- to Eastside United leadership and members, the 270 Living Skies United Churches and Seeds of Hope Foundation for support and counsel.
- to Minister Russell Mitchell-Walker a truthful mentor and contributor in regard to this whole initiative.

*Thank you Thank you*

## *General Information*

### *Events Options*

We have intimated that one story per November to mark International Children's Day from 2022-2029 is how this book and Curriculum could be used. However, there is flexibility.

Planners may start with any of the 8 stories, go in order of the book or have representatives of the audience choose. This material is applicable in a continuous 8 session mission study beginning (or not) with a November 2022 Event. The book could be used by 8 different groups and shared in some way. Be as creative as you wish. Enjoy the book/curriculum. Support is available.

### *Available Support*

In 2022\*, when you receive the Curriculum online from the Living Skies Region, know the 270 churches also have it and thus partnering is possible. Two books will also be mailed arriving soon after the curriculum is posted. When you have the materials and create a Planning Team, feel free to call, email, Face Time or Zoom me. Contact information is: [mlolesen1943@gmail.com](mailto:mlolesen1943@gmail.com) or 306.209.6365. Ask any question in regard to the book or curriculum. I will listen to your situation, clarify your questions, offer ideas none of which you need use, but could be a catalyst for your ideas. You may wish to just seek discussion in general or how to write goals and objectives which are observable and/or how to create an appropriate statement of success for your situation and about ways to rate it.

\* **Note:** The reason I used an asterisk is that I will offer such support in the years to come as my life and health dictate. For information at that time please contact the Living Skies Office.

### *Possible Choices*

In summary, church planners, in consultation with the congregation members, leadership and clergy, have freedom to mark this very important day in whatever works for you. Based on preset objectives (what you want to accomplish) for the event and visible (seen during the activities/in the ways participants express themselves) planners can then determine if/how well these goals were met and rate these results against the preset definition of the event 'success' in your situation.

## *Process Principles*

A simple check list may assist in planning, goal setting and defining success for your event. These four principles are; inclusivity, adapting to the audience, ensuring activities are participatory and creative. Personal support is embedded in the event so participants realize it is also available for their life challenges as in the stories.

You may wish to reflect on the following questions:

- Are we reflecting the diversity in our church and community? Would anyone feel left out or marginalized by what we are planning? If so, how can I change this event?
- Are we adapting to our audience? For example, are we aware of how the various aged participants might react to this event? As a check, could we arrange for sample (by age, gender, culture and any other characteristic) of those in the audience to react to/pilot our event plan and offer feedback to which the event could be adapted for a better fit?
- Prayers by all participants are encouraged. Are our participants actively involved in telling the story selected from the book, Just Max Stories? Do they get a chance to choose from a variety of expressions how to do this? Do I have materials on hand to stimulate this? Note: Options/ideas are available for each story in this curriculum. Does our event include a personal reflection and expression if chosen by the participant about what they would do if they 'walked in the story characters' shoes' and do they have a challenge in their lives that would find what the character did useful to try?

**Note:** This is highly sensitive and simply some private sign and offer of later follow-up may open the door to supporting the person however not at this time. The participant decides entirely. Trauma, including Post Traumatic Stress Disorder is no respecter of age, race, gender or circumstance so Planners are well advised to know their audience and consult as needed prior to an event as well as been vigilant during any event for stress or distress.

## *Planning Events*

### *Preliminary Reflections Questions*

- Do we want to mark International Children's Day this year? Now or in another month or so? Later? If your response is 'no, later' how/where will the materials be stored for re use to ensure they are not lost either in the calendar of events each year or physically.
- If we want to mark this day this year, do we want to partner with the community, another church? If so, what are our ideas? If so or if not, what age groups will be involved or is this event congregation wide?
- What is the time length of event are we planning?
- What will we do? Which story will we use? Who will read it?
- What do we want to see or hear in the participants' responses after the story or during/after the activities and expressions (Goals)?
- What specifically are the responses, how much/many of these responses are there and from how many participants do we need to see/hear to consider this event a 'success'?
- What activities related to the stories would appeal to the audience we have selected? Who can prepare these activities from our congregation/community? What do they need? What is our plan to seek help from others? How will we get needed materials? Who will do that?
- What is the timeline for planning our event? Within the event what time is needed for the specific parts such as time to focus on the Story, engaging participants activities, debriefing (what happened) and self/group evaluating what was heard/seen in the activities/expressions and the relationship to the event goals. Asking/rating how successful has this event been related to the defined 'success'.
- After the event how are we, the planners, going to debrief and communicate the results as requested.

### *Step by Step Timeline*

1. Receive curriculum and print copies, provide congregational wide call for a planning group for an event. Commitment is for 2 months or less at the most. Be sure audience diversity is represented on or as a consultant to the planning group.



2. In 2022, November 20 is International Children's Event Day. In subsequent years this date varies slightly. Plan where to store this curriculum/books where your church leadership can find them.
3. Receive two/three 'Just Max Stories' books (mailed by November 1,2022) and in subsequent years find the books with materials.
4. Select the story to use this year. Read it aloud to the planners. Reflect. Hear the story again. Each person describes what story part is most memorable. From the responses, discuss the levels of understanding in the story.
5. Brainstorm activities/expressions which folks could do to describe/express their reactions to the story. This may be done verbally or visually while planners/others listen for the specific objectives /levels that is evidence of the event's success.
6. Read contents of the curriculum specifically related to the story selected. Discuss what to use from the curriculum and/or the steps 4,5,6.
7. Brainstorm who and how to fit activities into the time allotted to event. Options are stations and rotations or all participants doing the activity at once.
8. Determine action tasks related to above steps for the next meeting and determine its date. Divide among planners.
9. At the many next meetings review progress on tasks and any that emerge, trouble shoot, adjust expectations, celebrate task completion and advertise the Event by all planners in a variety of ways matching media appropriate for age range of folks involved. This is the time to call Living Skies for contact information for support, consultation, discussion and /or encouragement offered above. In 2022 this can occur between November 7-19. In subsequent years call the Living Skies Office would provide dates.

### *Defining Specific Event Objectives*

This is related to Step 5. Imagine the participants doing the activities planned and then brainstorm what you would like to see/hear in their responses to the activities that would tell you they were aware and were able to react to all/one/some of the levels in the curriculum. Imagine and describe possible expressions you could set up including materials to foster the responses you hoped for. These hoped-for responses are your objectives. Record these using words to describe their actions you can actually observe. Review them to ensure that the personal challenges in the group would have a way of being expressed as well as those from the elected story.

When you have the objectives for the activity(ies) then imagine them as stepping stones to seeing the Overriding Goals (above). Rework these objectives until they do reflect the Overriding Goals. The curriculum has ideas and examples by story.

### *Describing/Sharing Success/Post Event Happenings*

When your event is planned, one more task is to imagine how much participation to expect, how the Overriding Goals and event objectives were reflected/accomplished and to what extent. Decide on what would actually need to be seen/heard in the expressions, what would need to be described about the event (key words) or add any statements you believe would mean you have been successful. Record these ideas. This becomes your Success Statement and will become what you send as requested for use as part of this whole project's evaluation. Contact information, due date for 2022 will be provided with the receipt of the curriculum. At this time some reflection by the planners for next year might be helpful and then the storage of the books and curriculum needs to be carefully determined being sure your leadership knows. Again, ideas and examples may be found in the following story by story section. Let's begin!!!

## *Comments*

### *About Stories Setting*

The location of *Just Max Stories* is on a farm in a midwestern location. Uncle Max has returned for a visit and the children in the surrounding farms and locations are eager to hear his stories once again. Throughout the book there is a flow from activity around the farm to the story.

### *Map*

On the inside of the cover is a map indicating where each story is located. This may be used to remind the children from year to year about the international nature of the needs of the in story. The first year this book/curriculum is used planners may wish to spend a little time to cast an overall view of the stories, locations motivating future interest.

### *Various Story Levels of Meaning*

In each story your audience will be able to relate to the story in various ways depending on their age (child development dependent) and life experiences. Thus, the following content is arranged around these levels (loosely from Bloom's Taxonomy): facts, understandings, analysis of the story parts, the overall themes, possible applications and evaluation of the bigger picture i.e.; justice, peace, 'walking in others shoes', world views, relationship to our journey and its spiritual dimension particularly as part of the United Church work year-round and marked each November as International Children's Day.

### *Specific Information Sections by Story*

1. Levels
2. Possible Activities by Level
3. Possible Expressions
4. Debriefing Ideas

**Note:** Some Notes embedded in the above sections are repeated in each story because these stories may be used by new different International Children's Day event planners and only once year so bear repeating.

## *African Fish Story* (page 2)

### 1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus ....how is that in your/our life? .....should we do....

This story offers the following levels specifics (feel free to add others from planners):

#### *Facts*

Use a map or bring a globe to locate Africa. Define; environment, Creation, humans as folks, weeds, proverb, harmony, purpose of science, and tell what they remember about the story.

#### *Understanding*

How is respect shown for the environment, results of carelessness, taking good/reckless advantage of what we have, not thinking about the results of what we do, practicing 'recycle, reuse, reduce', how proverb and fish relate to us

#### *Analysis*

How can we practice thinking ahead, 'recycle, reuse, reduce' ideas to help.

#### *Synthesis*

Planning ahead 'walking in someone else' shoes' judging, conflict between use/abuse, fish and us.

#### *Application*

How we can appreciate our environment, wisdom of those elsewhere or our elders in our church, in our school, in our community, my life; their/our proverbs.

#### *Evaluation*

Balance, third way, does it matter?

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page ??) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

In addition to ideas in all the other stories, ideas are: participants take the roles of the two boys, soldier and idea narrator. Rehearsal is not needed as it's just a way to read the story. Readers hand their 'role' and book to another. Perhaps trade the role of the soldier with a person whose voice is intimidating.

### Possible Activities

**Note:** These can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. Return to place, pause 10 or more seconds about what they heard then offer one of the three ideas to a chosen recorder who 'jot notes' the ideas on the large paper with an easily visible marker. No repeat ideas. Review list.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form a small group of 4/6 participants and share and it's recorded. Finally, one person from each group pantomimes, what the story means to them. Others guess and the ideas are listed in some way so all can see and remember.

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction

#### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author of the story- ask participants to share the sequence they heard in the story with one person in the group. If necessary, reread the story to focus on sequence. Then ask why Max might have chosen to structure the story in this way. Participant records the responses rereading them.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus.

### *Application*

Turn to one other participant and promise to use the one idea (not necessarily the one above in the synthesize section) and a timeline and accountability plan.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions may need to be completed at home although take care not to lose the momentum, debriefing, flow, etc.

### Arts

- Visual - media of any kind from finger-painting, tie dying and slogans for Creation
- Audio - make up a song, add an instrument- solo to small group
- Dance - weeds found to be a cure, use a narrated tableau, scientists searching for a cure,
- Drama - create skits about reuse, reduce, recycle; reckless use of the environment/careful use of the environment; create tableaus or pantomimes for discussion; use scripture as a framework for a drama, divide group of participants and each group determines how they will express this story.

### Science

Take a walk to collect 'weeds'. Use them in Arts expressions above, identify and examine under a microscope or do online (check availability) research for current/possible medicinal/product uses related to the ingredient.

### Language

Create a story/poem of any type about the use of the environment- 'how to do it better' transpose the fish proverb to a prairie one re sun/water or anything we take for granted.

### Social Sciences

Use online to find facts about the use/abuse of the environment, the weed ingredients in medicines now, the effects on others use of the environment causes for example on tree health/growth, plants, desertification and effects on soil. Short /long term effects and consequences to various parts of Creation.

### Mathematics

The variety of kinds of costs and ripple effects. Again, research online.

## 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who expressed the item all add to the discussion either among the participants or in a large group. Here a personal connection is created with the story and audience. Planner are free to structure this so they will see/hear evidence that the specific objectives selected from the levels are evidenced and thus can be reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

## *Beh Reh Story* (page 4)

### 1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus ....how is that in your /our life?.....should we do....

This story offers the following levels specifics (feel free to add others from planners):

#### *Facts*

Use map or bring a globe to locate Burma also known as Myanmar. Define; invader, peasants, relocation, power and power-over, standoff, cocked his gun, school fees, anger.

#### *Understanding*

How power was used in the story by both boys and the soldier, feelings when stopped by a soldier, why the soldier was there, how was the situation made worse/better, how was the soldier treating the boys like an 'thing/object', how was that changed in the situation.

#### *Analysis*

What were the steps in making the situation worse, what were the steps in making the situation better.

#### *Synthesis*

What was the whole point of this story, what words were the key to the whole story.

#### *Application*

How have you felt like the boys in the story, what would you do to earn money to pay for school, how would you use power if you were a soldier, how do you treat police people, what is your community's history of power over, relocation and bullying how is it in our world, what is happening now. Declare whether fact/story (both of which are important).



### *Evaluation*

should there be school fees, what is the best thing to do when you experience someone with power over you, ask participants for more 'should' kinds of questions.

## 2. *Possible Activities by Levels*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

In addition to ideas in all the other books, ideas are:

Participants take the roles of the two boys, soldier and idea narrator.

Rehearsal is not needed as this just a way to read the story.

Readers hand their 'role' and book to another periodically and again trade the role of the soldier to a person whose voice is intimidating.

### Possible Activities

**Note:** These can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

In addition to the ideas in the other stories, perhaps this story might lend itself to making a chart of 'useful' and 'not useful' ways to react to anger or 'power over'.

#### *Understanding*

In addition to the ideas in the other stories, perhaps this story might lend itself to a pantomime of power-over in the participants lives in the bullying situations they have encountered. This can be done by one in the group demonstrating or in small groups where participants might feel more at ease. Repeat this as many times as there are examples. If there are still a lot of examples divide the larger group into smaller ones to share only in the smaller group for more time efficiently. Planners circulate to observe the small group interactions as this is what gives evidence of the objectives being realized by the participants.

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction.

Another activity the participants can do is estimate how much a load of wood would be by safety attempting to lift items in the space. (1/10 of the horses' weight about 200 lbs. /around 100 kg.).

Finally, a third idea is to discuss how they'd earn enough money for the \$4000 estimated yearly cost of education here.

Choose the side from those above or one the planners decided would fit the objectives better with these participants.

### *Analysis*

this is done by tracing the sequence or order of the ideas/in the story.

Once again, introduce the name of the author of the story - ask participants to share the sequence they heard in the story with one person in the group. If necessary, reread the story to focus on sequence. Ask why Max might have chosen to structure the story in this way.

Participant records the responses for the planners to reread them to the group. Note the final sentence in the story. From what step would Max get this idea within the story?

### *Synthesize*

ask the group for the one most important idea in the story, when several participants have responded with different ones and ask the remaining participants to stand by that person. If group is too large to move about ask for thumbs up. If there are other ideas from those not standing by someone, repeat. When all have selected an idea to support, determine which of those has consensus.

### *Application*

turn to one other participant, use the one idea (not necessarily those above in the synthesize section), relate it to personal life here, commit to apply the kind of solution in the story (quiet voice, no anger, explaining details) and promise to try it with a specific timeline, reach out to the participant they are chatting with now to discuss.

### *Evaluation*

Should we apply what we learned in this story to our lives? Tell another participant how OR tell us all by trying a Possible Expression below.

### 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; amount of time available and needed for this part of the event, materials available, a means of describing/displaying the expression (remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached).

Some of the following Possible Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing.

Some expressions may need to be completed at home although take care not to lose the momentum, debriefing, flow, etc.

#### Arts

- Visual - use media of any kind from finger-painting, tie dying and slogans against bullying. Making structures like a inukshuk as they mean 'safety, hope and friendship' or a variation specific to bullying. Plan to display where these remind people.
- Audio - make up song, add an instrument, solo/small group about anti bullying, why 'power - over' is not power, work song for gathering wood a reminder to control anger, getting school fees.
- Dance - create dance about any aspect of the story, horse walking light with an empty cart then burdened at the end of the day, about the fear and reactions of having a soldier taking your school fee money, about bullying about the terror of relocation, how to deal with 'power -over'.
- Drama - create skits/tableaus about relocation, power-over, bullying, earning school fees and how to handle such situations, create pantomimes for discussion; use scripture as a framework for a drama, divide group of participants and each group determines how they will express this story. Share and listen for evidence of the objectives selected.

#### Science

Gather different woods from the area or home scraps, use in Arts expressions after identifying and examining them under a microscope. Do an online (check availability of unlimited data cell phones among participants) then research local woods for value and

possible consequences if everyone gathers and sold wood for their school fees.

Language

Create a story/poem of any type about the use of power - about relocation, about earning school fees as in the story or another way and the consequences.

Social Sciences

Use online research to find facts about the use/abuse of bullying/relocation/power/ including long/short term consequences.

Mathematics

The variety of kinds of costs for school and ripple effect on the lives of students if missing. Again, research online.

4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Burma, Myanmar and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who 'expressed' the item all add to the discussion either among the participants or in a large group. Here a personal connection is created with the story and audience. Planners are free to structure this so they will see/hear evidence that the specific objectives selected from the levels are evidenced and thus can be reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

## *I Just Want to Go Home* (page 6)

### 1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus .... how is that in your /our life? ..... should we do....

This story offers the following levels specifics (feel free to add others from planners):

#### *Facts*

Use map or bring a globe to locate Vietnam. Define; hopelessness, ram-shambled, mourning, refugee, refugee camp, vision, depend, survive, thrive, sustainability and tell what they remember about the story.

#### *Understanding*

How is respect shown for people who want to take care of themselves, why did the little girl not want the milk, why did the little girl's soft voice saying 'I just want to go home, Uncle' help Max, the why were the people fighting, why did Max use two fingers for puppets, discuss the difference.

#### *Analysis*

What were the steps Max used in the story, why was the conversation between the Max finger puppet and the Little One finger puppet helpful.

#### *Synthesis*

'Walk in Little One's shoes' talk about your reaction, your feelings, offer one solution being careful to 'support' toward sustainability rather than 'enable'.

#### *Application*

How would you react if you were Little One in this situation, try out being Max, Little One and/or the children listening to the story or being the puppets. Try one of the roles in a small group, or a small

group of one of the story subjects and/or try a small group across generations who may shed some light on this story. Use the wisdom of those elsewhere in the community or church to give insight. Give examples in your own story about how someone understood and supported you to go 'home' (defined as more than a physical place). Elders in our church, in our school, in our community, in our lives have experiences to share. Examine the meanings of proverbs.

### *Evaluation*

Is there a balance between enabling and supporting, can conflict benefit from a third way, does supporting someone to 'go home' matter. Should we apply what we learned from this story.

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

In addition to ideas in all the other books, ideas for this book are: participants take the roles of the Max and the Little One through finger puppets (created as simply as little soluble drawings of faces on two fingers). Rehearsed is not needed as it's just a way to read the story. Readers choose someone to hold the book/hand the book and share reading.

### Possible Activities

**Note:** these can stand alone or be combined or act as a catalyst for different activities

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. Return to place, pause 10 or more seconds about what they heard then offer one of the three ideas to a chosen recorder who 'jot notes' the ideas on the large paper with an easily visible marker. No repeat ideas. Review list.

#### *Understanding*

These kinds of responses can come from participants by asking them to

turn to either/both people beside them and say, 'what does this story mean to you? What are ways people 'go home' physically, socially, spiritually, cognitively, emotionally? Make a What is a way to help people 'go home'? Make a chart using those headings. 4/6 participants form a small group, share and record. Finally, one person from each group pantomimes, what the story means to them. Others guess and the ideas are listed in some way (stick men?) so all can see and remember.

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction

### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author of the story - ask participants to share the sequence they heard in the story with one person in the group. If necessary, reread the story to focus on sequence, then ask why Max might have chosen to structure the story in this way. Discuss what going home means to people who are lost in some way. This can be done in any way - small group/large group. Try different meanings of 'going home'. Participant records the responses rereading uncommon ones to the larger group.

### *Synthesize*

Ask the group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas revealed through people left in the group/not raising hands, repeat, Finally and determine which idea has the top consensus.

### *Application*

turn to one other participant and promise to use the one idea of helping someone 'go home' (not necessarily the one above in the synthesize section) with a timeline and accountability plan.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate

expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions may need to be completed at home although take care not to lose the momentum, debriefing, flow, etc.

### Arts

- Visual - create works using media of any kind for 2- and 3-dimensional work such as rock/finger-painting, tie dying with slogans for the many meanings of 'Going Home'. Plan to give this to someone as a gesture of being willing to help them 'go home'. Display, share.
- Audio - make up a song, add an instrument- solo to small group about 'going home' or consequences of enabling rather than supporting someone.
- Dance - create dances about confronting authority which stands in the way of people 'going home'. Each small group selects one way from a list of different ways to 'go home' or being supported but not enabled on which to build their dance. Others watch and comment. Planners listen carefully to the comments in order to gather information about whether participants realized the objectives.
- Drama - create skits/tableaus/pantomimes for discussion about the above ideas; use parables in scripture as a framework for a drama; consider the effects on people such as learned helplessness and dead-end effects of enabling might have in contrast to supporting people toward sustainable thriving. divide group of participants and each group determines how they will express this story. Share and discuss.

### Language

Create a story/poem of any type about enabling/supporting 'how to do it better'



### Social Sciences

Use online to find facts about the enabling and supporting including the long-term effects and consequences to various countries.

### Mathematics

Tabulate the variety of kinds of costs and ripple effects of enabling and supporting. Compare and contrast. Discuss better uses of money raised to support people rather than enable. Again, research online.

## 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who created and expressed the work displayed adds to the discussion either among the participants or in a large group. Here a personal connection is created with the story and audience. Planners are free to structure this so they will see/hear evidence the specific objectives selected from the levels are evidenced and thus planners can reflect upon/rate these to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

## *Agent Orange* (page 8)

### *1. Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus ....how is that in your /our life?.....should we do....

This story offers the following levels specifics (feel free to add others from planners):

#### *Facts*

Use map or bring a globe to locate Vietnam. Define; victim/learned helplessness' unintended consequences, war, rebuilding, spraying Agent Orange, components, purpose of science in regard to Agent Orange, preventing the effects clarifying as the participants retell what they remember about the story.

#### *Understanding*

How is respect shown for the environment, results of using Agent Orange carelessly / Mai's disobedience, contrast taking good/reckless advantage of the environment, not thinking about the results of what we do, how this story relates to how we live here and now. Explain how Mia did learn helplessness.

#### *Analysis*

How can we practice thinking ahead, working toward safe food/ farming practices and support the children like Mai's son as much as possible.

#### *Synthesis*

Planning ahead by 'walking in someone else' shoes', creating supportive actions so people trying to fix things make more mistakes which still are hurting others.

#### *Application*

How we can appreciate our lives and its challenges and remedy our mistakes like Mai. Use wisdom of those elsewhere or our elders in our church, in our school, in our community, my life; everyone's proverbs to support not enable. Find information online.

### *Evaluation*

Third way, do Agent Orange child victims matter, what information found is correct.

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

In addition to ideas for all the other books, add these ideas:  
participants story is divided in sections and shared by participants.  
Rehearsal is not needed as it's just a way to read the story.

### Possible Activities

**Note:** These can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

After probing to be sure participants know the definitions of the words above then each participant tells one other person, one fact they remember from the story, after a timed (10 seconds) they move to tell another. Do this a few times. return to place, pause 10 or more seconds to reflect on what they heard then offer one of the ideas to recorder who 'jots' notes them on large enough paper with a easily visible marker. No ideas are repeated on the list. Review this list, checking with participants who did research, on aspects of Agent Orange, that supported 'facts' were found. Discuss.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form a small group of 4/6 participants and share and it's recorded. Finally, one person from each group pantomimes, what the story means to them. Others guess and the ideas are listed in some way so all can see and remember. One aspect of the story of importance is the fact Mia did not allow herself to become a victim, so how would/did she do that.

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction.

### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author of the story- ask participants to share the sequence they heard in the story with one person in the group. If necessary, reread the story to focus on sequence. Then ask why Max might have chosen to structure the story in this way. One participant records the responses and rereads the record occasionally as a check with participants.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus. Another idea is to give the participants as longish piece of paper to write/draw a symbol/picture of the most important idea. Then they walk around the group gradually forming a 'Congo line' of like ideas. This is done in silence for fun and 'mouthing' if clarification is needed.

### *Application*

Turn to one other participant and promise to use that one most important idea (not necessarily the one above in the synthesize section). Together they fashion a timeline and accountability plan.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions

may need to be completed at home although take care not to lose the momentum, debriefing, flow, etc.

### Arts

Visual - use media of any kind such as finger-painting, tie dying and add slogans for abolishing Agent Orange.

Audio - make up a song, add an instrument - solo to small group to tell the history around Agent Orange, as well as how to prevent its effects from now on.

Drama/ - create skits /a tableau/pantomime illustrating one or more of these Arts as a way to express their story reactions.

Dance Divide large groups into small groups who chose one or a combination of these types of expression. Each group determines how they will express this story.

### Science

Explore online how Agent Orange was used worldwide and what ingredients are in it as well as still used in other products.

### Language

Create a story/poem of any type about the use of the Agent Orange and explore 'how to do it better' on our prairies

### Social Sciences

Use online fact information about the use/abuse of the chemical on the environment, the effects on others and causes for example on tree health/growth, plants, desertification and effects on soil include the short /long term effects and consequences to various parts of Creation. Small groups of participants choose a different aspect and share their findings.

### Mathematics

Tabulate the variety of kinds of costs and ripple effects including unintended consequences costs. Again, research online.

## 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who expressed the item all add to the discussion either among the participants or in a large group. Here a personal connection is created with the story and audience. Planner are free to structure this so they will see/hear evidence that the specific

objectives selected from the levels are evidenced and thus can be reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

*Pho Kwar*  
(Page 10)

1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus ....how is that in your/our life?.....should we do....

This story also offers these levels (please add others from planners):

*Facts*

Use map or bring a globe to locate Vietnam. Define; relocation, malaria, treatment, power/power over, victim, non-violence and hardships.

*Understanding*

The process of relocation, reasons and dangers of relocation; Malaria can kill if not treated; how to react to being relocated.

*Analysis*

Max, the author's step by step story line. Note the contrasts and compare the beginning and end of the story, grandmother and Burmese/Myanmar soldiers, caring by parents and Burmese/Myanmar soldiers.

*Synthesis*

Describe the main idea in this story by imagining you are Pho Kwar, his grandmother, mother, father, soldier (walking in someone else's shoes).

**Note to Planners:** the soldiers and even their immediate superiors in this story as many others are forced by starvation, torture to commit these horrendous acts. Introduce this idea only as appropriate for the audience.

*Application*

How we can handle, appreciate and learn from our situations. Remember our history/wisdom of those elsewhere such as our church elders, in our school, in our community, my life their/our proverbs. Reflect and act about how did/do we treat people as objects to relocate.

### *Evaluation*

Does Pho Kwar's life matter, is relocation right?

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

Use ideas from curriculum about all the previous books. Read the story using a family's grandmother character or by an in-person grandmother from your church/community/relocated person.

### Possible Activities

**Note:** These can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. return to place, pause 10 or more seconds to reflect on all they heard then offer one of the three facts to a chosen recorder who 'jot notes' them on paper with an easily visible marker in large print. Do not repeat ideas just tally how many times it was offered. Review list and prioritize in storyline and/by most often selected.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form small groups of 4/6 participants to share and record. Finally, one person from each group pantomimes or makes these ideas into a word game of the group's choice. Other group discuss for about 15 seconds and offer a group guess

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction.

#### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author, Max Ediger, of the story, ask participants to share the sequence they heard in the story with one person in the group. As necessary reread the story to focus on



sequence, then ask why Max might have chosen to structure the story in this way. Participant records the responses rereading them.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus.

### *Application*

Turn to one other participant and promise to use one idea (not necessarily from the synthesize section) and then plan a timeline and accountability.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions may need to be completed at home although take care not to lose momentum, debriefing, flow, etc.

### Arts

Visual - media of any kind from finger-painting, tie dying and slogans anti-relocation, 2- and 3-dimension work may appeal.

Audio - make up a song, add an instrument - solo to small group

Dance/ - create skits/ tableaux/pantomimes for discussion; using

Drama scripture/parables as a framework. Topics could range from anti-relocation to negotiating a beneficial well publicized agreement with much consultation, profit and grassroots

choice/decisions with the people needing to move due to their own danger, country'/business necessity. Divide participants by choice of expression type followed by small group discussion within timed limits to choose their way to express this story.

#### Science

Explore Malaria types, treatments and situation worldwide from a scientific perspective.

#### Language

Create a story/poem/parable/proverb of any type about the use/abuse of relocation

#### Social Sciences

Use online sources to find facts about the use/abuse of historic/current relocation, the results of how the seized land use/abuse affects others, the environment for example on tree health/old growth and on plants, desertification, soil. Short /long term/unintended consequences are topics relate to Creation.

#### Mathematics

Use local/online sources to consider various kinds of costs, ripple effects and short /long term/unintended consequences of relocation and malaria.

#### 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who expressed the item all add to the discussion either among the participants or in a large group. Here a personal connection is created with the story and audience. Planners are free to structure this so they will see/hear evidence that the specific objectives selected from the levels are evidenced and thus can be reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

## *Viet Nam Proverb* (Page 12)

### *1. Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus .... how is that in your/our life?.....should we do....

This story also offers these levels (please add others from planners):

#### *Facts*

Use map or bring a globe to locate Vietnam. Define; proverb, water buffalo, flooded lands, plow, harrow, sweat, rice seeds, sprout, seedlings, translating canal, harvest, beating the bundles, respect, machines.

**Note:** Use a game format to learn the words and definitions i.e. I Spy, Memory Tray, Pick a Word from a Jar, Chairs with chairs labelled with words to define, Scavenger Hunt for Words, Word Search etc.

#### *Understanding*

The process of rice farming, it's challenges and joys, forms of hard work with machinery and without. Participants offer proverbs.

#### *Analysis*

Max, the author's step by step story line. Note the contrasts and compare the farming methods. Discuss the proverb meaning and offer ones from our cultures with focus on any similar to the Viet Nam one.

#### *Application*

How we can handle, appreciate and learn from our situations in farming. Remember our history/wisdom of those elsewhere such as our church elders, in our school, in our community, my life their/our proverbs in regard to farming. How could our eating habits and those in our community reflect respect for food and farming.

#### *Evaluation*

Does rice farming matter? Does Tien's life matter? Do Liam and Amira's lives matter?

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

Use ideas from curriculum about all the previous books. Read the story by pretending to convince children to eat their food.

### Possible Activities

**Note:** these can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. return to place, pause 10 or more seconds to reflect on all they heard then offer one of the three facts to a chosen recorder who 'jot notes' them on paper with an easily visible marker in large print. Do not repeat ideas just tally how many times it was offered. Review list and prioritize in storyline and/by most often selected. Note; this can be about any aspect of rice farming, proverbs, eating their food.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form small groups of 4/6 participants to share and record. Finally, one person from each group pantomimes or makes these ideas into a word game of the group's choice. Other group discuss for about 15 seconds and offer a group guess. Again, the topics can vary as does the story- proverbs, rice farming and eating your food is a sign of respect.

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction.

#### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author, Max Ediger, of the story, ask participants to share the sequence they heard in the story with one person in the group. As necessary reread the story to focus on

sequence, then ask why Max might have chosen to structure the story in this way. Participant records the responses rereading them. Compare the way rice and prairie crops are grown. Contrast two similar proverbs and give reasons for these differences.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus.

### *Application*

Turn to one other participant and promise to use one idea (not necessarily from the synthesize section) about respect and then plan a timeline and accountability.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions may need to be completed at home although take care not to lose momentum, debriefing, flow, etc.

### Arts

- Visual - media of any kind of 2/3 dimension work/seed/ finger-painting/tie dying may appeal plus group banners etc. with slogans for farming respect, and for anti-food waste.
- Audio - make up a song, add an instrument - solo to small group to promote farming respect and anti-food waste

Dance/ - create skits/ tableaux/pantomimes for discussion using  
Drama scripture/parables as a framework. Topics could range from anti-food waste to negotiating a beneficial well publicized agreement with much consultation, profit and grassroots choice/decisions with the people to help them to change any part of rice farming they choose. Divide participants by choice of Arts expression type followed by discussion within those small groups and some timed limits to choose their way to express this story and begin.

#### Science

Explore rice farming changes due to science worldwide and plan a newsletter to connect with any prairie farmers might enjoy exchanging feedback with Viet Nam rice farmers.

#### Language

Create a story/poem/parable/proverb of any type about respect for farming worldwide and food sustainability/effective use.

#### Social Sciences

Use online sources to find facts about any rice farming on the prairies and any short /long term/unintended consequences compared with facts about other Viet Nam rice farming. Another topic could be about food storage here.

#### Mathematics

Use local/online sources to consider various kinds of costs, ripple effects and short /long term/unintended consequences of relocation and malaria.

#### 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who expressed the item all add to the discussion either among the participants or in a large group. Here a personal life connection is created with the story and audience. Planners are free to structure this so they will see/hear evidence that the specific objectives selected from the levels are evidenced and thus can be reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.

## *The Power of the Victim* (Page 14)

### 1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we.....who does.... plus ....how is that in your/our life?.....should we do....

This story also offers these levels (please add others from planners):

#### *Facts*

Use map or bring a globe to locate Sri Lanka and Hambantota Beach (perhaps use online). Define; lifelong learning, paradise, trauma, Tsunami, lagoon, mosque, weather in Sri Lanka and victims, compassion, sustainable support power and helplessness.

#### *Understanding*

How a tsunami happens, how the victims in the Sri Lanka tragedy remained welcoming, assurances, victim's nurturing healing power'. Use games as in the previous story curriculum as a way to discuss and learn the definitions.

#### *Analysis*

Max, the author's step by step story line, the multiple words pointing to show how the victim was healing, the phrase used to assure the visitors.

#### *Application*

How we can handle, appreciate and learn from our situations due to the weather/other trauma here, contrast and compare with the person in the story.

#### *Evaluation*

Was the victim helpless, did the victim have power?

### 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

Use ideas from curriculum about all the previous books. Read the story by pretending to be telling by the group member having returned after the victim had wiped away her tears.

### Possible Activities

**Note:** these can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. return to place, pause 10 or more seconds to reflect on all they heard then offer one of the three facts to a chosen recorder who 'jot notes' them on paper with an easily visible marker in large print. Do not repeat ideas just tally how many times it was offered. Review list and prioritize in storyline and/by most often selected. This can be about any aspect of being helpless, being a victim, preventing conditions that allows a tsunami or the destruction it can do.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form small groups of 4/6 participants to share and record. Finally, one person from each group pantomimes or makes these ideas into a word game of the group's choice. Other group discuss for about 15 seconds and offer a group guess.

Again, the topics can vary as does the story - our sayings of assurance, use of compassion, 'walking in another's shoes'

**Note:** If making a grouping is difficult, count off or be directive so this hesitancy is not a flow distraction.

#### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author, Max Ediger, of the story, ask participants to share the sequence they heard in the story with one person in the group. As necessary reread the story to focus on sequence, then ask why Max might have chosen to structure the story in this way. Participant records the responses rereading them. Compare the ways people react to a tragedy such as a tsunami. Contrast two



similar sayings of assurance the one from Sri Lanka with one from here and give reasons for these differences.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus.

### *Application*

Turn to one other participant and promise to use one idea (not necessarily from the synthesize section) about words of assurance and compassion in their own life, school, home or community and then plan a timeline and accountability.

### *Evaluation*

Should we apply what we learned in this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions may need to be completed at home although take care not to lose momentum, debriefing, flow, etc.

### Arts

- Visual - media of any kind of 2/3 dimension work/seed/ finger-painting/tie dying may appeal plus group banners etc. with assurance/compassion slogans.
- Audio - make up a song, add an instrument - solo to small group to promote victim strength and support

Dance/ - create skits/ tableaux/pantomimes for discussion using  
Drama scripture/parables as a framework. Topics could range from  
victim power awareness here, lobbying against Tsunamis as  
related to poverty, the environment and injustice.  
Divide participants by choice of Arts expression type  
followed by discussion within those small groups and some  
timed limits to choose their way to express this story and  
begin.

#### Science

Explore Tsunami prevention due to science worldwide and plan a  
newsletter to connect these researchers who might enjoy exchanging  
feedback.

#### Language

Create a story/poem/parable/saying of any type about respect for  
victims and their power toward healing worldwide.

#### Social Sciences

Use online sources to find facts about Tsunamis and any short /long  
term/unintended consequences due to outside 'unhelpful aid.  
Another topic could be about sustainable victim driven support.

#### Mathematics

Use local/online sources to consider various kinds of costs, ripple  
effects and short /long term/unintended consequences of tsunami  
and victim learned helplessness.

#### 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here,  
in Asia and in our own lives. Displaying expressions if applicable, listening  
carefully, asking questions of the participants who expressed the item all  
add to the discussion either among the participants or in a large group.  
Here a personal life connection is created with the story and audience.  
Planners are free to structure this so they will see/hear evidence that the  
specific objectives selected from the levels are evidenced and thus can be  
reflected upon/rated to determine if the event was a 'success' as described  
initially. Planners need to record this information from the debriefing and  
submit it as required. This is your evaluation.

## *Talking Drums* (Page 16)

### 1. *Levels*

Levels are found in possible responses from participants during activities or expressions following the reading of the story. Encourage such responses, hear the verbalization of thoughts by asking W-5 kinds of questions as age appropriate: For example: what is a....why do we....when do we....where do we....who does.... plus ....how is that in your/our life?.....should we do....

**Note: This story may be being used in 2029 as a final event. Life will have changed for all of us.**

**If this church has maintained marking International Children's Day for all or some of the eight years using Just Max Stories, take time to celebrate in addition to marking it with this story. Perhaps it is also time to have an event reviewing and celebrating the children in all the stories. In any case many Blessings and Thank you from the International Children who do matter. It's all about Love!**

This story also offers these levels (please add others from previous and current planners):

#### *Facts*

Use map or bring a globe to locate the Congo (DRC) in Africa. Define; celebrations, former mail services here, historic life, jungle, talking drums, technology, gmail/internet, sayings.

#### *Understanding*

Communication systems including Love in story, knowing how talking drums are made/used.

#### *Analysis*

Max, the author's step by step story line, listing how Love 'talks'

#### *Synthesis*

Love on actions speaks the loudest and we all can do that

#### *Application*

How we can handle, appreciate, adapt and learn from our situations so we can show Love.

### *Evaluation*

Is Love shown this story, should we show Love?

## 2. *Possible Activities by Level*

**Note:** Always read the Introduction section (page 1+) to establish or re-establish the context of each story in 'Just Max Stories'.

### Read the Story

Use ideas from curriculum about all the previous books. Read the story along with a drum beat pretending the story is being told by a talking drum.

### Possible Activities

**Note:** these can stand alone or be combined or act as a catalyst for different activities.

#### *Facts*

Each participant tells one other person, one fact they remember from the story, then after a timed 10 seconds they move to tell another. Do this a few times. return to place, pause 10 or more seconds to reflect on all they heard then offer one of the three facts to a chosen recorder who 'jot notes' them on paper with an easily visible marker in large print. Do not repeat ideas just tally how many times it was offered. Review list and prioritize in storyline and/by most often selected. The facts can be about any aspect of what talking drums were used for, the pros and cons of mail these days, about adapting to technology or the lack of it, of reaching out in Love, compassion and understanding or how Love in action 'speaks louder than words'.

#### *Understanding*

These kinds of responses can come from participants by asking them to turn to either/both people beside them and say, 'what does this story mean to you?' They then form small groups of 4/6 participants to share and record. Finally, one person from each group pantomimes or makes these ideas into a word game of the group's choice. Groups discuss what they saw for about 15 seconds and offer a group guess. Again, the topics can vary as does the story see the ideas above.

### *Analysis*

Is done by tracing the sequence or order of the ideas/in the story. First, introduce the name of the author, Max Ediger, of the story, ask participants to share the sequence they heard in the story with one person in the group. As necessary reread the story to focus on sequence, then ask why Max might have chosen to structure the story in this way. Participant records the responses rereading them. Compare the ways people react to needing to adapt, lack of their preferred communication systems or to receiving a Loving action.

### *Synthesize*

Ask group for the one most important idea in the story and ask other participants to stand by that person. If group is too large to move ask for thumbs up. If there are other ideas repeat and determine which 'one idea' has consensus.

### *Application*

Turn to one other participant and promise to offer one action to communicate Love without having to use words. These might be acts of assurance and compassion in their own life, at school, home or in the community and then exchange a plan of a timeline and accountability with that person.

### *Evaluation*

Should we be Talking Drums in Actions not Words, should we use what we learned from this story to our lives? How? Tell someone OR tell us all in an Expression below.

## 3. *Possible Expressions*

**Note:** A mental/discussion checklist for planners as they choose an appropriate expression for their audience is; time available as part of the event, materials available, a means of describing/displaying the expression remembering debriefing within the event offers much information about whether the objectives/event 'success' expectation is reached.

The following Expressions List can be used with most age groups or across ages. Safety considerations for small children and logistics especially in a large group requires careful planning and implementing. Some expressions

may need to be completed at home although take care not to lose momentum, debriefing, flow, etc.

### Arts

Visual - media of any kind of 2/3 dimension work/seed/ finger-painting/tie dying may appeal plus group banners etc. with Love assurances/compassion slogans.

Audio - make up a Love song, add an instrument - solo to small group to promote victim strength and support

Dance/ - create skits/ tableaux/pantomimes for discussion using

Drama Love scripture/parables as a framework. Topics could range from self, home, school, community international children Love possibilities.

Divide participants by choice of Arts expression type followed by discussion within those small groups and some timed limits to choose their way to express this story and begin.

### Science

Explore the impact of receiving and giving Love on our physical, mental social, emotional, spiritual systems of our bodies.

### Language

Create a story/poem/parable/saying of any type about Love.

### Social Sciences

Use online sources to find facts about the impact of Love related to short /long term/unintended consequence.

### Mathematics

Use local/online sources to consider various kinds of cost saving, ripple effects and short /long term/unintended consequences in communities and society where there is Love in action.

## 4. *Debriefing Ideas*

This is critical in clarifying points in the story, pointing to ways to act here, in Asia and in our own lives. Displaying expressions if applicable, listening carefully, asking questions of the participants who expressed the item all add to the discussion either among the participants or in a large group. Here a personal life connection is created with the story and audience. Planners are free to structure this so they will see/hear evidence that the specific objectives selected from the levels are evidenced and thus can be

reflected upon/rated to determine if the event was a 'success' as described initially. Planners need to record this information from the debriefing and submit it as required. This is your evaluation.