Learning about the

Mediterranean Monk Seal

CFCU
REPUBLIC OF TURKEY MINISTRY OF TREASURY AND FINANCE
CENTRAL FINANCE & CONTRACTS UNIT

Hellenic Society for the Protection of Nature (HSPN)

SİVİL TOPLUM DİYALOĞU
CIVIL SOCIETY DIALOGUE

TÜRÇEV

TÜRKİYE CUMHURİYETİ
DIŞİŞLERİ BAKANLIĞI
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INTRODUCTION

The teacher introduces the subject to the students through a dramatization activity in order to raise awareness about the Mediterranean Monk Seal. Then, the students conduct a research in order to learn about the subject and then present their work. The teacher is also given instructions on how to lead a storytelling process which can be a very powerful educational tool.

OBJECTIVES

This plan is meant for students to:

- Acknowledge and understand the threats the seal is facing and raise awareness about its protection
- Understand the concepts of threatened and endangered animal
- Become familiar with the concept of the ecosystem and the role that the Mediterranean Monk Seal plays in it
- Understand the term "Sustainability"
- Take initiatives inside the school unit but also within the local community
- Gain an understanding of the importance of national and European legislation and policies for the protection of the environment and especially endangered species.

DURATION

5-6 class periods (Depending on the number of activities chosen to be carried out.)

MATERIALS

- Pieces of fabric
- Cardboards for drawings
- Recorders and cameras

Stage 1: Motivation of students – Preparation – Tapping on Prior Knowledge

The teacher sets up the scene where students use blue pieces of fabric, waving them as if they were the sea. Children swim free in the sea without hurrying, having no worries. They take the roles of fish, dolphins, seals, sea turtles. The teacher gives them specific instructions. Suddenly they are caught in a fish net. Now they are captured. Some of them try to break free. Some of them are struggling but they are suffocating. Others may even die. Throughout the whole process, the teacher leads the students with a deep, calm, yet intent voice, so that proper importance is given to the activity.

Once the activity is finished, students talk about their experience, and start talking about the danger that the fishing net can actually be. After the discussion, the teacher asks the students what they want to learn about the species, writes down the questions and splits them into groups (KWL Chart - Know | Want to know | Learnt).

K	W	L
What do I already know?	**What do I want to know?**	**What I learned?**

Stage 2: Research

The teacher uses videos or informational material from NGOs (e.g. MOm) in order to present to his/her students information about the animal. Students may also gather information on their own through internet sources.

The main threats for the Mediterranean Monk Seal is the decline in food resources, entanglement in fishing nets or deliberate killing. Also, the seals are threatened by human activity that takes place in their habitat. Climate change can also be considered as a threat factor, since the rise of the sea level will affect their nesting places, such as sea caves. Also, common threats for all marine mammals include oil pollution, disturbance from recreational craft, noise pollution, military exercises, etc.

Stage 3: Presentation of research

The teacher along with his/her students go through a comprehensive investigation of the threats. Then they write them down and make comparisons between the things that they noticed after the dramatization and they things that they have now found out. Then, they work on raising awareness of the rest of the school unit, but also spread the information to the local community. That can also evolve to a separate project.

Some actions could be:

- **Create an Eco-Code** (https://www.eco-schools.org.uk/primary-pathway/seven-steps/eco-code/ https://www.ecoschools.gr/ecoschools/steps/step7) about the threats. That could also be a common one with another school from Turkey.
- **Create a video about the threats.** The essence of that should be "Send a message and take action about the Monk Seal.
- **Make posters** with messages for other students to learn and put them up in the school and in local shops.
- Those living in an island or at a coastal area, **try to inform fishermen, the Mayor, the local community** (e.g. by writing a letter, organizing a campaign, etc.)
- **Create a theater play.**

Note: *It is important that at the end of this procedure students get to present what they have created, inside the school community but also outside it, to the local community.*

*Another way to present the outcome of the project,
is for students **to become storytellers**.
This section could stand separately from the whole project plan,
where students create from scratch stories about the Mediterranean
Monk Seal and act them out in the end.*

INTRODUCTION

Storytelling is the oldest form of education. People have always been telling stories to pass down their cultural beliefs, traditions, and history to generations to come. Apart from that, storytelling remains a powerful element of communication, with the narrative being as compelling as essays and textbooks. It offers us the opportunity to see the world literally from within someone else's skin. Stories touch our emotions and make us laugh, cry, fear, and get angry - a sharp contrast to a plain old presentation.

In this part students will conduct a research, and find out key facts about the animal. Later, they will create their own stories out of what they have learnt. Apart from promoting creativity, this form of activity encourages students to incorporate what they have found out about the animal into their stories, through independent learning.

Animal Research Report

1. Common name:
2. Scientific name:
3. What kind of ecosystem is your animal commonly found in?
4. Describe its physical characteristics (size, color, etc):
5. How much does an adult weigh? How much does a baby weigh when it is born?
6. Does your animal have unique adaptations which give it an advantage to see, hear, move, find food, etc?
7. Where does it occur around the world?
8. Does your animal migrate, and if so, where?
9. Population: How many exist?
10. Status: Is your animal endangered or threatened? If yes, why?
11. Life cycle: Describe the life cycle of your animal.
12. Habitat: Describe its home.
13. Diet: What does it eat?
14. Does it prey upon certain animals? If so, which ones?
15. Who are their predators (who eats it)?
16. Write five interesting facts about your animal. Try to avoid facts that are already listed in this report.

RESOURCE 1

OBJECTIVES

- To develop imagination and creativity.
- To promote active participation.
- To increase children's willingness to communicate thoughts and feelings.

DURATION

- Classroom session A: 1 45-minute class period for background introduction
- Classroom session B: 2 hours over a week for completing the packaging worksheet (e.g. MOm website https://www.mom.gr/mesogeiakh-fokia)
- Classroom session C: 3-4 90-minute class periods following the storytelling steps

MATERIALS

- Student writing material including notebooks and pens
- Copy of **Resources 1, 2** and **3**

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The students' stories are going to be about the Mediterranean Monk Seal. The teacher starts with a group discussion about endangered species and ensures that the students are aware of the following concepts: basic needs of an animal, food chains, habitat, predators and pray (in case this activity is implemented independently from the whole project plan). Then he/she asks questions that will make them think deeper about the subject:

- Why did the species decline in the first place?
- Are there regulations and policies that will enable the population of the species to recover?
- How do you think that you can - directly or indirectly - change your everyday life to help the situation?

Storytelling Steps

Step 1: Storytelling is everywhere

The teacher asks: What is storytelling and why do people tell stories? He/she invites students to share their ideas with the class. During the discussion, he/she asks:

How do people tell stories? (Storytellers use not only written and spoken words but also visuals, like drawings and photographs.)

What method of storytelling might a storyteller use if he or she wants the audience to do or feel something? (Answers will vary. Possible answers: Storytellers might use visuals, real-life examples, personal anecdotes, or ask listeners to put themselves in the story.)

Types of Stories

There are several types of stories a teacher can tell in their classroom, some of which could be:

- An incident that happened to you
- An incident that happened to someone you know
- A story from the news
- A story that took place sometime in history
- A fictional story, with made up characters or events
- An "Imagine if ..." story, where the situation is hypothetical

The teacher instructs students to fill in the worksheet **Resource 1**, based on an inquiry that they will conduct. After that, the teacher and the students discuss their findings.

RESOURCE 1

Step 2: Practice makes a good storyteller

In storytelling it is important to be able to use different tones in your voice. In order to fight boredom, your voice will have to go higher and lower, louder and softer. The games that follow will help students to practice in different situations and this way to develop the skills they need to make themselves good storytellers.

Counting from 1 to 10

The teacher gives the students a paragraph of a story to read. They have to keep their voice at the same level and to not go high or low or loud or soft. To just say it with a flat tone. Now, the teacher tells them to count from 1 to 10 out loud in these different ways:

- As if you were an angry parent who said, "I am going to count to 10 and if you're not in the bedroom by the time I get to 10, you're in big trouble".
- As a very young child just learning to count.
- As if you were very sad because you thought everyone had forgotten your birthday, but then you walked into your living room and saw 10 birthday presents on the floor. How would you count them?
- As if you were telling someone a telephone number when the phone was not working right.
- As if you were counting pennies as you drop them into your piggy bank.

Then the teacher tells them to read again the paragraph they read before. This time, he/she tells them to let their voice go loud and soft, high and low. Then fast and slow. Then, he/she asks them if they hear the difference. Which way sounds better?

Walk the way

The teacher explains to his/her students that storytelling isn't just words; it's motion, too. They will have to move around while they tell their story. They will use their arms and legs. They will use their hands and face to tell the story. This game will help them to practice storytelling motions with this game.

The teacher asks for volunteers to come to the front and gives them the following instructions:

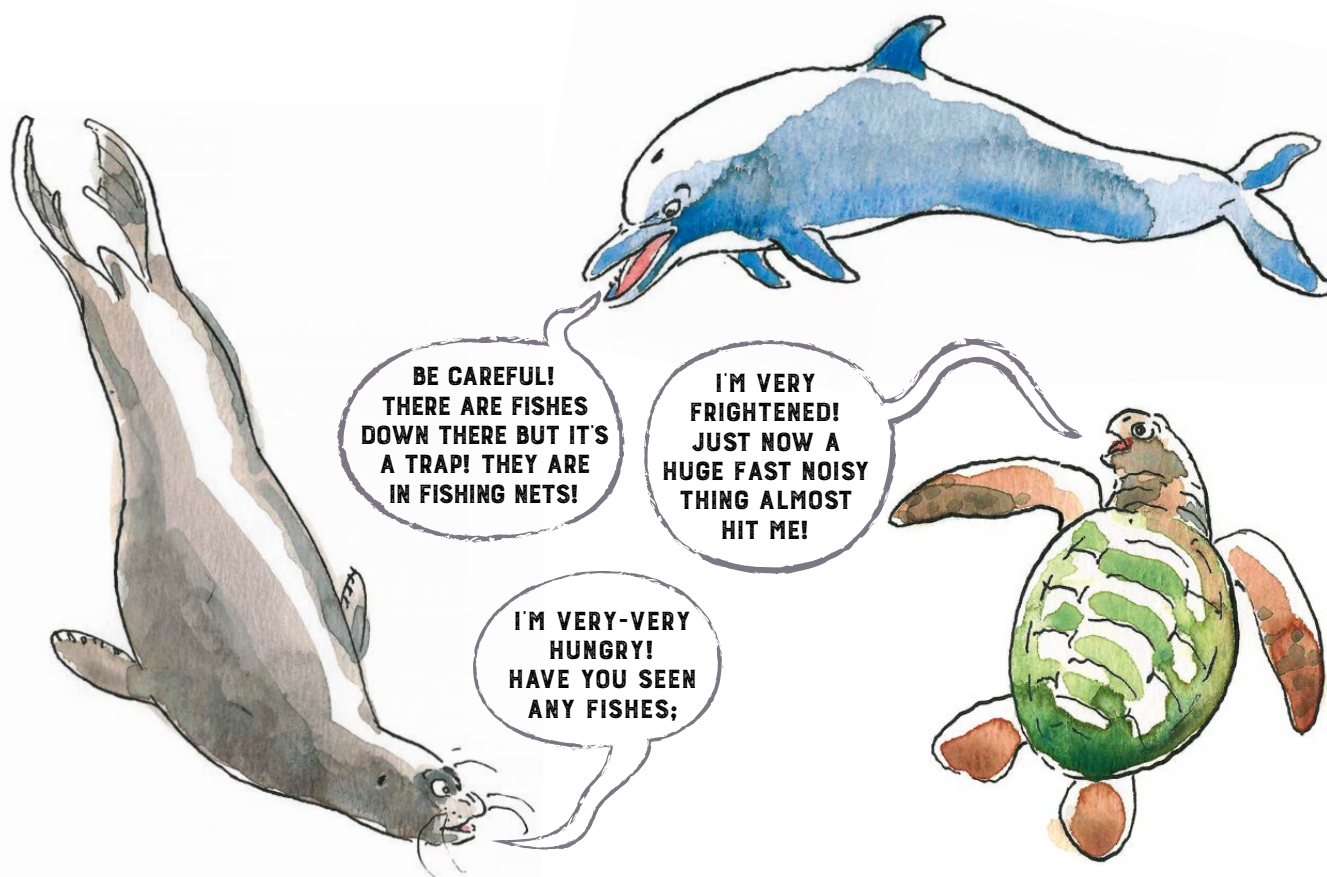Walk across the room six times. Each time, pretend something different.

- You are coming home from school and you know you have a lot of chores to do when you get there.
- You are walking through a foot of snow.
- You are walking barefoot in a very sticky, squishy swamp.
- You are walking across a blistering hot desert.
- You are in a graveyard at night walking through the tombstones.
- Your right leg is in a cast.
- You are walking through honey.

Good job! Now you are ready to find a story to tell!

Step 3: Explore a story

The teacher instructs the students to read at least one model story that will help them practice what they have already discussed. Ideally, this should be a story that the students can relate to, something they could see themselves writing. Once they pick a story, they have to learn it really well (e.g. the story of the three little pigs and the wolf). To do that, they have to read it three times. Then, they have to complete the story mountain with the key aspects of the story (see **Resource 2**). After that, they can practice at home, using their notes to tell the story out loud. The next step is to try without the story mountain. This procedure will help them to understand how the author shaped the text, so that they use these strategies when writing their own text.

3. Peak
What is the most exciting
part of the story?

....

....

2. Climb up the mountain
What happens on the way to
the high point of the story?

....

....

....

4. Climb down the mountain
What happens on the way to
the bottom of the story?

....

....

....

1. Base camp
How does this story start?

....

....

....

5. New base camp
How does this story end?
What's different than it was
at the beginning of the story?

....

....

....

RESOURCE 2

Step 4: Getting your story shaped

The teacher instructs the students to write down their story in paper as quickly as possible. This text is supposed to contain all the major parts of the story: the setting, the character, the conflict and finally, a beginning, middle and end. What you want is a place to start - essentially a draft to work on later.

The teacher asks them questions that will increase their creativity:

- How is the setting of your story described? What words do you know that can describe how a place looks, how it sounds, how it smells, feels and tastes?
- Look around. Who is it present there? For example, if their story will be set in a backyard, do they see squirrels? Insects? Boys or girls playing? Who is the main character? Can you describe him or her telling me two positive character traits and one negative?
- Can you list as many different problems as you can

think for your character in that setting? Are they lost? Do they need food? Are they fighting or fleeing an enemy? How the character could solve his or her conflict on his or her own?

Step 5: Create your story

The teacher instructs the students to slow down and write a proper draft of their story. He/she explains to them that they will have to expand some sections of the story to create drama by adding more details and shrink other sections so that the story doesn't drag. At this stage, the students must complete their scenario. They could exchange their stories and make notes on each other's text. This way, their fellow students could even enrich their text by making valuable inputs.

Step 6: Tell your story

Now that the students have a story, it's time to present it in public. The teacher tells them that they have to remember each aspect of their story, so they have to practice at home first. Also, the teacher gives them tips in order for their storytelling to be as much interesting as possible. For example:

- Use expressions. Your face and your hands play a key role when telling a story.
- Different characters have different voices.
- Not everybody speaks the same way as others. Some speak faster, other speak slower, higher or lower.
- Move your body in the storytelling "V." The storytelling "V" is when you shift where you're facing, every time different characters speak. This helps the audience know who is talking. Aim your body to one direction when you are one character, and then aim it to another direction when you are a different character. Remember which way you faced for each character!

In **Resource 3** there is a chart that the teacher gives to the students prior to the completion of the story and their telling of their story. This way students get to see which criteria have to be met for their story to be as rich as possible. You will fill out the chart once the activity is completed.

STORY PREPARATION

	Beginner	Intermediate	Master
Ideas: Appropriate story for presenting it orally			
Plot: Follows the sequence of events of the Story Mountain			
Story: Writes an in-depth description of his/her story			

ORAL PREPARATION

	Beginner	Intermediate	Master
Voice: Clear and easy to hear, effective tone inflection			
Body language: Moves hands and body as a follow-up to his/her story			
Audience engagement: Preserves eye contact with the audience, has the attention of them, concentration			
Characters: Uses different voices and/or his/her body to impersonate different characters			
Pacing: Strong introduction and ending of the story, effective escalation			

Evaluation

A way to assess students' understanding is the following game, which can also teach students how to design a game. Once they play the MONACHUSIVOR game the teacher will have an idea of what his/her students have learnt and the students will have the ability to create their own game.

INTRODUCTION

This activity aims to familiarize students with the dangers that the seals face. In order to play the MONACHUSIVOR game, the students should previously have understood the conditions under which seals are threatened. The game is also a fun way to make them motivated to take action about endangered species.

DURATION

1 class period for the students to play the game

MATERIALS

● Game Design on A3 paper

DESCRIPTION

The teacher will guide the procedure, assessing students' understanding of issues related to the Mediterranean Monk Seal, according to the principles of Concept-based Learning.

● Form: What are these animals like? Where do they live?
● Function: How do these animals live, hunt, eat, etc.?
● Causation: Why are these animals under protection?
● Change: What are the differences between today and 30 years before, regarding these animals' lives?
● Connection: What is the relation between sea pollution and these sea animals?
● Perspective: What will be the point of our view to understand and express the difficulties which these sea animals have to overcome?
● Responsibility: What is our responsibility as humans in order to preserve the environment so that they can live safe and healthy?
● Reflection: How will we assess our actions' success or failure in coming years?

After the discussion students play the kinetic game that simulates the conditions and dangers that undermine the seals' survival.

Setting

The game will be played in an open space (preferably in the school yard) in a big circle like in the picture (**Resource 4**). In that circle, the teacher marks the places where the cave and the three safe points will be set.

The Monachusivors have the cave as their starting point. Their aim is to hunt fish (max. 3 fish per student) and then come back to the cave. But be aware of the Predator, the Tourist Activity, the Sea Pollution and the Unplanned Urbanization; they are threats to the seal, and so the Monachusivors have to find a way to protect themselves. The three safe points are meant for the protection of the Monachusivors, where they cannot be caught. In the circle there are also four boxes with three fish in each box. For fish, you can use pasta or beans. Each Monachusivor has 2 attempts (lives). If they are caught, they lose a life and they have to go back to the cave to start over. If they lose all of their lives, the game is over.

Once the game starts, Monachusivors will leave the cave and try to reach the fish boxes. They are allowed only one fish at a time. Then they have to look for a safe point, so that they are protected against the threats. The Monachusivor who first collects 3 fish and makes it back to the cave is the winner.

PLAYERS

Two or three students will be the Monachusivors. Monachusivors have the ability to walk or run in all directions.

Four more students will play the roles below. Their aim is to catch the Monachusivors before they go back to their caves or in any other safe point:
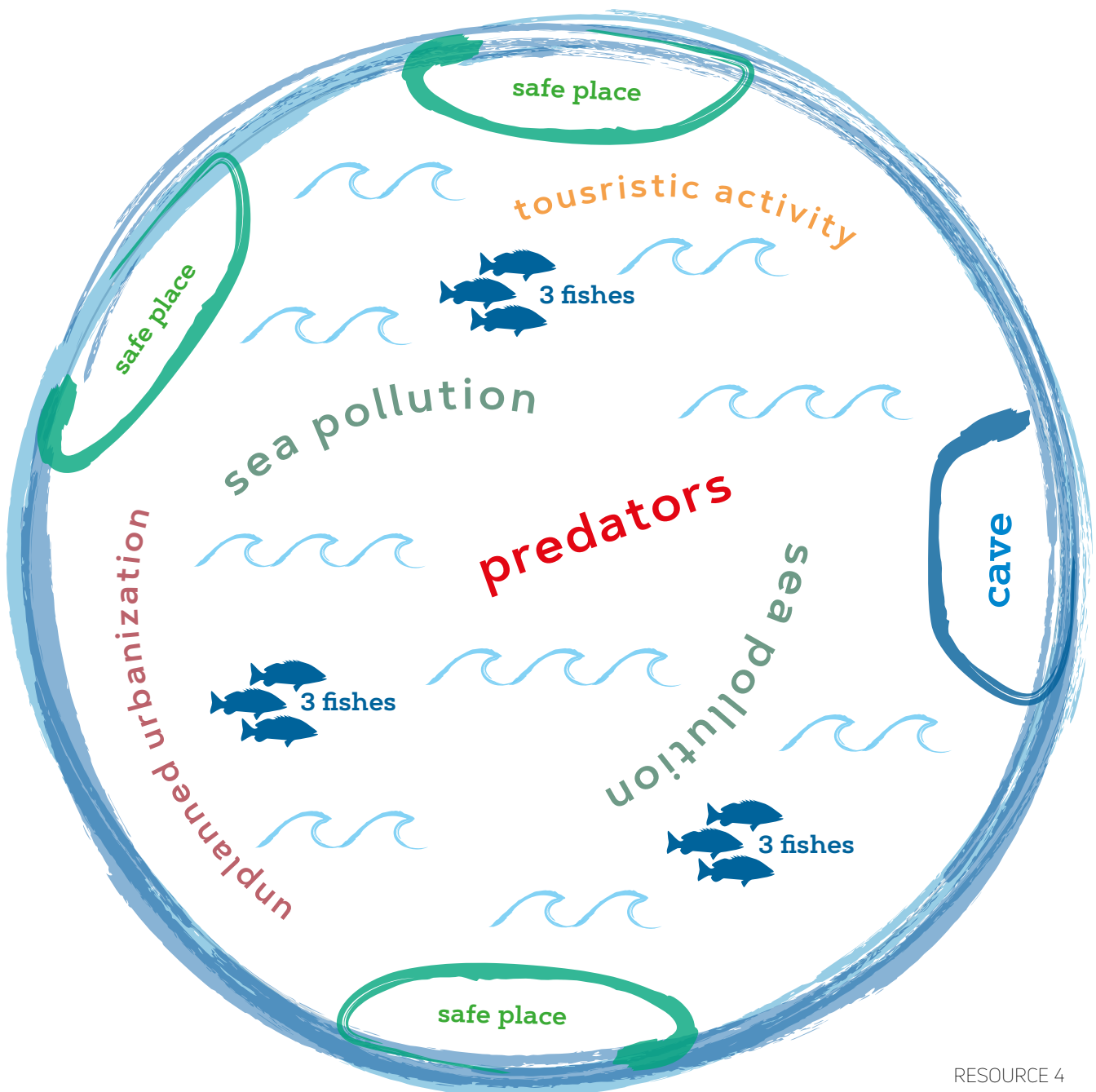
- Predator, with the ability to move to the right or left but not back and forth
- Tourist Activity, with the ability to move towards all directions

- Sea Pollution, with the ability to move back and forth but not to the left or right
- Unplanned Urbanization, with the ability to move to the right or left but not back and forth.

The game can be played in different turns, with students adopting different roles.

The teacher will be able to identify the output of the activity through his/her students' feedback regarding their feelings about the game with questions like "How did you experience the game?", "what are your thoughts about it?", "what was the thing that made things difficult for you?"

safe place

tousristic activity

3 fishes

sea pollution

predators

sea pollution

cave

unplanned urbanization

3 fishes

3 fishes

safe place

safe place

PROJECT PARTNERS

Hellenic Society for the Protection of Nature (HSPN)

Founded in 1951 in Greece, the HSPN is the oldest environmental organization in Greece and acts as a non-profit association. The HSPN represents in Greece the Foundation for Environmental Education (FEE), a global educational organization, and operates all five of its international Programmes for environmental education and sustainable management: "Eco-Schools", "Young Reporters for the Environment", "Learning about Forests", "Blue Flag" and "Green Key". At present, HSPN is active in five main areas: Environmental Interventions, Nature Conservation, Environmental Education, Sustainable Management in the Tourism Sector, Public Awareness Raising. For more information, visit: http://eepf.gr/en

Foundation for Environmental Education in Turkey (TÜRÇEV - Türkiye Çevre Eğitim Vakfı)

Founded in 1993, TÜRÇEV operates FEE's programmes in Turkey. TÜRÇEV initiated its action with the "Blue Flag" in 1993 and then joined other FEE Programmes: "Young Reporters for the Environment" and "Eco-Schools" in 1995, "Learning about Forests" in 2004 and "Green Key" in 2011. TÜRÇEV's central office is in Ankara and branch offices are in Antalya, Bodrum (Muğla) and İzmir. For more information, visit: http://www.turcev.org.tr

ABOUT THE PROJECT

YUNUS – Theoretical Approaches and Practical Implementations in Environmental Education

This project is implemented within the framework of "Civil Society Dialogue between EU and Turkey - Grant Scheme V" (CSD-V). The overall objective of the CSD Programme is to bring together civil society organizations from Turkey and the EU around common topics, so they can exchange knowledge and experience, and build a sustained dialogue between them. Specific objectives of the YUNUS project include the establishment of a sustainable network for cooperation of Greek and Turkish stakeholders in the field of Education, as well as the promotion of the EU legislation, policies and practices to the society of Turkey. The project includes the development of common environmental education programmes focusing on three iconic species present in both countries: The **Mediterranean Monk Seal** (*Monachus monachus*); the **Loggerhead Sea Turtle** (*Caretta caretta*) and the **White Stork** (*Ciconia ciconia*). In addition, a website and three short movies will act complimentarily, to provide necessary information and knowledge to teachers and other interested parties.

The HSPN is the coordinator of the project, responsible for the overall implementation. TÜRÇEV, as the second partner, is responsible for a number of activities within the project. The YUNUS project started on April 1st 2019 and has a duration of 24 months.

As part of the activities, teachers from both countries participated in a summer school held in Alonissos, Greece (July 10-15, 2019), the outcome of which was the creation of the three environmental education programmes to be implemented in both Greek and Turkish schools. The educational material was developed by the participants during the summer school. Firstly, there was pilot implementation at schools in Greece and Turkey during the 2019-2020 school year. After that, experts from HSPN and TÜRÇEV collected the feedback given by the participating teachers and finalised the educational material. This project will lead to continuous and widespread cooperation between the partners and contribute in making new generations more environmentally conscious.

ABOUT THE PROGRAMME

The **"Civil Society Dialogue between EU and Turkey"** Programme is implemented with the financial support of the EU. In 2006, it was established by the Directorate for EU Affairs and served as a platform for civil society organizations (NGOs) from EU member states and Turkey to meet for commons issues and then societies to get to know each other, exchange information and establish a sustainable dialogue between them. The first implementation of the Programme, started in 2008. Civil Society Dialogue between EU and Turkey - Grant Scheme (CSD) was put into practice in the scope of IPA - Instrument for Pre-Accession Assistance. Through this Programme, a total amount of 42.5 million euros was provided to 350 dialogue projects run as partnerships between NGOs from Turkey and EU member or candidate countries. Accepted projects targeted gender equality, education, agriculture, health, food, environment etc. For more information visit http://siviltoplumdiyalogu.org/

Learning about the

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