

Multiple belongings and identities

In this module, students learn about belonging, identity and stereotyping, which can lead to feelings of exclusion. Through three activities, students understand that everyone has multiple belongings and identities that are shaped by many factors and experiences, not only by migration. The module starts with an icebreaker game about multiple belongings, followed by a journaling activity about multiple identities and a homework analysis about stereotypes in schoolbooks. In an optional follow-up group art project, students synthesise their learning by creating a podcast about multiple identities, belongings or stereotypes.

Learning objectives and outcomes

GENERAL LEARNING OUTCOME

Understand that having a migration background or a different nationality are only two out of many other factors shaping people's multiple identities

SPECIFIC LEARNING OBJECTIVES

Define the concepts of multiple belongings, identities and stereotyping
Understand that everyone has multiple identities and belongings
Critically examine examples of stereotyping in students' schoolbooks

Class structure and timeline

No preparation before class

Development in class

- **Activity 1:** Belonging dance (ca. 15-20 min)
- **Activity 2:** This is me (ca. 20-25 min)
- **Introduction optional homework** (ca. 10 min)

Optional homework: Stereotypes in my schoolbooks (ca. 90 min)

Optional follow-up group project: Creating a podcast (ca. 2-3 weeks)

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↘ Background information for teachers

This briefing:

1. defines the concepts of identity, belonging and stereotypes;
2. explains that our identities and sense of belonging are multiple, context-dependent and change over our lifetime;
3. problematizes stereotypes and shows their implications on people's lives.

An individual has **multiple identities**, not just one (Çankaya, 2020). In everyday life, we rely on **categories** to make sense of and describe a person's multiple identities. These categories are **simplifications of reality** and generally include a collection of factors that represent personal and social identity. **Personal identity** focuses on the **individual** (the "I") while **social identity** focuses on the **collective** (the "we") (Ellemers *et al.*, 2002). Aspects like hobbies, interests, lifestyle (favourite food and music), personal traits (introvert and calm), roles (being the oldest sister) are features associated with someone's personal identity. Social categories like ethnicity, race, religion, nationality, gender, social class, migration, sexuality, or disability reflect someone's social identity and may affect someone's life in a much more powerful way (Hornsey, 2008). These categories are not mutually exclusive: An individual can 'be' or '**identify with**' **different categories at the same time**. For example, someone can be a mother, a teacher, an introvert, a protestant, a white person and a woman simultaneously. One's identity can therefore be compared to a song. Many instruments interact and play together to make the song into a whole piece. Identities are built in a similar way to songs: Multiple layers and aspects of someone's identity interplay and build the whole person.

Identities are **open to change over the course of a person's life** (Hall, 1992). While we are 'born into' and cannot change some identity aspects, like our citizenship at birth or the skin colour we have, there are other factors that influence our identities that change over time, such as school enrolment, employment, migration, parenthood, retirement, friendships, relationships, traumatic events, wars, and natural disasters. This means that the same person can adopt different identities as a result of life changes. For example, a person can be a different person in his or her early childhood compared to the teenage years, or in the virtual world compared to the physical world.

Identity categories can **be self-chosen or externally imposed** and these categorizations do not necessarily have to match. Being categorized as Chinese does not automatically mean that one self-defines as Chinese (Ramarajan, 2014). Also, a person might choose to identify with a specific subculture e.g. punk with their friends and hide this identity when visiting their grandparents. While categories have value in helping us structure complex information, grouping people in categories may associate a person with characteristics that are socially expected but that the individual does not associate with or feels belonging to. Categorizations also lead to missing the aspects that make a person unique and ultimately also to **stereotyping** (Bar-Tal, 1996).

Whereas **identity** focuses on **who you are** on an individual level or which ethnic/religious/national groups you are part of, the concept of **belonging** focuses on **where you feel you belong**, which groups accept you and where or who you feel attached to (Anthias, 2013). Belonging captures therefore **the membership to a group or place** and can also be a feeling and sense of wanting to be part of a place or group.

Belonging plays a role at all levels of society: from sports clubs to political parties, friends to families, neighbourhoods to nations (Brubaker and Cooper, 2000). Growing up in a place can create a strong sense of belonging, feeling at home or attachment to a place. However, the sense of belonging to a place, landscape, neighbourhood, nation or group can also develop after migrating to a new place. The possible ties to places are therefore **not limited or programmed by birth**. Human beings can develop attachments to several places, love several countries and communities and have multiple belongings. For example, one can belong to and accepted within a nation, a social category, a local neighbourhood, sports club, which does not mean that they cannot also belong to more places and groups. In fact, "multiple belongings are nurtured by cultural encounters" (Shafak, 2020).

However, **multiple belongings do not only concern migrants**. Even if a person stays in the surroundings of the same region for his or her entire life, she or he can still have multiple belongings through family history, cultural exchanges, interests, hobbies, and political views.

Because belonging by definition circumscribes a specific group of people, it is directly related to **social inclusion and exclusion**. In fact, one belongs – is included – to a group either through self-identification or through identification by others (Yuval-Davis, 2006). At times, these two forms of identification do not match. This is because who belongs and what factors make someone belong is **context dependent** and is **not always a matter of choice**. For example, who gets a passport or citizenship is not a free choice but regulated by laws and controlled by institutions that determine on a legal level who belongs to the nation or state. As a core form of belonging in our societies, **citizenship excludes some people while it includes others** (Kochenov, 2019). Next to rules, regulations and financial barriers there are also ideas and expectations of what a person from a specific country should look or behave like. Even when migrants and ethnic or racialised minorities legally belong as citizens to a country or were born in the country, they may still not be seen as ‘full citizens’ on an emotional or symbolic level by the dominant groups in society (Duyvendak et al., 2016). This denial to ‘**full citizenship**’ and belonging is part of structural racism and the ongoing **colonial legacy** in Europe (El-Enany, 2020). For example, the belonging of migrants and racialized groups is often questioned in everyday interactions, especially with the question: “Where are you really from?”. This seemingly innocent question can challenge someone’s sense of belonging, as it indirectly questions that someone belongs to a place. The question can also carry implicit assumptions about someone’s nationality, family history and culture and is based on **fixed and essentializing ideas about their identity** (Ravishankar, 2020).

Feelings of exclusion are also linked to processes of stereotyping. **Stereotypes are fixed, incorrect, oversimplified or overgeneralised beliefs about a group of people** (Pickering, 2018). Stereotypes include assumptions about who people are, their roles and behaviour, which are applied in a generic fashion to all members of that group. Stereotyping can be shaped by one identity aspect but also by the intersection of a person’s multiple identities (Petsko et al., 2022). For example, stereotypes about migrants can be singular and simplistic (for example, people may think of all migrants as a homogenous group no matter their gender, age, ethnicity, class) or intersectional and complex (e.g. stereotypes about a Muslim black female migrant from Somalia which may differ from stereotypes about a Christian white female migrant from Ukraine). Stereotypes often prevent feelings of belonging and do not acknowledge that people have multiple identities and can belong to multiple places. We pick up stereotypes from the people around us and the wider society and encounter them in daily interactions, media but also in schoolbooks. For example, recent research shows that “ethnic minority groups” are often mis/underrepresented and stereotyped in schoolbooks (Marmer, 2015; Mesman et al., 2019). Textbooks used in school can therefore play a key role in reproducing feelings of exclusion.

In this module, students learn that everyone has multiple belongings and identities and that stereotypes often simplify people and their lives. Through an icebreaker game, a journaling activity, a textbook analysis and a follow-up podcast project, students understand that multiple factors shape feelings about who you are and where you belong.

Activities: Assignments, explanations and answers



Development in class | **Activity 1**

Belonging dance



LEARNING OBJECTIVES

- Students learn about different forms of belonging; some forms we can choose and others we cannot choose
- Students learn that the places or groups they belong to can change over time



MATERIALS

- None



LENGTH 15-20 MIN.



EXPLANATION ACTIVITY AND DIDACTIC SUGGESTIONS

- Ask students to stand in a circle.
- Ask them to move if a statement matches. Ask them to remain still if a statement doesn't match. Tell them to keep count of how many times they moved.
 - Jump if you have a pet.
 - Raise your hand if you have friends on social media.
 - Tap your knees if you enjoy going to clubs or concerts.
 - Clap your hands if you feel at home in more than one country.
 - Pretend that you are flying if you have ever lived in another country, region, or city than you live in now.
 - Stomp your feet if you speak a local dialect.
 - Move a step forward if you sometimes or regularly go to a mosque, church or another religious building.
 - Turn around if you were born in this place.
 - Wiggle your arms if you have a membership in a sports club.
- Debrief by introducing the concept of belonging (belonging is the membership to a group or place) and by asking the following questions:
 - How many times did you move?
 - What did it mean when you moved and when you did not move?
 - Which belongings did you choose yourself, which belongings were you born with or someone else decided for you?
 - What did you miss from the list that is important for your sense of belonging?
- Conclude by addressing the key takeaways from the solutions.

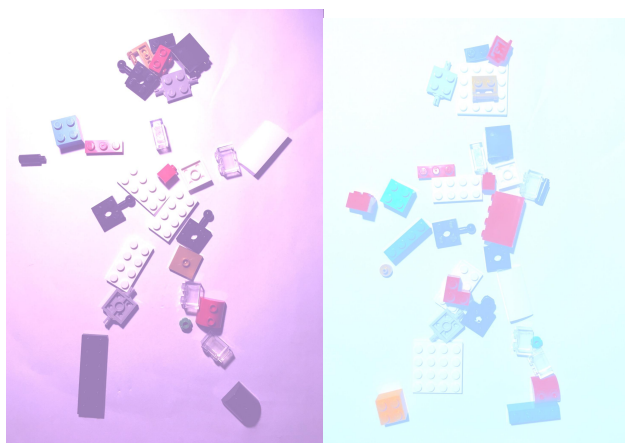
🎯 SOLUTIONS AND SUGGESTED ANSWERS

- Many people moved at some point and shared different moves with different people. This means that we are connected to each other based on different belongings.
- We can choose some of our belongings, others we can influence partly while others are beyond our choice. For example, while we can choose to belong to a sports club or a group of pet owners, we cannot choose our place of birth or the passports of our parents.
- While some forms of belonging are long-lasting, e.g. one's citizenship, place of birth and maybe one's religion, others can change over time, e.g. you might quit or join a sports club and you might not be a pet owner now but might have a pet later in life.
- Explain that the "sense of belonging" is about our feelings of being accepted and included in a group, community or place. For example, I lived in two different countries but I feel more at home in one of the two.



Development in class | **Activity 2**

This is me



LEARNING OBJECTIVES

- Students learn about the concept of multiple identities
- Students understand that identities are changing over time



MATERIALS

- Printed copies of the table below (one copy for each student, see worksheet for students)
- Pens



LENGTH 20-25 MIN.



EXPLANATION ACTIVITY AND DIDACTIC SUGGESTIONS

- Start the activity by asking your students about what they think is the difference between identity and belonging. Listen to two to three answers.
- Tell the class that this activity focuses on identity and that they are going to explore the question: Who am I?

- Show them the table (see worksheet for students) about Josephine's multiple identities as a 5-year-old and today, as a teenager. Explain that each row covers an aspect of her identity.
- Hand out a printed copy of the empty table about multiple identities (see worksheet) to each student. Give them 15 minutes to fill out the table.
- Tell students that they can pick at least five items from the empty table to fill it out.
- Invite them to add two to three categories to the table that are important to them and describe who they are.
- Ask them to encircle the factors that they could not choose for themselves. For example, the name, hair colour, ...etc.
- Now, ask them to work in pairs and read the list to each other. Note: This step is not mandatory; only those who would like to share can do it.
- Ask one or two students who are willing to share their answers with the class.
- Ask the whole group to reflect by asking the following questions:
 - Do you think this table is all of who you are?
 - Compare your answers in each row. Have they changed? If yes, what do these changes say about who you are?
 - What does it mean that you and your peers do not always have the same answers?
- Conclude by addressing the main messages from the solutions.

SOLUTIONS AND SUGGESTED ANSWERS

- The list of our multiple identities could be endless.
- Each one's identity is like a song. Many instruments interact and play together to make the song into a whole piece. Your identity is built in a similar way. There are multiple layers and aspects of your identity like gender, nationality, hobbies, languages etc. that interplay and build the whole person.
- Some of those layers are unchangeable, while many of them are chosen and influenced by society.
- Each person has multiple identities that are changing over time. You are not the same as who you were as a child. Some elements of your identity are staying the same, while others have changed and will continue to change. For example, one day you might be a parent, a teacher, an activist, a migrant, divorced, a cat or an opera lover among many other possibilities.

Stereotypes in my schoolbooks



LEARNING OBJECTIVES

- Students identify stereotypes in their schoolbooks
- Students learn that stereotypes often do not acknowledge multiple identities
- Students understand that stereotypes can prevent feelings of belonging



MATERIALS

- To prepare this activity, tell students in advance of the lesson to bring along two to three schoolbooks from various subjects (history, geography, music, foreign language)
- Projector and speaker
- Student worksheet



LENGTH 90 MIN



EXPLANATION ACTIVITY AND DIDACTIC SUGGESTIONS

Introduce homework in class (10 min)

→ **Note:** Before students start their assignment, make sure to find two to three examples of stereotypes in the books brought to class.

- Ask students what they know about stereotypes. Listen to two to three students.
- Ask if they know what stereotypes are based on. Listen to two to three answers.
- Explain that stereotypes are made based on assumptions about different identity aspects: for example work, (dis)ability, education, religion, ethnicity, race, gender, culture, age etc.
- Write the definition of stereotypes on the board. A stereotype is a fixed, incorrect or overgeneralized belief about a group of people. It could include a negative or positive content that informs how we think, feel about and act with a particular group.
- Explain that stereotypes come from simplifying the identity of a person. Sometimes, stereotypes are based on one specific identity aspect but they can also emerge from a constellation of identity aspects.

- Highlight that stereotypes are about patterns. The problem is not about single incidents. For example, one story about a woman cleaning the house is not necessarily a problem but if women are shown only (or mostly) doing household activities, that pattern is problematic because it portrays women as only being interested in household activities, which is not correct.
- Tell students that we can see stereotypes everywhere – in our daily life, media and schoolbooks as well.
- Make clear that stereotypes can be an obstacle for people to feel that they belong because stereotypes often misrepresent people and the groups they seem to describe.

Homework (50 min)

- Divide the class into three or four small groups and make sure every group has one or two schoolbooks used for history/geography/foreign language/social science/music classes where you identified processes of stereotyping.
- Explain that the assignment is about identifying stereotypes of migrants, ethnic minorities, elderly, children or religious groups.
- Hand out the worksheet to each group and tell them to complete it.

Debriefing in plenum in the next lesson (30 min)

- Discuss the homework assignments in the next lesson.
- Invite students to share the examples they found and discuss the questions students answered in the worksheet.

🕒 SOLUTIONS AND SUGGESTED ANSWERS

- Highlight that stereotypes often do not acknowledge that people can have multiple identities. Stereotypes focus on one or a few traits that generalise and often diminish the role of a group of people in society. For example, a woman might be managing the household, while she is also an IT expert and likes playing football. If she is only represented doing household activities, her other identities, which may be more meaningful to her, are ignored.
- Explain that stereotypes also can prevent feelings of belonging. For example, if stories about the history of the Netherlands or France and the countries' important historical figures only feature white people, the many historical and cultural contributions by black people or other ethnic minorities are not recognized. These stereotypical portrayals can lead to feelings of exclusion of underrepresented social groups.

Optional follow-up group project: Creating a podcast



Structure and timeline

Development in class

These sessions are led by the teacher and include classroom sessions with the whole class where the teacher explains the basics of how to make a podcast. They take two lessons for the introduction at the beginning and one feedback session after students have finished their first worksheet at home.

- **Activity 1:** What is a podcast? (ca. 45 min)
- **Activity 2:** How to make a podcast (ca. 45 min)
- **Feedback session:** Group feedback after completion of first student worksheet (ca. 10min per group)

Homework Group Project

Group working time, spread over a period of three weeks to one semester. During this time, students work in groups of three to five students on making their own podcast at home.

- **Worksheet 1:** Story brainstorming (ca. 1 hour 45 min.)
- **Worksheet 2:** Planning (ca. 90min.)
- **Worksheet 3:** Recording (ca. 60 min.)
- **Worksheet 4:** Editing (ca. 60 min.)



LEARNING OBJECTIVES

- Students deepen their knowledge about multiple belongings, multiple identities, or stereotypes through making a podcast



MATERIALS

- Four worksheets
- Mobile phone for recording
- Audio editing software (Audacity or Bandlab)



LENGTH: 2-3 WEEKS TO ONE SEMESTER



PROJECT EXPLANATION AND DIDACTIC SUGGESTIONS

In this project, students make a three to five minute podcast in small groups that allows them to share their perspective on the topics of multiple belongings, identities and stereotypes. This project provides a creative space for students to create stories and teaches them to use a medium through which they can be heard.

10 advantages of using podcasts in education

- **Groupwork** – Students are trained to work together. The activities are organised so that students work together in groups. Students can exchange ideas with each other in the groups during all four phases: brainstorming, planning, recording and editing.
- **Media literacy** – Students are empowered to create media and learn about the elements and qualities of the podcast medium.
- **Creative production** – There are many exciting opportunities to produce podcasts in a fun and creative way, both in relation to the story itself and in relation to designing the sounds around the story.
- **Accessibility** – Podcasts technologies are relatively easy to use in schools. Students can simply use their phones to record and edit with phones or laptops. There is no need for a radio station or media centre anymore.
- **Active listening** – Students are trained to listen actively and learn to listen to the different elements of a podcast.
- **Oral skills** – When students produce podcasts themselves, students listen to themselves again and again. By doing so, oral skills like reading out loud, talking and presenting are intensively practised.
- **Inclusion** – Podcasts offer students with reading and writing difficulties the opportunity to express themselves at the same level as students without these difficulties.
- **Imagination** – When listening, images are created in the mind and stories unfold uniquely for every listener. Instead of watching a video which presents a fixed image, listeners make up their own images and associations and thereby give their own touch to stories.
- **Inspiring** – By opening the world of podcasts, students might start to listen to podcast themselves and integrate this medium in their own daily lives to seek knowledge. Also, they might be inspired to continue being producers, using the medium of sound and recording more often to express their creativity.
- **Sharing** – Podcasts are relatively easy to share publicly on Soundcloud or Mixcloud, or directly to parents, friends, or younger students in the school.



What is a podcast?



LEARNING OBJECTIVES

- Students are introduced to audio storytelling and the podcast medium
- Students learn about different formats of podcasts



MATERIALS

- Example podcasts



LENGTH 45 MIN.



EXPLANATION ACTIVITY AND DIDACTIC SUGGESTIONS

- Tell students that they will create a podcast about the topics of multiple belongings, identities, or stereotypes in the coming weeks.
- Ask students what they know about podcasts and if they listen to podcasts. Ask them to share some information about the podcasts they like.
- Listen to two example podcasts in class mentioned by the students or use one or more podcasts of your choice. For suggestions, look at the resource list of this module.
- Ask students to take notes about the story and the sounds they hear while listening. Invite them to pay attention to all kinds of sounds including everything other than people speaking.
- Divide the blackboard into two parts (1. For podcast 1 and 2. For podcast 2). Ask students to write their notes on the board.
- Reflect: What is the story about? What is the podcast format (e.g. interview, soundscape, narrative, conversation, etc.)?
- Project the table with the overview of podcast formats and explain the different options (see below).

Table 1: Overview podcast formats

Interview podcast: This format features an interview between the host/s and one or several guests about a given topic. The host guides the conversation with questions and the guest/s do/es most of the talking.
Narrative podcast: This format is about telling a story. Stories can be non-fiction about real life events or fiction where the podcast creators have the freedom to make things up and build fictional worlds.
Soundscape podcast: This format uses mainly sounds from the inside or outside environment (ambient sounds). By combining sounds, creators can tell a story about a place or a topic in more abstract ways. Ambient sounds can be rain, traffic, insects, birds, footsteps, crowds of people etc.
Conversation podcast: This format features a conversation between two or more people. Compared to the interview, it is more about having a casual talk rather than a classical interview setting. Yet, the conversation is also about sharing perspectives about a topic at hand.
Other creative podcast formats: There is no limit for podcast formats. A concert, walk on the street or audio-commentary of a place are a few out of many possibilities.

- **Take away message:** Podcasts are audio-stories that can have different formats. Podcasts formats organise the content of the podcast: Like books are written in different styles, podcasts can vary in the way in which the audio-material is structured and combined.



Development in class | **Activity 2**

How to make a podcast?



LEARNING OBJECTIVES

- Students get introduced to the methods of making a podcast



MATERIALS

- Printed Table 2: How to make a podcast
- Student worksheets



LENGTH 45 MIN.



EXPLANATION ACTIVITY AND DIDACTIC SUGGESTIONS

- Divide students in small groups of three to five students. These groups will create a podcast together.
- The table below contains key information about 'how to make a podcast' via four worksheets.
- Hand out the worksheets to the students.
- Go through the four worksheets together in class.
- Invite students to ask questions if anything is unclear.



Table 2: How to make a podcast



Story brainstorming (worksheet 1)

- This part is about finding ideas and exploring your topic. You will develop a podcast about multiple belongings, identities or stereotyping.
- These are the prompts you can choose from:
 - Tell us about the multiple belongings and identities of people in your school, community, neighbourhood or group.
 - What objects, music, fashion, food represent who you are?
 - Which places do each of you feel you belong to? What's the story of the place?
 - What is your experience with stereotyping on social media?
 - How can we prevent stereotyping in society?
- Think about possible topics and brainstorm together:
 - What ideas interest you and make you curious?
 - How can you fit your ideas into a podcast format?
 - Do you want to create a fictional story, record a talk show or an interview with an expert?
 - Do you need to make appointments with speakers?
 - How about making a soundscape podcast just with sounds or a survey on the street?
 - Who are your listeners?

Group project work: see worksheet for details

- Students explore different topics for their podcast and choose one topic.
- Students develop the storyline of their podcast.
- 10 min. teacher feedback meeting per group to approve the final idea.

Planning (worksheet 2)

- Think about the sequence of events you want to record first instead of starting to record without a plan. Podcasts should have a clear flow: from the introduction to the main section to the conclusion and ending with the outro. Each of these parts have an important function.
- Creating a script is a useful roadmap for making a podcast in a smooth way: A podcast script is like a GPS route that shows what and when something should happen. A good script gives structure and direction.
- Be aware that the language used in audio formats differs from that used in texts for reading. Writing for audio means for example shorter sentences, simpler sentence structures, language which is closer to daily language and makes an audio contribution lively: you are allowed to make mistakes, to repeat yourself, to include noises, sounds, etc.

- The podcast script can be a list of bullet points or a word-for-word script of what you will say in the podcast. It helps you to plan and make the podcast, because you get an overview of the content and length of the different elements.

Group project work: see worksheet for details

- Students identify key elements and the structure of their podcast.
- Students write a script.
- Teacher gives written feedback.

Recording (worksheet 3)

- You do not need fancy recording technology and equipment to make a good podcast. Just use your smartphone. What matters most is your idea.
- Pay attention to the tips from the worksheet when recording, so that the result is as good as possible.

Group project work: see worksheet for details

- Students record their podcast.

Editing (worksheet 4)

- Editing is the final step of making and finetuning the podcast.
- Unnecessary words, pauses, mistakes can be cut out.
- By cutting and combining you also decide on the final length of your podcast.
- Shorten the recordings to the most important information to keep your listeners engaged!
- You can spice it up with sounds and music.

Group project work: see worksheet for details

- Students edit and finalize their podcast.

Materials and worksheets for students

Activity 1: This is me

Table 1: Example table of Josephine

	As a 5-year-old child	Nowadays
Song I like	Rolf Zukowski - Die Weihnachtsbäckerei	Hardstyle
My name or nicknames	Josephine	Jo
My favourite hobby	Playing football	Deejaying
My home is in	An apartment in the neighbourhood "Nordstadt"	A house in the village closeby
The languages I speak	German	German/English/a bit of French
I met my friends at	Kindergarten, Football Club and my neighbourhood	School, youth house where I deejay
My favourite place to go	My home	The youth house
My favourite dish	Pasta	Kebab and fries
My main interests	Everything about football	Music and sustainability
My hair colour	Brown	Brown and bleached
My height	1,05m	1,73m
My city of residence	Rostock	Papendorf
My nationality	German	German

- Pick at least five items from the table to fill out.
- You can add two to three categories that describe who you really are and which are important to you.
- Encircle the factors that you could not choose for yourselves.

Empty table

	As a 5-year-old child	Nowadays
Song I like		
My name or nicknames		
My favourite hobby		
My home is in..		
The language/s I speak		
I met my friends at		
My favourite place to go		
My favourite dish		
My main interests		
My hair colour		
My height		
My city of residence		
My nationality		

Homework: Stereotypes in my schoolbooks

- Your task is to find stereotypes in your schoolbooks and fill out this worksheet. Look out for images of migrants, citizens, religious groups, urban/rural people, children, elderly etc. What text or images seem to be stereotypical? Do these texts and images disturb/bother/annoy you?
- Answer the following questions:

Question 1: Describe the picture/sentence that you identified as a stereotype and add the page number of the book. Make a picture of the page and insert it here. If you do not have the technical possibilities to insert a picture, sketch it and describe it in keywords.

Question 2: Which group was stereotyped and which aspect(s) of identity were highlighted?

Question 3: Why do you think this portrayal of the group is a stereotype?

Question 4: What do you think the stereotype does to feelings of belonging of the shown group (for example migrants, elderly, ethnic minorities, children, religious groups)?

Question 5: What is your recommendation for when you encounter a stereotype in class next time?

'How to make a podcast' guide for students

This guide contains tips and tricks about how to develop an idea and plan, record and edit a podcast. Let's get started with your own podcast by completing the four worksheets in your group!

Worksheet 1: Brainstorming your story

Assignment: Pick two prompts that you think would be fun to work with. Come up with an idea for each prompt by filling out the worksheet below.

 **LENGTH 60 MIN.**

Prompts:

1. Tell us about the multiple belongings and identities of people in your school, community, neighbourhood or group.
2. What objects, music, fashion, food represent who you are?
3. Which places do each of you feel you belong to? What's the story of the place?
4. What is your experience with stereotyping on social media?
5. How to prevent stereotyping in society?

Idea 1 Prompt <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5	Idea 2 Prompt <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5
This prompt is interesting because (give 2 reasons): 1: 2:	This prompt is interesting because (give 2 reasons): 1: 2:
The story of this podcast is about...	The story of this podcast is about...
What places, people or activities do we need to record to tell our story? Place: People: Activity:	What places, people or activities do we need to record to tell our story? Place: People: Activity:
Checklist: 1. Do we need to arrange appointments? 2. Are the places and people we want to record easy to reach? 3. Do we have enough material? 4. Is the material feasible to edit? (editing can take a long time!)	Checklist: 1. Do we need to arrange appointments? 2. Are the places and people we want to record easy to reach? 3. Do we have enough material? 4. Is the material feasible to edit? (editing can take a long time!)
The best format for this podcast is (tick a box): <input type="checkbox"/> Interview podcast <input type="checkbox"/> Narrative podcast <input type="checkbox"/> Soundscape podcast <input type="checkbox"/> Conversation podcast <input type="checkbox"/> Other creative formats (explain below):	The best format for this podcast is (tick a box): <input type="checkbox"/> Interview podcast <input type="checkbox"/> Narrative podcast <input type="checkbox"/> Soundscape podcast <input type="checkbox"/> Conversation podcast <input type="checkbox"/> Other creative formats (explain below):

Assignment: After the first brainstorming session select one out of the two prompts you explored and develop your idea further by answering the questions below.

 **LENGTH 45 MIN.**

Storyline Prompt <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5
What is the key message of the story?
Who are the protagonists? These can be people, places or sounds.
What will keep our audience listening and interested?
What should the listener remember after the podcast is over?
How do we make sure to respect the people or places that our story is about? <i>(Hint: respect privacy and ask for permission to record)</i>
The format is: (tick a box) <input type="checkbox"/> Interview podcast <input type="checkbox"/> Narrative podcast <input type="checkbox"/> Soundscape podcast <input type="checkbox"/> Conversation podcast <input type="checkbox"/> Other creative formats (explain below):
Why do we choose this format?

Worksheet 2: Planning the podcast

Assignment: Follow the guidelines for structuring your podcast and use the checklist in the table to make sure your podcast has a clear flow. After reading the guidelines write a script for your podcast (see template on the next page). You can choose to make a bullet point script or a word-for-word script.



 **LENGTH 90 MIN.**

Guidelines

Introduction

In the intro of the podcast, you hook your audience and draw the listeners' attention. Start with an interesting sound, or comment related to your topic. Which sound is typical for the topic you are working on? Why is it a good example to draw in your audience? Please note: As soon as music by artists is used, the podcasts may no longer be made available to the public (copyright).

- ☐ Use sounds or music that fit your topic
- ☐ Mention the podcast name
- ☐ Mention name of hosts or creators
- ☐ Keep it short (max. 30 seconds)

Main section

In the main part you present the key ideas related to your prompt. This is the part of your podcast where you deliver your message. Which different opinions or views on the topic interest you?

- ☐ Presents the key message or ideas of the story.
- ☐ Includes recordings of places, people or activities that help you tell key aspects of your story.
- ☐ The recordings should be put in a logical order that flows well.
- ☐ Length: between 2-4 minutes

Conclusion

A conclusion summarises the podcast episode. In this part, you share key takeaways, give an outlook on possible developments in the future, and thank your audience or participants.

- ☐ Closes the topic with a final takeaway or outlook on the future.
- ☐ Here, you can thank relevant people.
- ☐ Length: between 30 seconds and 1 minute

Outro

The outro marks the ending of your podcast. What feelings or thoughts do you want to end with? You can pick up sounds that you used in the introduction to make a sound frame or select a new sound to mark the end of the episode.

- ☐ Sounds or music capturing a feeling or thoughts you want to end with
- ☐ Length: max. 30 seconds

Script page 1

Time (in minutes and seconds)	Structure (introduction, main section, conclusion or outro)	Element (voice, sound, music)	Script (describing the content in bullet points or word-for-word)
Example: 00:00 – 00:15	Introduction	Recording of street sound + Oscar speaking voice	Hello and welcome to our podcast: “The people of Sonnenallee”. In this episode, we are interviewing 10 local people living in the Sonnenallee in Berlin. We asked them what they like and don’t like about living there...
	Main section		
	Main section		
	Main section		
	Main section		

Script page 2

Time (in minutes and seconds)	Structure (introduction, main section, conclusion or outro)	Element (voice, sound, music)	Script (describing the content in bullet points or word-for-word)
	Conclusion		
	Conclusion		
	Outro		

Worksheet 3: Recording with your phone



Assignment: Use your podcast script from worksheet 2 as a guideline to record. Follow the eight steps below for making good recordings and record the content that you need based on your plan.



LENGTH 60 MIN.

- Use your phone recording app and press record. Make sure the time counter is on or the red button is blinking.
- Pay attention: If you record outside, use a sock or furry protection around the mic. This will provide a layer of protection against wind noise.
- When recording voices make sure that the speaker is about one hand length away from the mic. Don't touch the mic unless you want this to be an artistic effect.
- Play with recording sounds that make you curious and interest you.
- Record sounds that are typical for or connected with the topic you are working on.
- Record the same sound, place or activity in different ways. For example, play with moving the recorder closer or further away from the sound source.
- You can also play with the length of the recording. If something is worth recording, it is probably worth recording it for at least one minute. Keep in mind what you really need. You might want to cut out some parts later. Make sure that you do not record an overload of material for a short three to five minute podcast.

Worksheet 4: Editing

Assignment: Edit the collected material and create a podcast of three to five minutes



LENGTH 60 MIN.

- You have collected different recordings of people speaking or sounds. Now it is time to actually create your podcast. Mixing your podcast includes editing and arranging the audio clips. You can do this with a free and open source audio-editing software like Audacity for the computer (Windows or Mac) or a phone application like BandLab – Music Making Studio. You can find many tutorials online that explain the basics of the selected program.
- Now select an audio editing software/program that fits the device you want to edit on.
 - If you work on a computer, download the free Audacity software, or use the website www.bandlab.com.
 - If you work with your phone, download the free application BandLab – Music Making Studio on the Appstore or on Google Play.
- Start by cutting down the clips you need. Think about which recordings are most important for your story and select them.
- Next, put the clips in order.
- Final fine-tuning: Adjust the volume so that it is not too loud or too soft. You can experiment with effects as well to add your own artistic fingerprint.
- Try out. Re-listen. Re-adjust until you are happy with the story you're telling!
- Remember the final podcast should be between three to five minutes long.

↘ Further resources

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↘ Links and additional material

In English

BOOKS

Americanah by Chimamanda Ngozi Adichie (2013)

A powerful and tender story about race and identity. High-school lovers Ifemulu and Obinze depart to the West, leaving their home-country Nigeria. Meeting fifteen years later they reignite their passion for each other and their homeland.

[Americanah - Chimamanda Ngozi Adichie](#)

How to Stay Sane in an Age of Division by Elif Shafak (2020)

A powerful book about stories that bring people together in a time of increasing polarisation between social groups.

<https://wellcomecollection.org/books/X0PFqRAAAckAOXoQ>

Swing Time by Zadie Smith (2016)

Two young girls meet in dance class in London, 1982. Both coming from mixed families and growing up in a popular neighbourhood, the two girls' life stories are entangled while they struggle to differentiate themselves from each other and find their ways through young adulthood.

PODCASTS**Before Me** by Code Switch

In this 5-part series, Lisa Phu starts to unlock her mother's history and shares what she learned in getting to know her mother in this way.

<https://open.spotify.com/episode/24c2NvhtnN04wZ2SgmsgCh?si=0b73d050243b4a1d>

My Very Own Bully by Kriti Sarav

A powerful story about Kriti Sarav's struggle to accept her Indian-American identity. This podcast shows how Kriti overcame internalised racism and insecurities related to her Indian heritage.

<https://on.soundcloud.com/WxUWo>

What's In a Name by Aria Young (杨沁悦)

In this podcast Aria Young explores the relationship between names, cultural identity and belonging. As a Chinese immigrant in the US she was asked to adopt an English name at age 16. Sometime later the abandonment of her Chinese name made her feel confused and lost. In this podcast Aria shares her journey of reconnecting with her birth name and migrant identity.

<https://on.soundcloud.com/LatMM>

MULTIMEDIA VIDEO**Stereotypes Character Animation** by Fivestone

A 1:30 minute educational video about stereotypes and identity.

<https://youtu.be/7Typ-FPwQU>

EDUCATIONAL VIDEO SERIES**I Am European: Young migrants share their stories** by Migration Matters (in English with subtitles in German)

"I Am European" is a 6-part series for high school students about migration, identity, and belonging. This series asks 17 young people in Europe what it's like to be a migrant or how it feels to be perceived as a migrant when you're actually a local. Migrants and people with migration histories from or living in Germany, Poland, Czech Republic, Slovakia, Estonia and Finland share their highs and lows of life.

https://www.youtube.com/playlist?list=PL0i55_U4aP2KN5Yg7q4S6u6YUqaCw8tkW

In other languages**PODCASTS****Collecting Voices** by Calypso3621

(Languages: French and dialect from South Cameroon)

A soundscape podcast about Jenifer Alexander's and Santana Engoung Mariane Belinda's sense of belonging in Tangier (Morocco) and their dream to migrate to Europe. The soundscapes featured in the podcast reflect their personal interpretation of life in Tangier city and what is familiar to them.

<https://www.mixcloud.com/calypso3621/collecting-voices/>

De verschrikkelijk mooie migratie (en alles wat daarna kwam) by Gabriella Adèr

(Language: Dutch)

A podcast series on a personal family history which places the consequences of migration in a new perspective. Gabriella traces her family story back to the migration of her family in 1969 from a Sicilian mountain village to a port district in Rotterdam.

<https://open.spotify.com/show/6wefSqMyVFhwygixCybQ0d?si=70ca6f85ccaa4709>

Ich bin's Kila by Rice and Shine

(Language: German)

Learn about the story of Kila who told her parents at the age of 13 that she was not a boy, but a girl. In the podcast, Kila shares her experience of changing her gender identity and reflects on her sense of belonging in the transgender community.

<https://open.spotify.com/episode/4cqBxAn30PWVOh2s2OdBtF?si=3k3t7s8LS3Wetwj3hZqBTQ>

Noi Siamo i Giovani by Giulia Cavaliere

(Language: Italian)

A 5-part podcast series narrated by journalist Giulia Cavaliere discovering the stories of young Italians, from the birth of the category “teenager” in the years of the economic boom, until today.

<https://open.spotify.com/episode/4714akN1SLChbyjby4H8m?si=a3c75a4a6dd44b06>

BOOKS

Tschick by Wolfgang Herrndorf (2011)

(Language: German)

A youth novel about an unusual friendship between a 14-year-old middle class boy and a Russian late repatriate youngster in Eastern Berlin. The readers follow the protagonist's search for their identity and how friendship, love, sexuality and families have a role in that process.

DOCUMENTARIES AND FILMS

Amélie by Jean-Pierre Jeunet (2001)

(Language: French)

This romantic comedy tells the story of the Parisien life of Amélie and her multiple identities and belongings. Amélie's family relationships, work, interests, relationships and quirky, shy and creative personality are poetically portrayed throughout the movie.

Caterina va in città by Paolo Virzi (2003)

(Language: Italian)

13-year-old Caterina moves from the Italian countryside to Rome with her father, an ambitious teacher, and her timid mother. Her year in high school becomes a turbulent discovery of the fascinating and frightening world of the Roman “upper-class”, to which her father so desperately wants to belong.

Dunya en Desie by Dana Nechustan (2008)

(Language: Dutch)

Dunya and Desie are two 18-year-old best friends from Amsterdam North. When Dunya's family decides it is time for her to marry, they bring her to Morocco to meet the potential husband. Desi decides to follow her best friend and convince her to come back to the Netherlands.

Mignonnes by Maïmouna Doucoure (2020)

(Language: French)

This French coming-of-age film tells the story of Amy, a Senegalese-French girl with a traditional Muslim upbringing who is caught between traditional muslim values and internet culture when she joins a twerking dance crew. The controversial Netflix poster of the film was criticised for promoting the sexualisation of girls and sparked a boycott of Netflix.