

Research Article

Utilising Creative Storytelling to Raise 6th-Grade Primary School Students' Awareness About Children's Rights

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Education for the Children's Rights has been developed for formal and non-formal education, utilising diverse pedagogical methodologies for Primary Education. Creative Storytelling supports students in externalising and communicating their thoughts, feelings, and experiences through their stories, actively participating in each other worlds via empathy, freeing them from their real and stressful action environment. Thus, in this case study, a creative storytelling teaching scenario based on the Hero's Journey is proposed to contribute to 6th-grade Greek Primary School students' learning about Children's Rights and the dual role of child labour as a cause and consequence for school dropout. The results from the mixed research methodology suggested that raising awareness was successful and the students managed to create stories advancing their knowledge and awareness about Children's Rights Education. However, the case study and the number of students are limited; more research is needed for results generalizability and validity.

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Children's Rights Education

Adopted by the UN General Assembly in 1989, the Convention on the Rights of the Child (CRC) has changed the way children are viewed and treated as human beings with a distinct set of rights instead of passive recipients of charity. It was signed by the UN member states aiming to provide children with a separate set of rights; it is the first international text in which these rights are systematically recorded. CRC is considered the most comprehensive resolution as it protects both the individual and political, as

well as social, economic, and cultural Children's Rights. In Greece, the CRC ratification took place in 1992 by Law 2101/1992 (Government Gazette 192 vol.A/02.12.1992) and since then it has been an internal Greek law with increased formal force. Most importantly, its provisions prevail over any other contrary provision of internal law (Paparrigopoulos, 2006). CRC recognizes childhood as a vulnerable and critical time during which children need special care and protection. Along these lines, the Values and Awareness Model proposed by Tibbitts (2002) is the only one based on teaching methodologies following a philosophical and historical approach. The strategy of this model refers to socialization, cultural consensus, setting expectations for social change, and legitimizing the Human Rights framework (Tibbitts, 2002, 1994). Children's Rights Education has prospects for development, as it strengthens the culture of Human Rights overall to assess and build the contemporary and future societies.

Advancing Children's Rights Education via Creative Storytelling

Acquisition of democratic skills in school education has proved to be developed through literature; literature educates and introduces the reader to diverse cultural understandings and the perception of identity (Kanatsouli, 2002). It raises aesthetic, linguistic, and social awareness as well as psycho-spiritual maturation of primary school children (Katsiki-Givalou, 2008). Research results in pedagogy and teaching refer to storytelling as an effective and functional teaching approach. Storytelling is a practice of transferring ideas and mental images in the context of forming individual and collective identities, resulting in community identity and a sense of belonging (Lambropoulos, 2012). Utilising Creative Storytelling aims at students' active participation and engagement by cultivating their imagination, freeing them from the stressful reality (Lambropoulos, 2024). Children are supported to experience roles and situations that they cannot live in real life by being themselves (Iliopoulou, 2021). According to the transportation theory, the student is transported to an alternative world, cognitive processes, emotions, and mental images are involved, and their attitudes, opinions, and opinions are affected (Green, 2004, 2007). Creative Storytelling as a method for teaching Human Rights, as well as Children's Rights, supports all students to externalize thoughts, feelings, and experiences, and thus, identify with the characteristics, experiences, and interests of their classmates.

The Storyline Approach in Creative Storytelling

The Storyline (Emo & Wells, 2014) is a creative, enjoyable, and effective pedagogical approach and teaching method, suitable for all ages, levels, and forms of education. It was first designed in Scotland in

the 1970s, but began to be implemented a few years later in more than 45 countries worldwide. It is an alternative form of teaching that unfolds based on the cognitive theory of social constructionism (Lambropoulos, 2024). It constitutes an interdisciplinary and cross-disciplinary approach that embraces the power of story as fiction. It develops a spirit of cooperation between teacher and students as the story creators engage in educational activities following teaching scenarios orchestrated by the teacher. The storyline approach provides the backdrop for better learning and story content and quality as the story provides the context within which the students become motivated through their emotional involvement in their stories.

Storytelling as a cognitive tool supports situated understanding, the cognitive process of organizing experiences in narrative form resulting in better retention of information when embedded in a story (Gerrig, 1993). McKeough and Sanderson (1996) claim that understanding with full awareness and consciousness of a situation leads to understanding the consequences of the character's actions and their causes. Thus, stories provide a model of interpretation of the world and human behaviour that supports children to connect the present with the past and to apply new meaning to their knowledge and experiences, and those of their peers. Research results presented by Smogorzewska (2012, 2014) refer to the language development of 5-year-old children and the development of their creative thinking, the improvement of students' performance, and their attitude towards learning. It has been observed that the Storyline implementation in Scottish schools has enhanced the achievement of the goals set by the country's Analytical Program regarding a) children's learning, b) acquisition of confidence, c) their development into responsible citizens, and d) their active participation in the school community and society (Bell & Harkness, 2006). In addition to children's basic language and communication skills, Storyline also develops social skills, such as autonomy in learning, cooperation, teamwork, time management, and persistence in a task (Omand, 2014). It provides students with a safe and stress-free context, that of the story they create, in which they can depict, discuss, and negotiate sensitive issues. Also, it provides teachers the possibility to observe their students during their engagement without assessing them by the end result.

In this case study, the heroic archetype is adapted for primary school children. The story basics as in the story star refer to the story basic information about who, when, where, how and what:



Figure 1. The Story Star

This archetype was elaborated by Joseph Campbell (1949) in his book 'The Hero with a Thousand Faces' (1949). In his book, Campbell argues that all protagonists go through different and critical stages in their personal growth and development. As such, all narratives are variations of a single myth (monomyth) and have a similar starting point and destination. Campbell studied stories' archetypal structures traced in several stories and called it the "Hero's Journey". In this article, both the outer Hero's Journey as well as the inner emotional hero's journey follow Aristotle's three-act structure, the ordinary, the magical world, and the return to the normal world. The Hero's Journey was analysed by Vogler (2009) into 12 stages that can be formed as a storycard (Lambropoulos, 2024b).

The Hero's Journey in 12 Steps

The Hero's Journey (Vogler, 2007) can be a critical armature to inspire the storyteller, aiding in structuring their insights, analyse their texts as well as enhance the story coherence and cohesiveness as a result of creating logical meaning relationships in the story continuity. The 12 steps can ensure the context continuity within which storytellers become motivated via their emotional involvement and personal connection to their story. Thus, the logical sequence and the semantic relevance between the elements (semantic coherence) are strengthened. At the same time, the coherence of the text is strengthened in terms of the internal relationship that connects the individual elements of a text with transitional phrases at the level of form, so that it constitutes an organized linguistic set which is

evidence for narrative intelligence (Lambropoulos, 2024a). The hero gets through different stages, which are essential for their personal growth and transformation (catharsis). The Hero's Journey describes the inner and outer journey of a person who commits himself to solve a major problem and it is analysed in 12 steps as follows:

Act I.

1. Introduction: Something happens to start the story.
2. Triggered Incident – Call to Adventure: Complication occurs, something upsets the balance.
3. End of Act I. 1st turn in the story – dilemma: Protagonist decides to leave behind the world as he knows it

Act II.

4. The new world of the protagonist
5. Middle point. Everything changes / reverses
6. End of Act II. 2nd turn in the story – crisis: Action develops as the hero must choose between dilemmas.

Act III.

7. Ally and Enemies: Betrayal of a Friend
8. Entering the danger zone. The hero goes through a crisis (the dark night of the soul)
9. Final Trial and Showdown: The hero chooses the action that culminates in the answer to the question / outcome of the crisis
10. The friend returns
11. The moment of commitment of the hero to the new conditions
12. Reward – return with the treasure. The hero's journey is a standard narrative for most storytellers and is successfully tested through the years.

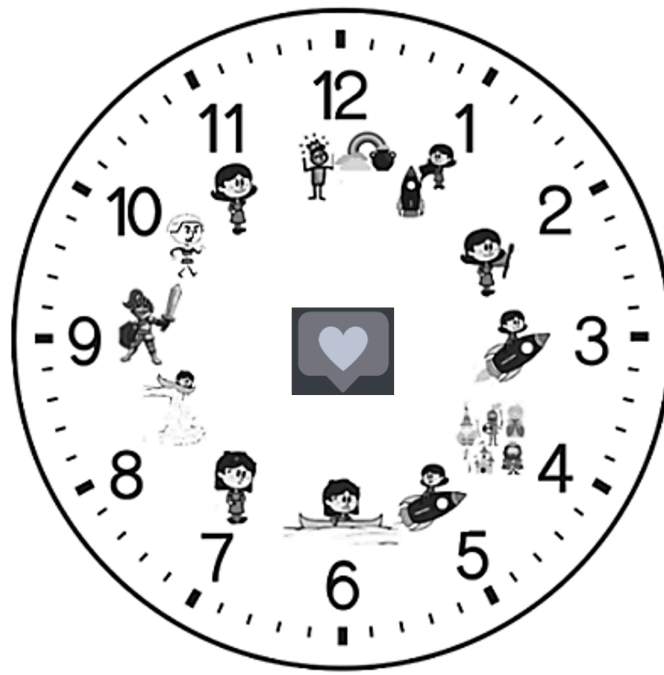


Figure 2. The Hero's Clock Card

1 o'clock: The Ordinary World

The Hero's Journey for every character starts in the world where he exists (setting). Protagonist(s) and Antagonist(s) may be introduced. For some reason (e.g. Cinderella's mother and the sisters), s/he encounters difficulties.

2 o'clock: Call to Adventure: The Journey Begins

Our hero is going through difficult times, or they are in a dilemma. They are anxious and cannot handle the situation or their lives as they would like. This is how adventure calls them. The hero faces a dilemma about his/her journey.

3 o'clock: Denial of the Challenge

Suddenly, when the hero has decided to fight for the life they want, s/he realizes that the changes and challenges are too many and does not know if they can or even if they want to manage them. So, taking a step back, the hero refuses the challenge. Nevertheless, s/he sees that the previous situation does not work in his/her favour. Motivated either by external forces (something happens to him/her, their family or society, someone calls for help, etc.) or the hero decides by himself/herself (e.g. s/he has exceeded the limits and decides to fight.)

4 o'clock: Meeting with the Mentor

The time comes, and s/he meets a decisive character like a mentor. The mentor is a person full of knowledge and experience who advises and inspires our hero on how to proceed.

5 o'clock: The Threshold

After our hero's inner struggle over whether s/he will eventually change their lives or not, s/he crosses the threshold of an unexplored world that does not know where it leads. S/He meets various people, some friendly and some hostile, and forms alliances with those who can help in their journey.

6 o'clock. Tests

The first tests are coming. The hero is called upon to face the first difficulties of their journey and fails.

7 o'clock. Allies and Enemies

Nevertheless, our hero now knows what his/her goal is and who his/her allies are.

8 o'clock. Entering the Danger Zone

The great challenge comes, the hero, faces his greatest fears on his journey to the unknown and dangerous zone and comes face to face with death, loss, and change.

9 o'clock: The Climax: Final Conflict

Finally, after many trials, our hero fights the final battle with his/her opponent.

10 o'clock: The Reward

The hero is rewarded for what s/he went through, as s/he has acquired knowledge, experience, and tools to face difficulties and they are now ready to fight again if necessary. The reward does not mean the end of the fight: now our hero knows that nothing is a given and that what s/he gained can be lost at any time.

11 o'clock. The Way Back

The hero returns to his/her daily life. It is possible that before everything gets in its way it will have to face one last challenge, another sacrifice, or a conflict.

12 o'clock: The Return with the Treasure

Our hero is now armed with all the necessary supplies to face any difficulty.

The Hero's Journey can be depicted as a clock card and mnemonic tool providing the ecology to storytelling. An example from Cinderella follows.

Cinderella: Example of The Hero's Clock (Lambropoulos, 2024a)

1. Cinderella is an orphan child who has been reduced to the role of a servant in her father's household. She depends on her evil stepmother for her survival. Even though her stepmother and sisters mistreat her, Cinderella does her job, because if she stopped, she would be homeless. Furthermore, Cinderella mistakenly believes that if she works hard enough, she will win her stepmother's love.
2. The Prince has a ball, and all the girls are invited, and Cinderella.
3. Cinderella remakes one of her mother's old dresses to go to the ball.
4. When her stepmother destroys the dress, Cinderella's fairy gives her a new, magical dress, so she can go to the ball.
5. Cinderella continues to dream of what it would be like to go to the ball and dance with the prince. After meeting the prince, she also dreams of marrying him.
6. Cinderella starts to think she has a right to go to the ball. And despite the extra work her home country piles up, she continues to work on her dress.
7. On the night of the ball Cinderella puts on her dress and waits to get there with her mother and sisters. When her stepmother discovers that Cinderella dared to dream that she was good enough for the ball, she gets furious and destroys the dress.
8. Cinderella is very upset.
9. But the fairy godmother arrives and tells her that she is entitled to a night at the dance. He redresses her and Cinderella returns to her secret world, dancing with the prince and dreaming that she could be the princess. Cinderella leaves at midnight when the magic runs out.
10. She returns to her stepmother's world but leaves one of her glass slippers behind. Impressed, the Prince searches the entire kingdom to find his true love. Cinderella momentarily accepts the fact that she will never get the chance to try on the glass slipper.
11. Cinderella defies her stepmother and gets a chance to try on the glass slipper. It fits.
12. The prince asks Cinderella to marry him and live in the castle. The wicked stepmother and her sisters must now live in a world where Cinderella is no longer a servant but a princess.

The Hero's Clock card can be printed and distributed to the children; also, it can be used as a wheel to randomly select steps in a non-linear format. In nursery and primary school, such a mnemonic tool can facilitate the teacher and the students who can follow the hero's journey steps as the story elements and structure can be presented as a clock card or storycard (Lambropoulos, 2024a). Thus, a Creative Storytelling Teaching Scenario is proposed to be useful to inform and raise students' awareness about

Children's Rights Education. The learners, knowing their rights and obligations and respecting the corresponding rights of their fellow human beings, develop a culture of Human Rights, and consequently acquire a positive attitude and culture for the defense of the Rights of all.

Methodology

The case study mixed research methodology synthesises quantitative with quantified qualitative research and coded observation during the study. This methodology can support the investigation of the research objectives, as the research problem requires the collection of quantitative and qualitative data, offering a more complete research approach during the data collection and analysis (Isari, & Pourkos, 2015). The use of diverse data collection methods for triangulation will contribute to a better interpretation of the findings as well ensuring the validity of the research. According to Cohen & Manion (1994), sampling with specific criteria serves more precisely and more effectively the research needs.

Main Research Aim

The purpose of the case study is to inform and raise awareness among primary school students about Children's Rights and the Right to Education in particular, connected to the problem of child labour as a dual factor for school dropout cause and effect.

Research Questions

1. Is there a relevant gap in the 6th grade Social and Political Education syllabus, and if so, how can it be filled?
2. In what ways the new proposal of the Creative Storytelling Teaching Scenario can inform and raise students' awareness about child labour and school dropout?
 1. In what ways the Hero's Journey can inform and motivate students to create and communicate their own stories about child labour and hero's transformation?

The case study research tools were: (a) a questionnaire with closed and open questions, (b) the students' stories' quantified qualitative analysis, and (c) an observation matrix during the intervention. The questionnaire included basic demographics and students' basic knowledge assessment on child labour. The sub-questions referred to the following reasons based on existing literature and research: (a) the educational system that causes students to not want to go to school (Boyden, 1994), (b) poverty for forcing them to have to work (Grootaert & Kanbur, 1994), (c) to have to work in their family business (Grootaert &

Kanbur, 1994), and (d) perform some jobs better than adults (Global Action Plan1 and Technical Cooperation Priorities, 2010).

Seventeen (17) 6th grade students (11-12 years old) participated anonymously in this case study. The questionnaires and their writings were given code numbers (1,2,3, etc.). The triangulation of the research results was conducted by: (a) the questionnaire, (b) the students' written stories (written texts), and (c) the observations of the researcher during students' writing using the observation matrix.

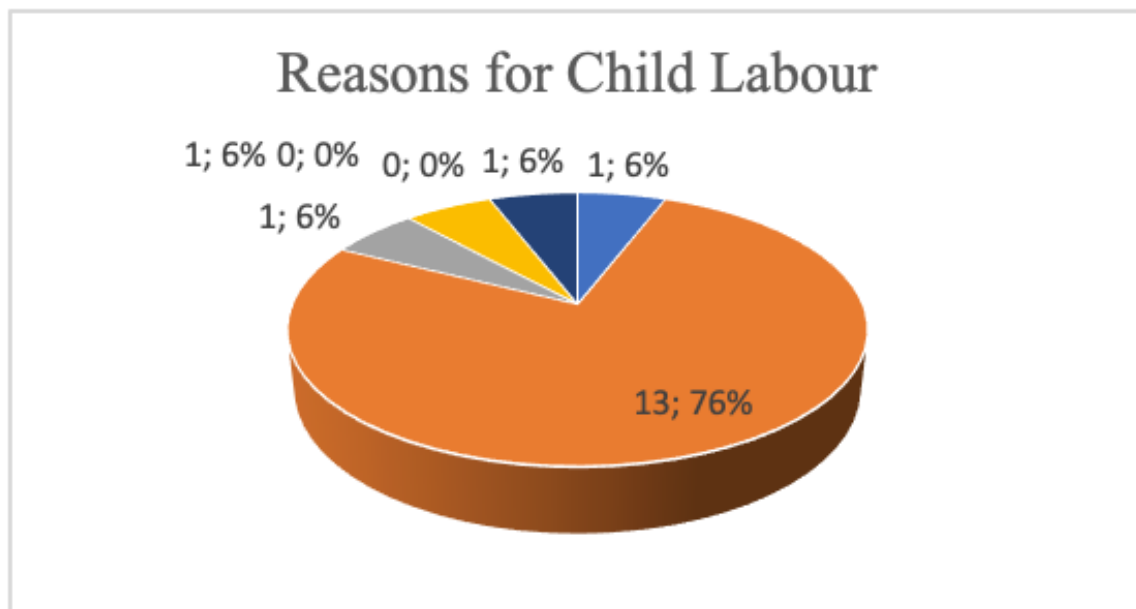
Then, the quantification of the qualitative analysis of the research data was conducted. For code development, the procedure for coding qualitative information to correlate data from previous ideas was followed (Boyatzis, 1998: 99-127). Coding should be "user-friendly" for other researchers regarding a high level of inter-rater reliability, simple to understand and remember, relevant to the research context, allowing quantitative analysis and use for different information. An independent researcher analysed 25% of the data based on the given codes without any prior discussion. This revealed an initial reliability of 3% on the data, which needed to be improved. The taxonomy and indicators were rewritten more clearly and simply, and an additional 10% of the data was coded giving 50% reliability. Then the themes were discussed, and further analysis was conducted with an independent researcher giving 90% reliability of a further 25% of the data. A second independent researcher verified the procedure with 93% reliability in a 25% sample. Reliability with a range of 90%+ is considered operationally acceptable. Because this case study is limited and the number of students is small, more research is needed on the generalizability and validity of these findings.

Questionnaire Results

Demographic data referred to the students' age and gender. From the 17 students (N=17) who took part in the research, 16 students were 12 years old (N=17, 94%) and 1 student was 11 years old (N=17, 6%), with 9 female students (N=17, 53%) and 8 male students (N=17, 47%).

Child Labour

Regarding child labour, when asked if they have seen a child working, it seems that all 17 students answered positively (N=17, 100%), whereas 13 students responded that poverty is a cause of Child Labor (N=17, 76%) (Graph 1).



Graph 1. Reasons for Child Labour

Out of the 17 students, 1 student answered that child labour exists because of the educational system (N=17, 6%), 1 student because of the need to work in the family business (N=17, 6%) while 1 student suggested the children's skills (N=17, 6%). One (1) student answered "Other", noting "you have to work to live".

The Hero's Journey

The results of the quantified qualitative data analysis of the students' stories were on: (a) the Story Star (b) the Hero's Journey 12 steps, (c) awareness of Human Rights and the Children's Rights to Education, and (c1) relation to conflict, (d) the cultivation of awareness and respect of Children's Rights and Human Rights, and (d1) their thoughts and concern about these rights, and (e) cultivating Children's Rights and Human Rights culture. Finally, other story themes emerged as secondary stories.

All 17 students referred to the Story Star basics (N=17, 100%). All started their stories from the "Ordinary world" (N=17, 100%), 14 included the stage "Call to Adventure" and "Trials" (N=17, 80%), and 11 referred to "Denial of Provocation" (N=17, 70%). All students referred to "Meeting with the mentor" and "Returning with the treasure", (N=17, 100%) steps, 15 marked in their stories the "Threshold" and the "Road of Return" ", (N=17, 90%), and all 17 referred to the stage "Allies and Enemies" (N=17, 100%). Ten students

reported "Entering the Danger Zone", (N=17, 60%), 8 reached the "Final Test and Confrontation" stage (N=17, 55%), whereas 13 seem to have reported in the "Reward" stage (N=17, 80%).

It is also observed that in all 17 stories Human Rights and Children's Rights to Education were evident (N=17, 100%): *"he had to fight to win a place at school, and this place belongs to him", "she wanted to have her life in her hands claiming what she deserves in education and society in general", "for years she dreamed of going to school like all the children of her age"*. It seems that all 17 students mention incidents of conflict or problems in their stories (N=17, 100%): *"her mother categorically forbids her to work...after many arguments, she decides to run away from home", "the shopkeeper started hitting him non-stop", "society was harsh, people were anti-social, they cursed shouted, kicked them out", "his parents force him to work even by hitting them", "don't even think about entering this building (school)"*.

In all 17 stories, there were references to respect for Human Rights (N=17, 100%) and the Child's Right to Education (N=17, 100%): *"they begged their mother to allow them to go to school, see their friends and play together", "they don't you can forbid him, all children in the world have the right to education", "but no one should force me to work, I'm a child", "this child convinced the world that all children have the right to food, shelter, etc", "the teacher rewarded him for what he went through, he deserves to continue school, socialize and learn new things about the world. Don't send him to prison"*. All 17 participating students expressed their opinions through their stories regarding Child Labour as a cause and effect of school dropout (N=17, 100%): *"how could he live alone away from his house?", "desperately decides to run away", "scared he thought he was going to die", "he refused his proposal and asked to think about it", "his boss was very strict... he was shouting at him, the hero he felt very great sorrow about it."*

Regarding the child labour connection to school dropout, it seems that child labour and access to education cannot coexist: *"would he manage to work at the same time?"* (M3). Furthermore, the recognition of the dual role of child labour as a cause and effect for school dropout becomes evident, *"their mother forced them to work and did not let them go to school"* (M4), and also as a result: *"you have to work, how will your family make money? you have to help and not sit and wait for things to be ready"* (M11). It seems that child labour hinders access to education, and affects the educational progress of working children; their stories indicate that children who work and manage to pass the school threshold are characterized by deficits in basic knowledge compared to their peers/ three of them who attend class education without interruption for work: *"finally she wants to attend school...she can't understand maths, spelling and the rest of the subjects"* (M16).

It is possible that the students got into their protagonists' shoes, acknowledging the value and importance of the right to access Education, and claiming it in every possible way. In this way, many children wrote about their underage working peers. Although each story is unique, most of them culminate in the return to the new school reality: *"Achilles returns to school and starts to do better in all subjects"* (M16), *"Nick took him to school with him and they had an amazing time"* (M2), *"from now on, George attended school carelessly, even stronger than at the beginning of the year"* (M3).

All 17 students expressed their concern regarding their role in the protection Human Rights and Children's Rights in Education (N=17, 100%). However, none of the students expressed ideas about the prevention of such Rights violations (N=17, 0%): *"fortunately the police came at the right time and interrupted the children's work"*, *"his teacher was happy to help him get out of this difficult situation and she was looking for him in Greece"*, *"you'll find a job after finishing school"*, *"I'm here whatever you need, you are my children and my students"*, *"they apologized to him and promised to always support him and always let him do what he wants, it is his right"*.

The students also referred to specific themes in their stories; the emerged themes were the following: school bullying, dropping out, gold hunting, chasing dreams and ideals, parental bereavement, family abandonment, unhealthy working conditions, philanthropy, recruitment of minors, physical violence in school and society, racism, friendship, and poverty. In conclusion, it seems that most of the students considered Child Labour as inextricably linked to school dropout, the Hero's Journey 12 steps, to a lesser or greater extent. Lastly, the story themes appeared to be an opportunity for students' creative and critical thinking.

Classroom Observation

Students' enthusiasm remained throughout the writing of the stories. Some suggested that they could analyse their favourite movie/series/fairy tale following the Hero's Journey 12 steps and present them to the class. The students' awareness about the causes, consequences, and conditions of Child Labour was raised. The students already knew basic information about Human Rights, Children's Rights, and the Right to Education, but also about the Child Labour problem worldwide, citing poverty as the root cause. They also mentioned that Child Labour is of extreme importance and usually happens due to a serious, family, or financial problems. Regarding the structure and content of their stories, it is worth noting that all stories had a beginning, middle, and end. In other words, the stories started with a specific problematic situation, followed by its reversal and the development of the plot, ending with the climax

and the treasure which was new knowledge and empowerment. Furthermore, there were references to the hero-protagonist, the place, time, and emotions dominating the crucial moments and turning points. As a result, it appears that the children understood the narrative text's basic structure and used the Hero's Journey steps to facilitate the progression of their situated story. In addition to Child Labour, many students discussed some other themes. Finally, it appears that students' awareness was raised regarding child labour and its dual role as a cause and effect for school dropout. Also, there was a constant reflection on Child Labour, which was almost always overturned, and, in the end, the hero was freed from the obstacles of accessing school and education, and victoriously returned to school to continue their studies.

Discussion

This research aimed to raise 6th-grade Primary School students' awareness of child labour as a dual role of cause and effect for school dropout. After teaching about Human Rights and Children's Rights in Education and child labour, the students wrote a story. Due to time constraints, no Human Rights reference was possible, as the students already had basic knowledge regarding the rights of all people, children, and organizations, both internationally and within Greece. The teaching scenario preceding the writing has been reported to help the students with story structure and narrative intelligence (Lambropoulos & Plota, 2022; Lambropoulos, 2024a). The students were taught the Hero's Journey 12 steps structure. The story proved to be a powerful motivator and following the given instructions, the students created their own stories about child labour and the Children's Rights in Education. Through their stories, they identified cases regarding their rights' and freedom violation: *"fortunately, the police came at the right moment and stopped the children's work"* (M5), *"they apologized to him and promised him that they would always allow him to do what he wants and uses his rights"* (M11). All students (N=17, 100%) referred to these rights. The story provided students with opportunities and the backdrop to apply their new meaning to new knowledge by connecting them to existing knowledge, and encouraging their active participation in learning (Iliopoulou, 2021).

Regarding the reasons why minors are forced to work, 13 students responded that the main reason is poverty (N=17, 76%). In a similar study on 20 children (Ziad, 2018) the results confirmed that the first reason for poverty is financial problems (N=20, 87.86%), the second is the children's reluctance to engage in education (N=20, 54.29%), and the third is the lack of opportunities for free education (N=20, 31.14%). From the 20 working children participating in the study, 90% reported that they could not save money for the future (N=20, 90%), 55% underlined that they did not like their work (N=20, 55%) while 60%

argued that the salary cannot cover the needs of the employees (N=20, 60%) (Ziad, 2018). In addition to the self-expression of thoughts and feelings regarding child labour, other issues such as school bullying, gold-hunting, mourning, etc. came to the surface. It seems that children process a topic and its dimensions through a story, fictional or not, which they are usually asked to connect with reality (Iliopoulou, 2021). In similar research in Greece, children's narratives of different ages were analysed, the results suggested that young children (1st, 2nd, and 3rd-grades) focus their interest on the actions, while the older ones emphasize the thoughts, feelings, desires that direct and orient the persons in their respective actions (Ilia, 2006).

Creative Storytelling cultivated students' emotional engagement in the Hero's Journey to change a given and usually unpleasant initial situation presented in the stories. Students seem to define the story through their identification with the characters and take responsibility for their creation. As Creswell (1997) points out, the sense of ownership, the joy of co-creation, and the strong emotional involvement of the child are elements that distinguish storytelling.

Finally, because this case study is original, it is difficult to compare specific research results. However, Creative Storytelling seems to be an educational technique suitable to evoke the students' emotions through their own stories. Rex and colleagues (2002) highlight that students retain "good" stories in their memory, compared to instruction in which storytelling is absent. The teaching scenario can fill gaps in the syllabus, informing and raising awareness among students of the Human Rights and Children's Rights value and importance.

Conclusions

In this case study, raising 6th-grade Greek Primary School students' awareness and culture about Children's Rights and their Right in Education was conducted with a Creative Storytelling educational scenario to learn, motivate, and engage students in writing their own stories. The Hero's Journey enabled them to develop their ideas as part of the Social and Political Education course, about Child Labour as a cause and consequence of school dropout. The questionnaire was distributed to the students and then the students wrote their stories individually. The questionnaires as well as the children's stories remained anonymous, and the questionnaires and text coding were conducted using numbers for the students to remain anonymous. The research results were obtained from the questionnaires, the students' stories, and the researcher's observation matrix in the classroom during teaching by utilising the educational scenario and writing their stories.

The stories' quantified qualitative analysis reported students' awareness, the cultivation of respect and culture for Human Rights and Children's Rights to Education in particular, and also recognition of their importance. In terms of their stories' structure and content, all stories had 3 Acts, a beginning, middle, and end; each story started with the setting, the basic information and a specific problematic situation, continued with a twist and turning points, and ended with the climax. In the climax, the hero completed their transformation arcs and went back to school. Furthermore, there was a reference to the hero - protagonist, the place, time, and emotions, showing that the children followed the steps from the Hero's Journey with flexibility and variation depending on the story. In addition, many students approached other topics and themes as secondary stories complementing the main hero's journey. Thus, raising students' awareness about Child Labour and its effect on school dropout was successful. The stories showed constant reflection on the problem which had to almost always be reversed, with the hero overcoming the obstacles resulting in their return to school.

Creative Storytelling is an active methodology that supports students to actively engage in their learning, engage their senses, and communicate their discoveries (Lambropoulos, 2024a). It is a cognitive tool that develops meaning and universal values in context (situated understanding, Gerrig, 1993). The Hero's Journey can support any student to create their own stories and guide them, because such problems are real, but safely framed in the context of a fictional story. Aspects of themselves are revealed, presenting unexpected thoughts, feelings, or even fears without exposing themselves. At the same time, the teacher can utilise an alternative tool such as a Creative Storytelling Educational Scenario to differentiate everyday educational activities and teaching, offering students the advantage of involvement in activities according to their readiness, interest, and learning profile (Iliopoulou, 2021). The overall research results suggested the need to include modules and activities to inform and raise students' awareness about their Right to Education from the first grades of the Primary School. Students can be actively involved in the learning process, develop imagination, creativity, and critical thinking skills, improve communication skills, and develop their interest in a wide range of topics inherent in Human Rights Education. This case study and the small number of students are not sufficient for the generalization and validity of the results. In the future, more research needs to be conducted to cover gaps in education raising awareness about the Children's Rights of students, teachers, and the wider educational community as well as advancing the students' narrative intelligence.

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