



Engaging the Disengaged in Transition EDIT

Teacher Toolkit



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EDiT: Engaging the Disengaged in Transition

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EDiT



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A note from the Editor:

The Engaging in Transition project (EDiT) is designed help teachers and educators to work with those who are called 'disengaged from learning' and have behaviour that may be either disruptive (over acting) or removed (under acting) in the classroom. Over the past 11 years at the Liverpool World Centre I have been involved with working with pupils who are not meeting their full potential in school. This can be a result of poor or disruptive behaviour in class, poor attainment academically or low attendance. Over these years the project has undergone many changes in activities, school numbers and funders but throughout the project there has been one constant, the use of Dialogue and Drama.

When I say Dialogue, I call upon a whole selection of techniques such as Philosophy for children (P4C) Open spaces for Dialogue and enquiry (OSDE), Deep democracy Training for transformation, Community of Philosophical enquiry and many more. All these techniques have one common thread that they are designed to empower the participants to lead the discussion rather than having a leader dictating information. Once an individual is able to feel like they can contribute to a discussion rather than just listened to it, a world opens to them and they begin to believe their opinion matters.

Using facilitated Dialogue has given a voice to children who otherwise did not have one. The use of children leading their own discussions and controlling its outcome has inspired children from all different ages, backgrounds and geographical areas. Through this work we have seen children who were on the edge of permanent exclusion stay in schools to get their qualifications and move on to vocational qualifications, collages and even university.

There is a flow of reflection and self-discovery for the pupils in the sessions and each session has the added value to help engage learners in reflecting on their behaviour. The goal for the learner is to see if they can identify for themselves, times where behaviour was not acceptable. Although using facilitated Dialogue in sessions is not (and should not be considered) a form of therapy. There is most definitely a therapeutic element of sharing and being listened to in the sessions that possibly these children may not have had in other parts of their lives. Therefore, caution is advised about the level of depth that is allowed when talking about the topics in this resource.

There are some children who are unable to meet the full 1-10 structure of techniques such as P4C but that does not mean that they cannot be taught gradually to respect the rules of DIALOGUE or other techniques. As they gradually develop and gain skills in self and peer reflection, the ability to contribute effectively to group discussions with respect and confidence will be presented to them. In the Dialogue space children learn the fundamental skills that a child needs to survive school, that some of us take for granted, such as listening, speaking and valuing the opinions, but most of all, valuing and respecting the opinion of the self.

Once pupils have begun using the Dialogue spaces to engage in discussion, for many there is a desire to make change. For this we look at theatre techniques such as Forum theatre. Forum Theatre looks at collectively creation a piece of theatre around an agreed theme. It is the job of the whole group to discuss issues of concern that is relevant to them. This can range from bullying and racism to peer pressure and drug/alcohol abuse.



Usually, the stimulus for discussion could be one real situation or situations that the participants are worried about but don't know how to act, for example safety on public transport, (how should you react if someone approached you). With disengaged pupils it is an opportunity to choose reasons perhaps why they are not engaging in education.

Over the years of using Forum Theatre, I have seen pupils create plays about bullying, online prejudice, racism, conflict resolution, but there is a story that I always come back to:

In 2009 I was invited to work with a group of young girls in a 7-week intervention with me. The girls were all 13-14 and were becoming disinterested in learning. However though DIALOGUE activities about topics such as women's rights and reflective activities on their lives and their future they began on their own to realise the need they still have for education and became reenergised in staying in school. However, the girls then posed a new problem, how to ask for help, this is where we turn to Forum Theatre. When it came to Forum Theatre, they loved it and wanted to make a play for their whole school teaching staff. The play was centred around a young girl who didn't know how to ask for help from her teachers when trying to get 'back on track' the play ended with the child not asking for help and leaving school early.

The pupils performed this piece of work in front of the teachers and invited the audience to come forward and suggest what changes could be made, when teachers were then invited to the stage, they became the roles of "teachers". In that space a person was asking a teacher for help and the teacher responded saying how they would help them and how they were pleased they came to them, this happened over and over again with different teachers vowing to help them. Using Forum Theatre this group was able to ask for help directly and indirectly. The pupil was able to talk to a teacher under the shield of a character and explain their situation and the teacher was able to play with that role and say that they will help.

On this project we started with 14 girls some of which did not see the project to the end, however all the participants that performed in the Form Theatre piece went on to do their GCSEs (UK end of school exams) and all moved onto different vocations and career paths. In 2019 I met one of those pupils at a training I was holding as she had now become a teacher. This for me shows the power that both DIALOGUE and forum Theatre can achieve in making a true difference to a young person's life.

This resource is a collection of different countries different educators' different trainers and over 50 years' worth of knowledge experience and I hope that you find this resource useful and that it makes a difference to young person's life. The techniques have been used with thousands of pupils from all ages to help them make positive changes in their lives. The resource is a combination of information, lesson examples and helpful times to facilitate group work in schools for all age ranges.

I hope it continues to make changes in other people's lives.

Jason Ward



CONTENTS:

1. Chapter 1: How to start a Dialogue with the group?	Page 7
---	--------

2. Chapter 2: How to go deeper into discussion?	Page 16
---	---------

3. Chapter 3: Making the change through Drama	Page 19
---	---------

4. Chapter 4: How to work with disagreement, emotions and conflict	Page 32
--	---------

5. Chapter 5: Mini Curriculum	Page 39
-------------------------------	---------

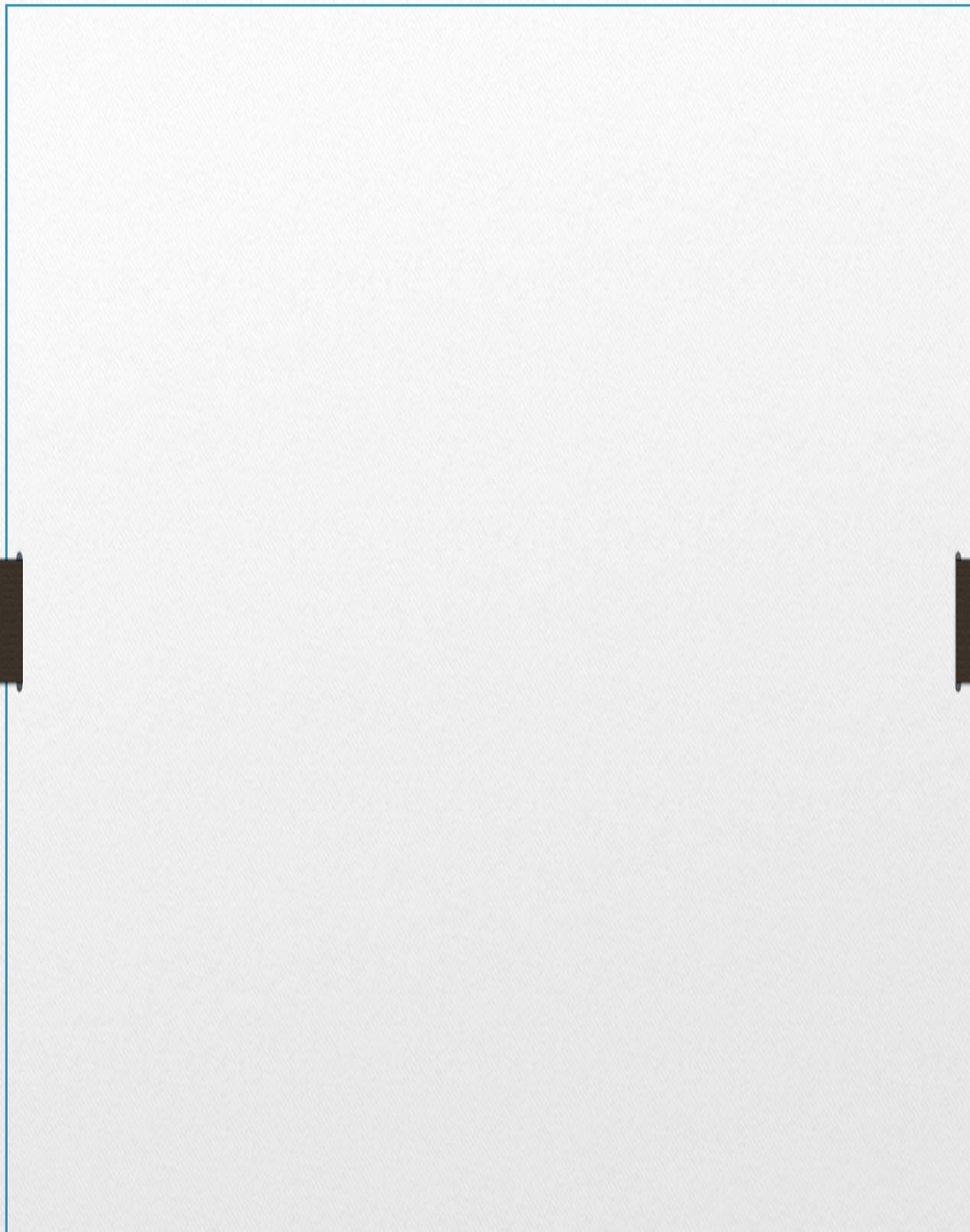
Section 1: Small Enquiries

• Understanding Myself and My Role in the Group	40
• My Community and the Shared Community	42
• My World	44
• Images and Perceptions	46
• Images and Perceptions – Art and Beauty	48
• Fears	50
• Transition – Making the Change	52

Section 2: Full DIALOGUE Enquiries

• Imagine	54
• Value	56
• Martin Luther King	58
• Sunscreen	60
• Metamorphosis	62
• Probability	64
• I am Everyone	66
• Perceptions	68
• Restorative Justice	70
• Beauty	72
• The Piano (Dialogue with Parents)	74

Appendix and Resources	
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CHAPTER 1: How to start the Dialogue with the group?

INTRODUCTION

Dialogue is an essence of the group work both in formal and non-formal education. Expressing opinions, analysing, hesitating and building common understanding of some ideas are part of important process of getting knowledge and building our own understanding of the world. Hundreds of pieces of information are entering our life every day, various of resources are available both online and offline, but it's getting much more difficult to recognise the facts. Due to the artificial intelligence (AI) and algorithms most of the people received targeted set of information based on their preferences, so each of us has his/her own newsfeed. That's why we no longer need education which gives information and facts without interpretation, but now it is necessary to have set of skills like critical thinking and attitudes like questioning and reflecting on others opinions and understanding the sources of them. Dialogue is the first step to change the dynamic in educational process and use the potential of the group to open minds, understand power relations and people's background.

As in the Dialogue each and every opinion matters it also supports these voices that usually are unheard in the classroom. Democratic notions of Dialogue change the automatised behaviours in educational process, such as teacher has always right or only students with better reputation have something interesting to say. By creating safe and equal space the window of opportunity is created to catch the attention of students, who are often disengaged and seem to not fitting to the educational set of criteria. Challenging the cliches and rearranging the process will surprise many teachers and facilitators of sessions based on Dialogue. The ownership of the educational process is much more balance while using the tools based on Dialogue as the participants are leading the process by their questions, experiences, motivations and doubts. The students-centred dynamic opening a new range of possibilities to explore and guide us to holistic approach in education.

One of the most important factors in Dialogue is a mutual relation, which means we are both hearing each other and speaking to each other. So the Dialogue is different from the debate, where our primary goal is to convince another person to our point of view using various rhetorical tools. Our goal in the Dialogue is not to lead to the consensus or to judge immediately who is right or who is wrong, but to explore more and deeper the way of thinking and the concepts in the discussion.

To use the Dialogue in educational practice and change the dynamic in the classroom follow the FOUR STEPS described.



Step ONE: changing power relations (establish new grounding rules) & how to make it happens

Students-orientated process of learning means giving the ownership to participants and space for their ideas. The process will be successful only if teachers build on the wisdom of the group and hear their perspectives on topic. Due to the hidden agenda of the school practice, age difference and cultural stereotypes it is hard to totally shift the power structure in the school, but worth to try to balance.

In the classroom teacher has the significant power to judge, to assess to speak whenever she or he wants, to speak as much as she or he wants and due to age and job title to know better than everyone else. Working with Dialogue will create new way of thinking about your role (more in STEP TWO).

Asking participants what is important for them to feel comfortable in the discussion is a great starting point to build the common grounding rules. Many young people won't be able to answer immediately on such a question, so good to prepare some examples and ask them to decide which attitude suits them. Remember that all participants have to agree on the rules proposed, give the space for people to suggest and discuss rather than prepare the readymade version of the grounding rules. But it is good to prepare some questions to the group to open the process such as: do you find it comfortable when many people speak in the same time? While you're speaking what people should behave? How to show the respect in the discussion? Etc.

Choosing a career is not easy – support with Dialogue !

Victoria is a Hungarian trainer, working with 15 year old students. She delivered the activity called. "Would You Rather" to support their career choice. "I placed images of 4 different types of professions (covering areas of humanities, arts, STEM etc.). Then I asked the students, if they could choose one profession what would it be? Students had to stand by the image they had chosen. At the end of the activity the participants could choose to move to a different area depending on whether they have changed their minds as a result of listening to others reasoning. When children stayed at the chosen professions the opportunity was given to find something in common with their peers. Participants could agree or disagree with each other and give reasons for their choice. Students can also value others' choices connected to interest and career. During the reasoning phase students are encouraged to think of philosophical concepts connected to professions and career choices, such as hunger, wealth, enjoyment, family."



How to make it happens?

GROUNDING RULES

For the beginners:

Prepare some ideas of the rules written down on the paper (one per page), leave also some empty ones. If the group is not familiar with preparing the grounding rules divide the group in pairs and give them prepared rules. Ask to discuss how they understand them and if it is important, ask also for some examples when it works. Then use also empty pages and ask if there is something more to add and to follow especially in a context of discussion between them.

Examples of rules to be discussed:

- Refer to the opinions not to people
- When one speaks everyone listen
- Respect diverse point of view, even when you disagree with them
- Don't use smartphones during discussion/ Discuss with people directly.

For advanced students:

Collect ideas from the group with grounding rules. You can ask each person to write down on post-its at least one no more than three rules which are the most important for them to be part of the discussion and feel comfortable in the room. Then make some grouping of the rules. Spend some more time on reflect on each of them to build common understanding. Ask the group about the possible consequences of breaking one of the rules. At the end ask each person to sign the contract with their names to make sure that we all agreed.

Tips for teacher/facilitator:

- Your role is to listen and to formulate the rules and checking with all participants.
- It's better to formulate the rules in positive manner rather than negative.
- You don't have the final decision in setting up the rules.
- Rules also apply to you.
- Spend enough time to set up the rules.



When rules of discussion became the topic of the enquiry

Balazs regularly deliver P4C sessions in a Hungarian school for a group of 16 year old students. As always the session started with a quick recap of the rules the group had set up at the first session to ensure safe space for all. This time it was different. One of the students asked, what happens, if they know, when a peer in the group does not tell the truth of him/herself during session. What should the group do, when they see, that one of them is just pretending. Should they set up a rule to avoid lying? They started a discussion and finally ended up running an enquiry around the issue. It seemed, the P4C method became a natural way for them to explore their reality, when they want to understand the world around them, and themselves in it. This age (16 yrs.) is very important in building their identity. They are looking for options to find their limits, many times through resisting to authority like rules of the school (rules of the life) or to the teacher (or facilitator). This time they experienced, that a school session, peers can support them in their journey of transition from being a child to being a young adult.

Step TWO

Today everything is market-oriented and we are measure the success by swings and roundabouts. Each sphere from politics to art and culture have to sell their ideas first to realise them in the future. The narrative of buying and selling is everywhere. That's why it's important to focus on PEOPLE, on ourselves, individually and in relation with others. Thanks to the Dialogue process we can emphasise the great importance of relation between people and how important our engagement could be for each and every person in the classroom.

Teacher/ educator plays important role in the process, on one hand he or she shares knowledge, on the other hand (most important in our opinion) takes care about the whole communication process and relations inside the groups. Teacher/ educator is also attentive for both individual and collective needs. In dialogical methods you became a facilitator who know the process and guide the group, but won't have major role in formulating their thoughts or feelings.

However, we believe students (and teachers) are more or less the same. They have the same needs, ambitions and problems. In addition, teachers' didactic challenges are the same regardless of national context. To sum up, we hope the suggestions below will encourage teachers and students to embrace new and exciting learning.

Having a non-confrontational approach as a teacher and facilitator is often the most efficient way to deal with controversial issues. Thus, participants and students are encouraged to approach their problems in the context of a discussion, not a confrontation. Confrontation has proved to be counterproductive and harmful when difficult and sometime controversial issues are being discussed.



How to make it happens?

Drama is a great tool to work with exclusion and lack of engagement. Especially in theatre for living described by Augusto Boal – Brazilian director, drama writer and teacher, who brought together theatre and public space and engaged disengaged groups to his practice. As a part of his improvisations he strikes social problems such as violence, homophobia, racism, marginalised groups in great atmosphere of playing with the convention and great response from the public.

The theatre of one image is a warming-up exercise supporting furthered engagement in Forum Theatre activities. Everyone participates on established rules and follow the process.

Scheme of the process:

Roles: protagonist, antagonist, observer and joker (who link public with actors)

Arrange short scene, which takes place in bus or tram or metro. Man is attracted by woman in the public space. He is closer to her and staring at her. Woman notices his behaviour and starts to be stressed and afraid. She is looking for help around her, but there is no reaction. She leaves the bus/tram/metro on the next stop, but the guy is following her...

Here joker comes to his role by asking actors how they can play it in another way and how to solve the problem. Actors can bring some new ideas/ options. Then joker gets back to the public what is the solutions and open possibility to exchange actors and create new situation.

Follow the ideas from the group and at the end ask observer to sum up the process and point the crucial points in the process.

Ask the whole group how was it to play and how the wisdom of the group changes the situation.

In Forum Theatre we are working closely with emotions. It's important to remember:

Observe with care
all participants
(especially of the
topic could resonate
in participants).

Be inclusive
for all
participants
of the action.

Each participant has to be safe in
the situation / in the role, so
support them and remember
about finishing the task by going
out from the role.



Drama can change the atmosphere in the classroom

A new student arrived to the class of Katerine, a Bulgarian teacher in fifth grade. The new boy, who is a Roma, from the very beginning had conflicts with 4-5 boys. The children insulted him on an ethnic basis. The rest of the group ignored the new student. The problem escalated from verbal aggression to physical aggression.

Katerine and the school psychologist applied a roleplaying game called “Overcoming Borders” to tackle the issue. The aim of the game is to find out what is the level of tolerance in the children. 4 children in the class are given the role of a mother, a father, a brother, a sister. The children are given cards and the game begins. The game is a day of the life of a child who is in similar situation, like the boy. This is followed by a Dialogue with the children on the topic of tolerance. After the game, there was a change in the atmosphere in the classroom, and the class started to acknowledge the newcomer.

For more on the use of Drama see Chapter 3

Step THREE: encourage students to speak out by giving them safe space for discussion & how to make it happens

The traditional format of school practice doesn't encourage students to speak out freely with their ideas and opinions. For many years students were obliged to respect rules, answering of teachers questions and refer only to the topic of lessons. Having said that the order in the classroom is important, but doesn't support creative and critical skills development. Introducing structured Dialogue in the classroom could change the dynamic and power relations as mentioned above, but also create an ownership of the lessons created together with students, based on their ideas and making real discussions and Dialogue rather than Q&A sessions. Facilitating discussions in the classroom between students also support their relations outside. Expressing your opinions out loud needs courage and self-reflection, also readiness to formulate arguments and to speak publicly. For many young people is part of the process of integration and self-reliance which is important step to take responsibility for their lives.

How to make it happens?

It is impossible that students start immediately speaking with high range of reflection and arguments. So you can start by set of exercises to open new dialogical space in the classroom. By opening you can also build understanding that it is not always open and that grounding rules described in STEP ONE are in force here.



For the beginners:

Working with questions and arguments without giving right or wrong answers or assessment at the end is good as a starting point.

Prepare set of simple sentences based on likes and dislikes, creative ideas and questions related to values (some examples you will find below). Create a space in the classroom where students can easily move and put the line in the middle. You can make your line with paper tape or longer string. Set the rule that they can't stand in the middle/on the line. Ask students to answer for questions you raise by foot voting and find arguments to speak out.

Examples of sentences:

- The animal that I like the most is DOG or CAT
- The sweets that I like the most are ICE-CREAM or CHOCOLATE
- I would like to be SUPERMAN or HARRY POTTER
- I believe MY HEART or MY MIND
- The main rule of the world should be JUSTICE or LOVE

For advanced students:

Organise group in twos/pairs and ask them to reflect on the prepared questions and comments. You can prepare them by your own taking into account their interests.

Ask each pair to reflect on the sentence using the following questions going deeper and more concrete to the topic:

- Can you say something more about?
- Can you explain why ...?
- Can you elaborate more about the causes or consequences of ...?
- Can you give me the example from your life?
- What do you mean by...?
- Why it is important/interesting...?
- Examples of questions:
- Can you be good and bad person in the same time?
- Is it possible that something bad has a good end?
- If there is something that doesn't mean anything?
- If everything lasts forever?

© These exercises are inspired by Jason Buckley educational materials at philosophyman.com



Tips for teacher/facilitator:

- ☐ Don't judge or assess students' statements during the exercise.
- ☐ Try to rephrase some statements to check if it is the correct understanding with student who said that, eg. Did I get you right that...?
- ☐ Observe the dynamic of the process. Give them enough time to discuss and reflect.
- ☐ Find sentences that could be interesting for them.
- ☐ Make a summary of the process, emphasise their readiness to speak to each other and interesting contributions.

Step FOUR: promoting creative and critical thinking & how to make it happens

Questions are in the centre of dialogical methods, but also are the most creative and open-minded tools for people at all ages. To promote creative and critical skills is good to have some flexibility in asking questions, create them and also think in broader perspective.

How to make it happens?

For both beginners and advanced students:

Create as a facilitator an interesting educational situation in the classroom. Bring with you a new object to the classroom, which will be described as omniscient. Depends on your creativity, it could be a figurine or mascot of owl (as wise old owl), a cauliflower, a magic wand or hat, or even a globe.

Ask the group to develop as many questions as they have to the all-knowing subject. To give the group more freedom and a bit of confidentiality you can give them post-its to write the questions and then collect them and analyse with the group without bringing authors to light.

The goal of the exercise is to develop as many interesting questions as possible without answering them. If you have some more time with the group you can create some categories, find similarities and differences.



Tips for teacher/facilitator:

- ❖ Don't judge or assess students' questions. Even if they are awkward or embarrassing. For the first time they can make fun out of them, but it's good to be ready for that and take it as part of the process.
- ❖ Leave your questions to yourself.
- ❖ Don't put teacher or any other student as all-knowing person as it influence on power relations in the group. Putting teacher in the centre cement the relation master-student, and any other student also creates hierarchy inside the group.
- ❖ Leave the questions without answer. Ask students to make notes if they choose. Some of the questions we come back to later.



CHAPTER 2: How to go deeper into discussion?

Community of Philosophical Enquiry (COPE)

Dialogue and discussion could be a great safety valve if we are ready to open it and use it as a method to go deeper and create space for better understanding in the group/ the classroom.

COPE is focused on Dialogue which is to explore, show diverse and introduce broader perspective. We are not leading to the consensus in the discussion. We are also far from strengthen rhetoric and convincing anyone to think the same. The ownership of the process shows how important the discussion could be and how great is to change the setup of discussion to engaged all the group.

COPE creates space for Dialogue with four crucial elements:

- **Collaboration** – the space for Dialogue is created by participants with a little help from facilitator, guiding by grounded rules established by the group and also opening many possibilities to exchange between participants, build on their ideas and create answers or another question by peer to peer learning.
- **Critical** – the space of Dialogue is organized around questions and trying to find answer on one of them, but also to analyse big concepts, formulate opinions and arguments often critical or challenging to other point of views or mainstream ideas. Worth to notice that critical thinking has broader meaning that disagreement only, but also judgements to separate facts from opinions, defining meanings of certain terms in the group and recognizing complexity of ideas and issues.
- **Creative** – the space for Dialogue is open-minded and flexible for unusual turns in discussion. Thanks to give ownership to participants/ students facilitator has to be ready for innovative and unexpected ideas coming up from the group. Also thanks to formulating the question as open, general and abstract we can expect extraordinary answers, examples and ideas. The younger the group is more creative ideas will be discovered. Creativity for facilitator could be challenging, so remember not to judge any ideas, but think how to find a way to incorporate them into the discussion by asking additional questions etc.
- **Communication** – the space for Dialogue is great to develop communication skills among students/participants. As a facilitator you can use Dialogue to strengthen communication inside the group and change the dynamic of communication process from teacher centred to free, multi dimension exchange between participants. You can also work on some improvements of communication skills by adding some special tasks to discussion such as asking participants to emphasise linkages between their inputs, highlight if they agree or disagree with opinion already expressed and using specific phrases or sentences such as: Your example inspired me to share my story..., I have different experience than your story showed..., Building on your opinion I would like to say..., In contrast my idea is... etc.



Remember that it won't be possible to pack all the elements in one Dialogue during the lessons or course, but you can decide as facilitator which to choose and inform the group about the highlights of the Dialogue .

We would like to encourage you to follow the community of philosophical enquiry (COPE) discussion steps described below.

The full process of discussion could be demanding, so remember to plan the time (around 40 minutes if possible) and prepare the group by using the small exercises described in previous chapters to give them better understanding of the process.

STEP BY STEP IN COPE:

1. ICE BREAKER/ WARMING UP
2. STIMULUS
3. THINK NOW
4. CREATING QUESTIONS
5. PRESENTING QUESTIONS
6. VOTING
7. DISCUSSION
8. LAST COMMENTS
9. SUMMING UP

How to find good stimulus?

Starting the discussion in COPE is provoke by stimulus. Finding good one is a key to the process. Still worth to remember that the interpretation is given by the group, so you can't expect that they will follow teacher's ideas.

TYPE: you can work with all kinds of stimulus, eg. a photo, a text, a film, a picture, a role play or a story. It's great to change the types if you are working in a cycle to see the difference and how it works with the group.

METAPHORE: understanding metaphor in the text or film could support the group in finding another meaning or big concepts. Good to have stimulus which could be a metaphor or where you can refer to the metaphorical meaning of object or situation. Eg. when you know that the group has a conflict between people inside worth to use bridge as a metaphor of cooperation and joint efforts.



CONNECTION/ RELATION: while looking for stimulus it is good to find any connection between the idea which stimulus brings and the current situation of the group. Especially when we thought about some intervention discussion or exploring current challenges. As a facilitator you could be surprised by the connections found in the stimulus and good to be ready to follow the ideas and thoughts of the group presented in questions.

BIG CONCEPT: good stimulus is provocative, but also general enough to open students/participants and their thinking rather than narrow them. Working on big concepts support processes such as defining terms and ideas, but also focus on general ideas that have less emotional tensions than some case studies or working with exact and current situation. Big concepts such as hope, fairness and justice or meta-level questions such as how to judge without hurting others? What the otherness means in the group and who is the other? can explore also some tensions in the group, but on quite abstract level of thinking which you could find supportive in complicated interpersonal processes.

VALUES: many times in the Dialogue with big concepts we finally talking about values, social and cultural frameworks. Defining the values and use examples from participants' experience could be a great opportunity for the group and a facilitator to understand the way of thinking and some ideas behind certain opinions or behaviours. Don't be afraid to speak about equality or justice and hear different opinions or definition. Good balance between universal understanding of some values and defining them based on individual experience could be a great mix to create common definitions and sensitiveness of other perspectives. Talking about values with respect to others perspective is a first step to work openness of mind.

Are we leading this discussion?

Iwona applied the P4C method for the first time in a mixed-ability class of 15 year old students in Poland. The conversation focused on civilizational development and human's influence on our planet. Since the group was huge (35 students) Iwona was afraid how philosophical enquiry might work. Sitting in a circle took all the space in the classroom. After the stimulus students began to "open up" and express their views on the topic they had chosen. The students were very surprised that it was them who chose the topic for the enquiry and not the teacher. At the beginning students couldn't understand why their teacher didn't take part that much in their philosophical discussion but just observed and rarely joined in. At the feedback stage they appreciated the method and admitted that such an approach gives them an opportunity to talk about a topic without suggesting the direction it should take. Every student had their own point of view and could share it without the fear of being laughed at. It gives every student an opportunity to take part in the lesson, makes silent, not so active or less engaged students speak in front of the class, and build a better relationship with the rest of the group.



CHAPTER 3: Making the change through Drama

When working with disengaged pupils once there is a desire to engage in Dialogue and self-value has begun, in some instances pupils choose to want to act, make change, do something. For this we turn to drama. Out of all different models Theatre for Social Change keeps coming back as a way to safely allow pupils to role scenarios that they may be able to take charge of their destiny.

What is Theatre for Social Change?

Theatre for Social change engages people in topics that concern them by discussion and participatory exploration. Participants can explore a variety of different solutions to relevant issues and problems using theatre-based techniques.

Image theatre/ machine of oppression

Image theatre is where groups come together to make images based around themes. Introducing image theatre can have different themes. This is a good way of inviting groups into experimenting with theatre before they make a larger leap into play creation.

Image theatre is focused on exploring through sound and movement rather than talking and can be a wonderful way of unlocking reflection's on issues that we may find hard to articulate verbally.

A structure of Image theatre would be:

Choose a topic for the group a 'title' for the image, keep it simple and something that can create an easy image for example 'a day at the seaside'. Invite participants to enter the image space and create a still image that represents the title, people can join of their own wish and the image ends when enough people have entered the space and created the image.

1. Moving forward add a sound and repetitive motion to the image, the person enters the space offers their sound and motion and then freezes. More people do this until we have the image. Then invite a conductor, this person (starting with the facilitator) taps a person on the shoulder and that person begins their sound and movement until they are tapped on the shoulder again and asked to stop.
2. Deepen the themes, move into larger issues, bullying, climate change, invite the community to have as much control as possible in the deciding of the next image and invite the participants to conduct each other

Note: if groups are struggling with this, split them in 2 and then come back together.



Forum Theatre

Forum theatre looks at collectively creation a piece of theatre around an agreed theme. It is the job of the whole group to discuss issues of concern that is relevant to them. This can range from bullying and racism to peer pressure and drug/alcohol abuse. Usually the stimulus for discussion could be one real situation or situations that the participants are worried about but don't know how to act, for example safety on public transport, how should you react if someone approached you. With disengaged pupils it is an opportunity to choose reasons perhaps why they are not engaging in education.

Once a stimulus is decided upon, a group of actors or participants or both create a piece of theatre exploring the problem. The play follows the story of one character "**the protagonist**" who the audience follow the journey of, battling through their problems and issues. The person they are battling is "**the antagonist**", they are the person we can not become but the person we as a community are trying to battle. Finally, there is an observer or bystander "**the Deuteragonist**". This person can either be invited into the story by the person in the forum theatre piece or can be replaced by audience members to create an ally for the protagonist. The piece of theatre has many flawed areas; wrong decisions made that make the climax of the piece lead to a disastrous end.

As the play has been performed, it is then the audience's role to change the play for the better. The audience take turns discussing changes that could be made to the piece of theatre that the protagonist could have done differently. Then audience members are asked to stand up on stage and show us what they believe should be done in situations in the play.

After the first presentation of the play, the scenes the role-play is played again, until someone from the audience shouts 'stop'. Then, that person can enter the stage, take on the role of the main character and face the oppressive situation, try to change it and constructively transform it.

In its original, purest form, both actors and spectators were victims of oppression; they personally experienced a situation similar to the one shown on stage and could therefore offer alternative solutions. The content can be presented in any convention (except irrational and surrealistic) and our goal is a discussion around specific situations presented. It should define the character and identity of each character so that it is recognizable to the audience-actors. The protagonist should by his/her actions provoke interference from the audience and "force" them to react, change their actions/behaviours and cause the character to evolve.

The purpose of forum theatre is to create in safe controlled environment examples of problems that people are witness to in our day to day lives. Then as a group look at solutions to these problems. It encourages people to practice making positive change and will help them make real change in the future.



Forum Theatre often targets socially disadvantaged groups to counter their exclusion by providing tools for constructive expression and dealing with oppression. Every day we can observe other people around us. We dress differently, we have different habits, we make different music. Because of this, we are very often excluded from our communities, misunderstood, and unwilling to engage in any activities outside of our own.

However, we cannot live our lives based only on our own actions. We should be involved in the lives and actions of others and through Dialogue give them the best we have and be able to draw from them that they have created, their experiences. We cannot live in isolation, closed in ourselves and our world. We can tame our otherness - we also have a lot to offer to others and learn from each other.

Forum Theatre's goals:

- empowering groups to counter/resist oppression
- Dialogue , stimulating debate (also in the form of action, not just words) about the situation of oppression
- searching for possible solutions alternative to those presented on stage
- developing social competences
- play.

Drama is a fun way to gain real life experience

Iwona, a form teacher of 18-year-old students in Poland deliver sessions based on Forum Theatre in her class. One day students staged a scene they had prepared before. It was about a situation that started at home continued in school. The kids participated eagerly to show “their version” of the ending and solution to the problem shown. Role playing turned out to be a vital experience for them.

“I observed that Forum Theatre Method engages students a lot. Even though students are not willing to participate actively in role playing at the beginning, they enjoy watching how others play. A good choice of the scene, something that is close to students’ reality makes them more engaged. It shows students how to be more sensitive and sympathetic towards others, how our decisions may influence other people’s lives and how little it takes to change something in our approach that can make a difference in other person’s life.”



Forum Theatre resembles a kind of duel or game. Therefore, it has its own rules.

Of course, they can be modified, but they should always be present, so that all participants act in the same conditions and can freely participate in the discussion. In role-playing, the spectator-actor turns into the protagonist-he becomes the **protagonist** in the reality he or she first watches without realizing its fictitiousness. In order to make the audience more aware, we should prepare them with a warm-up - improvisational exercises that will be a kind of introduction. Forum Theatre's performance is an intellectual and artistic play in which **everyone can participate**.

Forum theatre is a theatrical play in which an unresolved problem as a manifestation of some kind of oppression. The audience is invited on stage to propose and possible solutions to the presented problem. The performance shows a visible oppressor and a protagonist - the person who is in a situation of oppression.

In the words of Augusto Boal the creator of Forum Theatre, “if we don’t change the play the play will stay the same, if we don’t change the world the world will sat the same”.

The Joker – You as facilitator

The joker (“he or she who does not belong to any particular suit”) is in control. And leads the piece, is the doorway within the “fourth wall”. They are the facilitator of the journey. And the one who invites people into the space to role their version of the story. The Joker is on the side of the protagonist and is helping the audience but never telling them what to do. This is the role for you as educator. The Joker (or facilitator) much Like Dialogue sessions does not control the movement or direction of the work, they merely help the audience (spec-actors) to realise their potential. The Joker's task is to create conditions for sharing experience and knowledge with those who have more knowledge than the other participants. So that the shy ones gain more confidence and show that they can overcome their weaknesses.

Forum Theatre activities should never impose any ideology or manipulate the participants. They should stimulate them to act, give them a sense of being actors on the stage of their lives. Because life is theatre, and everyone who acts becomes an actor. The Forum Theatre method can trigger the release of difficult emotions in the participants. Emotions help us understand and express much more than words alone, but only when they are backed up by words. This is one of the reasons why working with emotions is extremely important.

Each of us has automatic reactions programmed into us or biological predispositions to act. But it's the situations we go through in life that act as models for our emotional responses. This is what we must overcome in order to achieve emotional balance, a skill that many pupils need to learn, especially those who are classed as disengaged who ‘shut off’ when emotions run high.



We must remember not to leave participants alone when faced with an emotionally difficult situation that will happen during our activities. It is up to the Joker/ facilitator to lean on the participant, discuss what happened and calm the situation down. The Joker/ Facilitator can also ask others for support, suggest solutions to a difficult situation, even illustrate it with a scene.

This will further binds the group together and give support to those who need it.

In this way Forum Theatre audiences prepare themselves for solving stage problems in real life. During the Forum Theatre performances many possible solutions are played out, but it is not about finding the best one. It is important to share knowledge, experience, and strategies for dealing with difficult situations. Stage attempts to change a situation are a warm-up, a preparation for a real change carried out already in the real world, without stage decorations.

At some point other members of the group may want to become the joker and facilitate the sessions and this can always be encouraged. If in doubt, ask the audience; “is this working?” Make sure the model is relevant to the participants so they can identify with it. Create an identity between audience and the central character. It is always them who chose the outcome, not you.

Begin with a model/protagonist the participants should be comfortable with. Take the participants to the unknown.

Always ask:

Are we learning?

Are we having fun?

Is it useful?

Drama makes serious issues more approachable

Joanna is an English teacher in Poland, used the Forum Theatre method with her 16-year-old students. The topic was serious: addictions. “I played the JOKER. The activity gave me a chance to get to know my students better, look at them from a different point of view. The actors performed very well and even though the problem presented was serious, there was a bit of laughter during presentation. To my surprise there were no problems with finding students who would change the Antagonist or Protagonist.

Students who role played were very involved and convincing. They were so engaged that if we had been given more time, more of them would have had a chance to perform and present their solutions to the problem. It only confirms that if the topic is close to students’ hearts and they know it and if the method of approaching the subject is involving, they become more engaged.”



Why does Forum Theatre work?

- ✓ Because it is based on the natural human ability to act and to create theatre
- ✓ Because it does not try to impose an opinion or lecture the truth
- ✓ Because it asks good questions instead of giving so-called "good" answers
- ✓ Because it creates space for freedom and builds Dialogue
- ✓ Because it gives voice to people, every point of view and every opinion has a right to exist
- ✓ Because it is based on simple exercises and games, which can be easily done by everyone, and which can be used to include the uninvolved, the excluded, as well as to try to solve many difficult situations.

Using the Forum Theatre method deepens young people's self-confidence and improves their self-esteem. Pupils learn to respect others and themselves, to appreciate the value of who they are and what they can offer to others. It is a collaborative, self-expression and communication process. It provides an opportunity to be heard. Common activities give them an opportunity to learn from others, to activate their own creativity, but above all to develop self-esteem.

As a result of these activities, it will be easier for them to understand their current attitude and life choices and this, in turn, may influence their greater involvement in the future and proper response in difficult situations through increased self-confidence.

The Forum Theatre method can be used by all people who believe that theatre can:

- be a space for change, a place where participants look for solutions to difficult situations and test them,
- shape civic attitudes, develop a sense of responsibility and involvement in
- creating the place we live in,
- to be a meeting place for people from different worlds, initiating Dialogue and cooperation,
- help in discussion on so called difficult subjects, channel tension, find similarities and differences.



In summary:

1. Character roles **protagonist – antagonist - Deuteragonist (also known as silent observer/s)**
2. We ask the spectators-actors if they agree with the solutions proposed by the protagonist; most often they do not, we question why and what could change.
3. We offer to re-enact the content, but ask the audience-actors to think about what can be changed, improved, enhanced. In doing so, we create tension.
4. During the next repetition everyone who wants to propose a different solution says STOP, the actors stand still and do not change their body position, the spect-actor takes the place of the person whose action he/she wants to change (this part can be repeated while the actor watches and tries to change his/her position).
5. When the spectator-actor replaces the protagonist and proposes new solutions, the other actors turn into antagonists (persecutors).
6. With this performance, the spectator-actors acting out what they are thinking learn how to act in a real situation. The actors and spectators can also see what the consequences of their actions might be. They learn how much power the oppressors have and what strategy the oppressed can adopt.

1. *Issue of importance established.*
2. *Discover stories and devise that could be inspired by truth. However participants should not play themselves and dwell on their downfalls.*
3. *Avoid this or that stories, multi faced, multi faceted, multiple interventions, and blind alley's.*
4. *Protagonist is who the oppression happens to and should struggle "bravely" so the audience can struggle on his/her behalf; they must want to fight for them.*
5. *Dyteragonist (do-ter-agonist) is a by standing characters or potential ally, someone who witnesses oppression in the original model and doesn't intervene but has the potential to can be brought into the model more if the spectator chooses an innocent bystander. The Spectators can change places with this person if they choose.*
6. *The Antagonist is the representative of oppression the oppressor.*
7. *Multiple points of crisis are essential. Moments of danger and opportunity. Always reflect the complexity of people's lives.*
8. *Introduce the parameters of the piece. What you expect from the audience.*



8. *Introduce the parameters of the piece. What you expect from the audience.*
9. *The joker breaks the 4th wall, could use games to relax an audience, he/she always explains the rules and controls the time lengths of the intervention and is the spark for debate.*
10. *Agree with the audience where the first point of conflict/area for intervention is.*
11. *Joker offers the exit route for Specactors in the forum. Be it due to the lack of relevance or other failings.*
12. *Teach your actors to start/prompt those who are intervening, and help them.*
13. *Even with the least productive interventions find the positives. As a facilitator research the possible interventions with actors to prepare them.*

Foruming the piece:

1. Positive encouragement for Specactors (from spectator and actor) to intervene

2. Intervening Specactors can change the setting, within reason i.e. youth hostel staff room

3. Ensure that the audience members are happy with progress being made

4. Introducing the possibility of other characters being made

9. Avoid the audience's inclination to ask questions of the characters

8. Seize audience ideas that strike you as stimulating. "forum is a game, let's play and enjoy the experience and experimentation"

7. What worked and what did not, look back on the interventions

5. Consider the possibilities of small changes having large effects

6. Where is the protagonist with changes considered, either simply consider where the protagonist will end up or act it if the mood suits



You can sway away from the model, add new characters either by the audience or one of the cast eg “I want a lawyer” either someone who is or has an experience of a lawyer or a member of the cast. Add new scenes to refresh the play you are not confined to the piece take it where it needs to go to make a difference.

Rehearsal techniques:

- Stop think (stop the character and ask them to tell the audience their present thoughts),
- Change the genre (play the scene into a different genre) but don't change the script.

Forum observations:

- Are stereotypes a valid choice?
- Painting the oppressors as the oppressed sees them?
- Did you understand the story?
- Was there a clear protagonist?
- Is there room for intervention?
- What question is the forum piece asking?

Reading

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Warm up games and activities to use in sessions

A lot of these games are based on focusing and attention. These games all have an element of silence, control and self-regulation. Once a competitive element is introduced it can be remarkable that pupils that 'can't concentrate' or 'can't stay quiet' are able to hold the space and regulate themselves. It is always part of programmes to add reflection into activities, comment on how people can hold themselves and stay silent. The activities below are not in a particular order and can be used how you see fit.

Your name and an action

The group stands in a circle. A person enters the middle and gives their name and an action and returns to their position in the circle. The community then mirrors their actions. It's a way of letting people see each other without too much pressure.

ZIP ZAP BOING

In a circle the group pass a 'ball of energy' they pass this with sounds. Zip when you are passing it to the person next to you in the circle and Zap if your passing it to someone not next to you (E.G the other side of the circle) if a person wants to reject the offer they shout Boing and raise their hands and the person chooses someone else. The actions are allowed to become more embellished and acted out, allow freedom to see how people enjoy taking or rejecting something.

Grandma's footsteps

The group nominates one person to stand at the front with their back to the rest of the group. The group must try and tap the person at the front but when the person (grandma) turns around the group must freeze and hold a position, anytime that moves and is spotted must return to the back of the room and start again.

Keeper of the keys

The group sit in a circle of chairs with one chair in the middle, a person sits in the middle blindfolded. A person in the circle is nominated to stand behind their chair and walk around all the chairs in the group and return back to their own chair, then they may try and grab the keys (or any item) that are by the feet of the person in the middle, names the 'keeper'. The keeper must try and listen to the footsteps of the person and try to point to where they believe they are. If they are correct, they must sit back down. The goal is for a person to go all around the room and catch the keys without being caught.



A round of rhythm and movement

A person is a nominated detective and leaves the room or closes their eyes. Another person in the room is then nominated and the detective then enters the room. The person nominated makes an action and the group mirror that action, then everyone had to keep their eyes directly in front of them. The person keeps changing the rhythm and tries to see how many times they can change without being caught by the detective. The participants only change their action when the person opposite them changes and does not look at the leader.

Wink Murder

A person is a nominated detective and leaves the room or closes their eyes. Another person in the room is then nominated and the detective then enters the room. The person nominated becomes the murderer. They have to make eye contact with everyone else in the circle and wink at them. If this happens to you, you 'die' and are invited to do an elaborate overacted death. The challenge is will the detective figure it out before everyone is killed.

Standing up

The group all sit on chairs and one by one try to stand up, until everyone is standing. If more than one person stands up at the same time, then everyone must sit down and start again. Notice if this keeps repeating if people are speeding up or becoming frustrated. Reflect on this and invite the group to be slow and controlled and see if there is a difference. A similar version of this is to try and count to 21 and if more than one person shouts a number you have to start again.

Aiming better engaged pupils through a warm up activity

Michaela, a Coach and Learning Support Mentor from Liverpool used a simple warm up activity before a question-creation session in her coaching group. (The group is to sit in a circle. They must try to count to 21 collectively. Anyone can say any number at random. If two people say the same number at the same time, the group has to start again.)

The group consists of 13 (7 female and 6 male) students aged 13 and 14, 5 of them live with autism. The warm up activity settled the cohort and reminded them of the enjoyment in the last session. They reached 21 after only 3 attempts, which gave them a feeling of success. The emotional climate which was established with the activity, supported the question-creation session, so even those with autism despite their struggle with social interaction and communication, participated actively later in the plenary discussion.



In Pair Games

When working in pairs you can either change pairs per activity or keep the same pair. For trust if it's an unknown group I keep the same pairs, if the group know each other than possibly I will change groups to all them all to come together. Again this is up to the facilitator to decide, or even ask the group what they prefer.

1-2-3

In pairs, repeat the numbers 1, 2 and 3 until a pattern is created. Replace 1 and change with a sound and action, then repeat with 2 and 3. The goal is to see what groups can do this the quickest and who can find a common rhythm with their partner.

Leading a partner

In your pairs (firstly have a conversation about touch, where comfortable where not. Assign 3 places of the body to give directions to. Usually what works is the top of the spine for forward, middle for stop, and the lower back for reverse. Then add touching the shoulders to change directions of left and right.

Levelling

- First of all, just try moving each other and seeing what it's like to be led
- See if partners can do this with or without their eyes closed.
- Reflection on is it easier to lead or be led

Then replace the touch for specific sounds (created by the pair) and see if all participants can ignore other noises and tune into their partner. Again, swap roles and reflect on the process.

Mirroring

In pairs identify yourselves as A and B. Both partners face each other, and A starts by making an action and B mirrors it. This is a mirror reflection so don't worry about using the same right arm for example. Try and use slow sustained movements and include facial expressions. Then swap. Finally try the activity with no lead partner and see what happens.



Sculpting or Modelling

Sculpting in pairs

Sculpting or modelling is using a partner or partners to create images. Label yourselves A and B. A think of a job (e.g. teacher) and using B positions them in a statue that represents that figure. The person starts with the body and finally gives a facial expression to mirror. Ideally try this with no talking.

Modelling in groups

After trying on each other move into groups and try themes rather than professions. A day in the park, what is climate change, oppression. Allow the community to choose some of the themes. If possible, allow for demonstrations, divide the whole group in 2 and observe each other's sculpts.

The rest of the group gives analysis. Subjective and objective, who is the oppressed?

How can we see this, levels, facial expressions, etc, is there a clear protagonist and antagonist? It does not need to be 'correct' just what does each participant see in the image.

The family photo

1. Participants moulds the models (actors) into what they consider to be an accurate representation of the word 'family'.
2. Protagonist (sculptor) finally adds themselves into the picture.
3. Discuss subjective and objective observations.
4. Is this your family? If not alter the idea.
5. Build an image the group can relate.



CHAPTER 4: How to work with disagreement, emotions and conflict?

There is often a misconception that a child who is ‘disengaged’ is without emotion. On the contrary it is often these children which lack the skills to regulate emotions. These children become experts in creating defence mechanisms that means the processing or expressing emotions are not always easy. These pupils are called under or over ‘emotional’. Regulating emotions is a skill that all of us learn in our early stages of development and for a variety of reasons some children do not learn this skill. It is always wise to be aware of the emotions in the facilitated space and how to support a group in expressing emotions safely and respectfully.

Opening space for Dialogue and enquiry in the classroom we have to be prepared for various outcomes. As people have safe space to talk about topics which are important for them facilitators can expect some turbulences such as disagreement, emotions and conflict. Disagreement is a natural part of the discussion process. The different opinions, like or dislike and arguments for and against can enrich the discussion. Showing diversity of opinions as part of natural process inside the group and how to use the diversity as a value showing us broader perspective of the world is important approach in Dialogue . Still worth to remember about grounded rules such as you can disagree with and judge the opinion, but without personal arguments (such as you are stupid). Respect in the discussion has also some limitations. Of course we have right to express our opinions when they don’t hurt anyone and don’t discredit human dignity. It’s important especially if you are afraid of some radical point of view. To read about how to challenge radical and extreme opinion read LWC [toolkit](#).

Emotions are part of our lives and it’s hard to imagine holding over them in Dialogue . What can guide you here is good observation of the process, including body language, but also give some time and space to name what’s happening, ask what students feel and also to name the emotions (as it is not so easy to do it). Good to mention before the process that we are here together to collaborate and it is part of our task to see ourselves as a group, but also individuals with their emotions. It’s getting a bit more complicated when the group discuss something deeply connected with their situation or when some students have difficulties in controlling their emotions. That’s why it’s good to establish the facilitation rule of STOP to give you permission to stop the discussion if the emotions are too high and reflect. Also closing the Dialogue session or lesson is right time to calm down the emotions, sum up the process and not to leave students with some emotional turbulences alone. Leaving students with some questions or further reflection is great to build the connections between the lessons, but with emotions we have to manage carefully and in clever way. Otherwise, the emotions will be in the centre and led you to conflict in the group or destroy other goals in Dialogue . Taking care of the group, but also yourself as facilitator is very important aspect to be ready and introduce Dialogue in the classroom, trust the process and also share the control and ownership with the group.



Conflict appears when differences, contradiction and emotions erupt in the group. There are four dimension of conflict: emotions, norms, resolution efficacy and importance. Good to understand what's going on, especially when the group has common story for some time and the conflict that appeared could have additional layers. There are five resolution strategies to overcome conflict: avoiding, accommodating, compromising, competitive and collaborating (based on The Thomas-Kilmann Model). For you as facilitator it is worth to understand the sources of the conflict and not to judge immediately once the situation occurred. Firstly worth to double check if the conflict is related anyhow with grounded rules established by the group. If so, good to refer to them and also ask the group about their comments to the situation. Remembering that facilitator is not responsible for all the group, but the responsibility is shared in Dialogue is essential to come up with the solution in collaborative way.

All mentioned turbulences are natural part of group process and we don't have to be afraid of them, but just be ready to manage the group process in constructive way. Below you will find some exercises and facilitation tools to work with them.

The first step of engagement: listen!

Branimira teaches children aged 11-12 in Bulgaria. In her class of 24 there is a boy who distracts others with his behaviour and interferes with the normal course of lessons. Tackling this issue is a complex task and sometimes simple and fun activities can help you. Branimira applied the "Broken phone" activity. The students line up in a circle next to each other and one whispers a sentence to the other next to him/her. The next one whispers it to the one sitting next to him/her and so on till the last student. The last student must say aloud what he/she has heard. The game demonstrated the importance of listening and being careful not to make mistakes. Listening is one of the most important skills that are relevant when resolving conflicts in the classroom.

Working with disagreement

One of the strategies that would support working with different point of views and disagreement is to celebrate diversity in Dialogue . We get use to judge who is right and who is wrong and also that the best way is to find consensus and makes everyone happy with the final outcome of the discussion. Let's find another way to discuss.

How to measure the disagreement?

If you find some concepts of statements as difficult for the group or you expect some tensions, you can easily measure them in two ways:



-1-

Using concept line for statements, eg. I experience discrimination at school; It's wrong to discriminate others; I can be rude to the people who are rude to me; People are divided for good and bad etc.

At one end of the line we have TOTAL AGREE, on the other FULLY DISAGREE. And in the middle you have the whole spectrum Agree /Rather Agree/ Neither Agree, Nor Disagree / Rather Disagree / Disagree.

Thanks to this simple tool you can see in space how the group think and also can start the discussion by asking for comments and arguments. Emphasise that all arguments matters, that people can change their minds while listening to others perspective and also that there is no right or wrong answer. Also showing how our individual perception and experiences influence on our opinions.

-2-

Engage all students to think on both sides. Once you find something which really divides the group you can ask them to stop and to address all arguments for the concept, so everyone has to say something in favour (even when disagree) and then all students find arguments against the idea. Without any further exploration, just speak out all arguments that came to their minds.

You can make it even more spacious by walking on one side of the room and then changing place.

In this exercise it's important to hear all arguments from both sides and also to be together on one side with all people and then to change. If you hear that some new arguments appeared you can make another round with pros and cons. So at the end the division is less visible as people are all at the same side, but more in what they said and heard.

Once you finish it is good to make a short round of reflection about finding a golden bit in the discussion, something which you heard and understand, which surprised you, touch you somehow, which you find deep inside you etc. It's good to get back to the golden bit at the end and reflect on my position to hear something new, from the other side, said by someone else.



Emotions: how to work with emotions in a group and with difficult emotions coming from one of the participants (tips and challenges)

Emotions, difficult emotions (remember not to call them negative or judge them) are an inseparable part of our lives. When working with people, we need to know that in one place we can gather people with different experiences, needs and interests.

We can observe situations when emotions of one of the participants will be misinterpreted by the rest of the group, misunderstood.

The trainer (teacher, educator) should be aware that he or she is working with people who most likely have experienced rejection, difficult relationships or hurt, and our actions may have an impact on releasing unwanted emotions or bring back difficult memories. He or she should therefore keep a close eye on the group and what is happening in it. None of the participants should be left alone in such a situation. Group relations are a priority and the success of the trainer's and all the participants' work depends on their mutual relations and ability to solve difficult situations. For this purpose, we should simply remind everyone what the aim of our activity is and refer to the rules we established at the beginning of our project. When a difficult situation appears, we should tame it by doing several exercises:

1. Taming emotions by describing them.

objective: personal reflection – brainstorming on what are emotions?

The participants should write them down on small cards and then divide into pleasant and difficult ones.

Then answer the questions:

- How do you react to difficult situations?
- Are your reactions always the same or do they depend on circumstances and participants?
- What emotions do you experience in difficult situations?

This will help to support the group and open others to dealing with difficult situations and emotions in a positive way.

2. Four words

objective: cooperation and communication during difficult situations and emotions

The participants write down four words associated with the word "emotions" on sheets of paper. Pairs will share their associations and then, out of eight associations, they will choose four that they consider the most important.

Then, each pair will find another pair and repeat the exercise, remembering that you cannot add new ones - only the previously chosen ones.

We repeat the exercise until the whole group meets and together agree on four words describing the emotions.

At the end, we ask the participants if it was difficult to make compromises during the stages and how they dealt with their emotions. How do they feel now?

The facilitator makes the whole group feel that they will be working in a safe space and that they will be taken care of if an emotionally difficult situation arises.



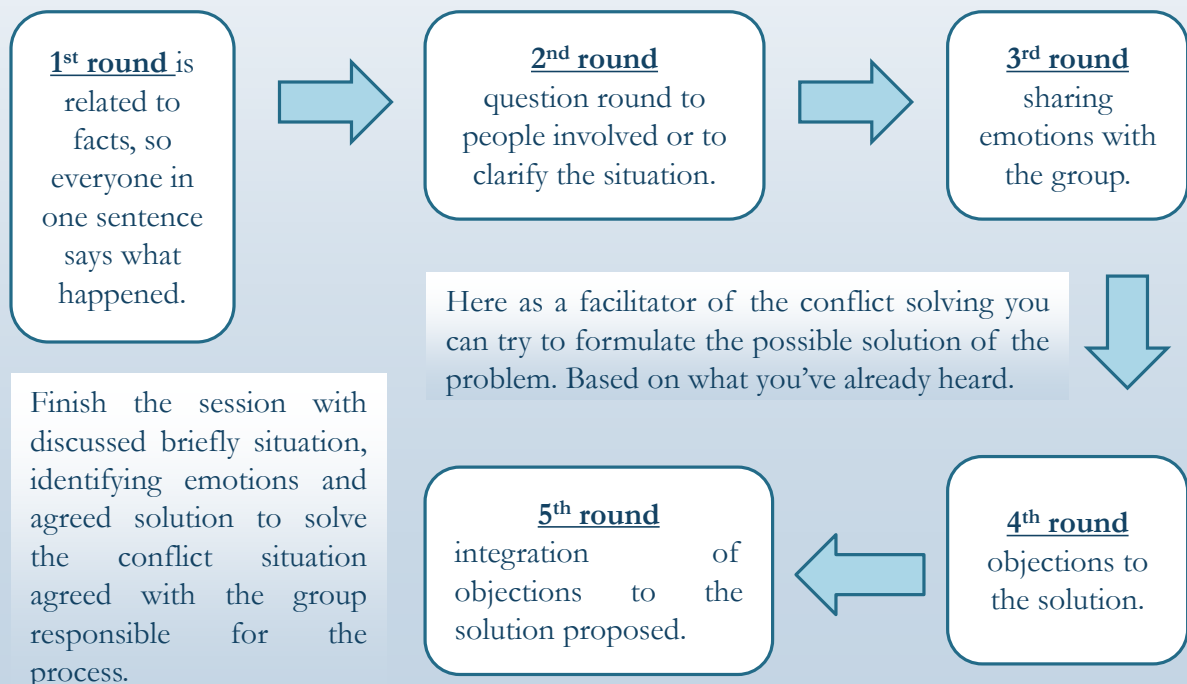
Conflict situation in Dialogue

Remember that the facilitator is not fully responsible to solve the conflict occurred. You can firstly double check if the grounded rules can support you somehow with the conflict solving. For sure STOP rule give you a chance to STOP and reflect with the group about the situation.

It's good not to focus only on one or two people that provoke the situation, but to engage group in reflection about the situation. Remember that in the process of dialogue you are not longer teacher, who has always right, but you are facilitator and good to call the wisdom of the group to support you.

Depending how large is the group but try to use the sociocracy tools. The consent process could support the diagnose as it divides facts, emotions, questions and objections. And also making short rounds that give voice to everyone in the group and support equal space for all students and make it effective.

Establish the rules: “no interruptions”, “safe to try” and “follow the process”.



Tips for facilitator:

- Listen carefully as from 1st to 3rd round you must be clear what happens. For example: X said that Y is stupid – this is fact, Y was offended by X – probably yes, but better to check with Y first, Y felt bad due to the thing that X said – this is more about emotions, I'm sad as they started to fight – it's about my emotions.



- When there is a time to propose solution you can also give the decision back to whole group. Depends how comfortable the group feel in decision-making process and also depends on time-management.
- Remember that also sides of conflict take part in the rounds, so their emotions and ideas have to be incorporated.
- Make the rounds short to make sure that you finalise the process. Often one-word round could help in bigger groups.

Rounds in sociocracy are often use in decision-making processes. If you want to read more about rounds in sociocracy, you will find it here: <https://www.sociocracyforall.org/on-rounds/>

Tips for facilitators

Facilitation – ideas for encouraging greater equality, and more focussed participation and reflection amongst members of a Community of Enquiry

- Members of the community collaboratively draw up a code of conduct and agree to collectively ensure that this is adhered to.
- Request one member of the group to sit outside of the community (metaphorically at least) and map all concepts that are raised throughout the Dialogue . This role can be rotated so that all members of the community do this on occasion.
- Similarly, one member of the group sits outside of the community and identifies examples of one of the 4Cs (caring, critical, creative or collaborative thinking), possibly focussing on a different one for each enquiry. This role can be rotated so that all members of the community are able to observe and identify the ingredients for a successful enquiry.
- Plot the community of enquiry using initials – draw a line showing the flow of Dialogue during the building section. Notice members who make many contributions, notice those who are thinking and listening without making their own verbal contributions.
- Use either an open palm or thumbs up to indicate wish to speak. Each contributor chooses the next person. Agreement should be made that members of the community will always choose a person who is indicating who has contributed less.
- Give 3 counters to each member of the community and each time s/he contributes, a counter has to be surrendered.
- Be prepared to break down into smaller groups “middle words” during the building part of the enquiry.
- Ensure contributions are relevant “How does that help to answer the question?”



- Steer clear of too many personal anecdotes “Is that a general rule?”
- Enquiries may take place over two sessions to allow greater time for reflection.
- Provide opportunities for movement within the enquiry, eg an active stimulus, rotation of groups.
- Invite whole group responses through pair share, group work or individually thumbs up to agree and down to disagree or traffic light to show the extent to which participants ‘go’ with an idea.
- Ask for alternative opinions “What would somebody who disagreed say?”
- During first words encourage more than one response “Yes because ..., but no because...”



CHAPTER 5: Mini Curriculum

This section is in 2 parts.

The first is the breakdown of a 7-week intervention programme created to work with disengaged pupils. It is primarily focused on Dialogue techniques calling on models such as Philosophy for Children, Communities of Practice, Open Spaces for Dialogue and Enquiry and Training for Transformation. Some pupils due to a variety of reasons may be unable to fully engage and hold interest for the full structure a whole group discussion including steps. This can be that they are incapable of individual reflection, or in small, unsupervised groups their attention may deviate from the topic at hand. This resource addresses those issues by creating a combination of activities used by practitioners who have worked with children whose behaviour was categorised as “disengaged” from learning.

The stimuli for the sessions is in the form of reflective activities that then can organically open up into discussions without disturbing the flow of the group. The resource covers key themes that have been important discussion factors for these children such as fears, image, community and reputation..

This section looks at a variety of ways to engage learners in Dialogue type discussions using practical activities instead of stimuli. The change of using activities means that there sometimes can evoke a stronger connection to the topic of discussion than a stimuli being presented to them. Section 1 sessions include an opening activity designed to help develop skills such as focusing, listening and turn taking, additional activity that can be used as a tool for extra reflection in sessions and a dialogue activity where the activity itself provides a stimuli for development into Dialogue discussion.

Within section 1 there is no guide on how to facilitate the sessions, their explanations of the sessions featuring a case study but not how you would go about facilitating the dialogue session. That would depend on the ability of your group and how capable they are at following a Dialogue structure. There is also no running order of the sessions however the sessions have been ordered in the way that that would be run during a project as some session's calls for a greater attention and maturity than others.

Section 1 also includes case studies from schools using the activities and reflection's from the participants themselves of how they viewed the activities.

The second section contains a series of full Dialogue sessions based on similar themes than section 1. These include images, beauty and perceptions. Again these sessions focus on self-reflective stimuli that will hopefully encourage children to think critically about themselves.

7 Week-intervention programme: this programme can be used flexibly but sessions 1-3 do have an order for building people into discussions. They are signed in mind for intervention groups (groups of 8-12) but can be adapted for a whole class.



Understanding myself and my role in the group

Section 1 - 7 Week intervention programme

Knowledge Gained

- My future goals
- How are goals achieved?

Skills Gained

- Self-reflection
- Listening
- Communication

Values Gained

- Self worth
- Empathy
- Respect for others

Bereavements, change in the home, loss, are all factors that can contribute to a child's behaviour and development. Is it important for a child to be aware of what factors 'made them who they are today'? Does a child need to know who they are in order to know where they are going?

Points of interest:

- How do the pupils speak about themselves?
- What do the pupils count as important?
- How do your pupils adapt to change?

DIALOGUE Activity – myself, my future

Opening Activity – One truth One Lie

This session is usually your first session with this group or their introduction to P4C. Therefore it is important to see how confident they are speaking in front of the rest of the group.

In this activity ask the pupils to sit in a circle (if they can). Then going around the circle ask the pupils to tell the rest of the group one truth and one lie about themselves. The way they do this is to say "my name is _____ and _____" "and one thing that they say must be true and the other a lie, in any order they choose.

E.g.

My name is David and I live in a house My name is David and I have a pet goat.

Once the participant has made their two statements, invite the rest of the group to vote (hands up) which they believe is a lie and which they believe is truth. This is to encourage voting that can be later used in full P4C enquiries.

Repeat the activity until everyone in the circle has had a turn.

Additional Activity – I am good work sheet.

Using the "I am good" Sheets (see appendix 1) pupils can reflect on what they believe they are "good" at. The activity serves two purposes:

1. It is a tool for the pupil to see, if encouraged they can say something positive about themselves (disengaged children often have low self-esteem).
2. Can be used as an assessment for the facilitator to gauge if the pupil is under or over confident.

Tips to look for:

- Does the pupil answer the sheet quickly or slowly, or even if they can fill the sheet in at all.
- Does the pupil write trivial answers.
- Does the pupil describe themselves as a good person.
- Was the pupil comical or defensive in their answers.

All these could be indicators that the child is suffering from low self-esteem. Again there is no pressure of sharing this work but some pupils may find it beneficial. Also the facilitator may want to observe who wants to share or not. Another way of sharing is in pairs and the other person tries to "sell" their partner. This can allow some people who may find difficulty speaking publically to adopt the "role" of salesman. With this the pupil can trial speaking out loud under the protection of a character. This will in turn build a bridge for when the pupil can feel comfortable to share in the P4C discussion as them.



Disengaged pupils in schools often have goals for the future. However usually these pupils add a “it’s in the future” attitude to obtaining these goals. This in turn means the pupils may be unaware of their actions now having long-term consequences for achieving their desired future. It is important for the pupil to personally reflect on their journey to their own future and assesses if they are making the right decisions to achieve their goals. This activity asks the pupils to on their own reflect on who they are and where in life they want to go.

1. What made me who I am:

On the sheet of paper (A3 or A4) draw a horizontal line (paper turned horizontally). On the left hand side of that line ask the pupil to write their birthday (if the child does not want to do this they can put DOB) and in the middle of the paper write today's date. Ask the pupil to write down 5 key moments that had defined them as a person. Like DIALOGUE it is important for the pupils to interpret that question however they feel appropriate and so if questions are asked simply re-affirm that it is their decision to write what they believe defined them. Dates are not important and neither is order, the sheet acts like a guide of pupils who may prefer to do this activity chronologically. This may provide an opportunity for some pupils to share but they should not feel pressured to.

2. Where do I want to be in the future:

On the right hand side of the paper ask the pupil to write the date 10 years into the future (you may want a longer or shorter time depending on group age). This time ask the pupil to (at the end of paper) write goals for that date, career, house, and family, anything they would like then work backwards. Pupils can share their goals together with each other in smaller groups or keep information private.

Case Study: *Participants were asked to draw life maps or timelines, in particular thinking of moments that “define them”. While working on this activity some pupils begin to outline sections that they may be distressing for them. One pupil marked the day his father passed away suddenly from an aneurism. Since his father’s death the pupil had become disruptive in school and not addressing the issue of the pupils’ distress over his passing. During the final reflection of the sessions after 6 weeks of interventions the pupil commented that actually marking his father’s death was the start of accepting this. The pupil who was one step away from permanent exclusion has recently left school after completing all years and achieving 6 GCSEs (UK Secondary school exam).*

Things to look for

- Was the activity rushed?
- Did the pupil find it hard to give themselves goals?
- Could the pupil do the activity on their own or did they need to distract (sit in them they can and if not they don’t have to. group, talk to others etc.)?

Tip: Sometimes pupils want to put things down but are afraid to as it may be ridiculed, if so allow the pupils to put symbols that represent those moments and if they wish to share them they can and if not they don’t have to.



My community and the shared community

Section 1 - 7 Week intervention programme

Knowledge Gained

- Community Cohesion
- Connectivity

Skills Gained

- Team working
- Listening
- Problem solving

Values Gained

- Appreciation of 'my area'
- Respect of area

Is it important in the understanding of self, to look at environment and community? Do your pupils display pride in their community, do your participants know if they want to stay in their community indefinitely or do they want to move and explore?

Points of interest:

- Does community/area have an impact on your pupils?
- How are communities viewed in your area?
- How would you define a community?

Opening Activity – Paper towers

Split the group into teams of 5/6. Using newspaper (or if not any scrap paper) ask the teams to (only using the paper) create a tower that can stand on its own for 10 seconds. The tallest tower wins; the pupils have 5 minutes to create their towers. The goal is get the groups acting as teams but also can be used for discussion purposes around groups and team working.

It may be useful to eliminate the competition element and just reflect on the creativity and team working element of the activity.

This can also lead onto a mini discussion of each pupils 'role' in the construction, where they a leader, follower, or did they stand back and not participate. If there were too many 'leaders' in the group did this cause problems when creating the towers?

Additional Activity – Keeper of the keys

It is important when running P4C that the group are able to be quiet, controlled and skilled in turn taking.

The group sit on chairs in a circle in the room. One person is selected and is blindfolded and put in the middle of the room. In front of that pupil is an object (usually keys). The goal is for one of the pupils in the circle to stand and walk around the circle of chairs, back to their own chair and then grab the keys without being heard, the person in the middle has to listen out for this person and point to where they think they are.

Tips to look for:

- Can the pupil keep quiet?
- Do the pupils support each other in process?
- Were people disappointed if they were not chosen?
- How did pupils respond when they were caught?

The goal is that the pupil has to walk around the room calmly and quietly and the rest of the group have to respect the person in the middle and not make any noise. This will help with turn taking, listening and focusing during P4C enquiries.

Note: This activity can also be used to introduce the talking object, (see tips page 11)



DIALOGUE Activity – what is my community?

For this activity take large sheets of paper enough that each participant has a section to himself or herself. In these sections ask the pupils to draw “their community”, it is important to give the participants as much freedom to interpret this activity how they see fit. This activity can be one of a geographical activity (post codes) or one that expands further, it is for the participants to decide. The activity can be taken from of a map or even a group collage of different people’s interpretations of community.

You can do this activity in 2 ways:

- 1- each participant individually sketches out their community on separate pieces of paper and the group feed back and share.
- 2- on a table is one large sheet of paper (either large roll or paper taped together) and the group come together to create their community and as a whole reflect on the shared experiences (if working with particularly large groups, you can make 2 or 3 large sheets). If possible a large group activity would take preference as it builds the DIALOGUE community and begins the group sharing discussions.

Place the “community” drawing in the middle of the DIALOGUE space and use as stimulus.

Tip: With this some pupils may find it difficult to individually reflect or may be too impulsive to follow the full procedure of DIALOGUE . This may be something that needs to be gradually introduced and so for this session you may just want to start with anyone sharing about their section/contribution or as the piece as a whole, and see if a discussion unfolds. I have had very different outcomes when addressing the topic of community, some positive and some not so, the goal is to allow the pupils to speak their mind even if you do not agree with their ethos. I ask the participants to show me their community.

Case Study: when working in a school in Widness, the *Pupils were commenting on the ownership they had to “their community” and their resistance when people from other areas (Runcorn) encroach on their territory. This developed to a facilitated discussion on area pride and being aware of boundaries. Although there was discussion about “outsiders” the group did bond over the shared respect for their local area. I believed this also set the boundaries for beginning P4C enquiries. Discussion noted that students were recalling basic skills such as remembering (facts, locations) and understanding. This served as a good base line for assessment of P4C.*

Tip: When discussing areas and community some pupils may use language that may be offensive to other races or religions. The facilitator may want to re-affirm a “no racism” rule but try to allow the pupils to speak freely about their views, so long as these views do not harm others. With the freedom of DIALOGUE and the act of being listened to can be very rewarding and be used to challenge prejudices safely.



My world

Section 1 - 7 Week intervention programme

Knowledge Gained

- Global statistics
- Ratios of poverty

Skills Gained

- Analysis of data
- Comprehension

Values Gained

- Empathy of others
- My place in the world

In the world are we all connected or are we separate? Can a pupil identify their place within the world and mark if they can make a contribution to it?

Points of interest:

- How can you tell if you're a citizen of the world?
- How do you know if a pupil values their place in the world?
- Can a child be taught empathy towards others?

Opening Activity - Connections

Ask the group to stand in a circle. Using a piece of string, asks a pupil to state something about themselves, it can be something they like, don't like, a hobby, interest, so long as it's something that is about them. Ask the pupil to hold onto the start of the piece of string, the pupil can wrap it around them or just hold onto it. Ask the group if anyone also identifies with the first statement e.g. if someone said they liked football find another pupil that does the same. That pupil takes a section of the string and again can either hold the piece or wrap it around themselves, then, ask that pupil to state something about them (different to the first statement) and repeat the process until every member of the group has found a link with someone else.

Additional Activity - Something similar/ something different

Ask the group to stand in a circle. Using a throwable object ask the participants to pass the object around the room to people that they have something in common with.

E.g. I'm passing this to xxxx because we both have dogs for pets.

Then after each person has had a turn in passing the object, invite the group to pass the object to someone that they are different to.

E.g. I'm passing this to xxxx because they have a pet and I don't.

Before the game starts you may want to re-affirm the class rules to avoid bullying. But, it can also be used as a supporting tool that allows the group to share their similarities but also celebrate what makes them unique.

This also proves a valuable tool for assessment in seeing if the pupil is able to identify him or herself as unique or individual.

Both activities can lead onto a pre discussion about being unique, and their own identity.



DIALOGUE Activity – Facts About the World

This session can either be used as a continuation from “My community” or used as a separate subject. However, it is important to notice that going straight into world discussions may be daunting for some pupils and may not be received well. It may be easier to use some of the community activities to begin with and then move onto my world. Like the “My Community” sessions it offers the pupils a chance to explore their “place” within society or even the world.

The goal for the activity is for the children to discuss inequalities in the world and possibly see if they make identifications, feel empathy, or do the pupils distance themselves from the other people and not make a connection to themselves and the wider world.

Place around the room the fact cards (see appendix) and ask the pupils to walk around and look at the statements. Depending on the ability of the group you can run this session in 2 ways:

1. Discuss all as a whole group which facts or statistics individuals found most shocking and use that as either a discussion topic or ask the group to formulate a question around that topic.
2. Ask pupils to stand by particular statements that shocked them and if they are in small groups ask them to discuss and feedback.

Case Study: *pupils are invited to look at themes of global inequality such as 53% of the world living on 2\$ per day and 1 in 6 people not having enough clean drinking water. Pupils have reflected that they found it sometimes easier talking about “bigger” issues in the P4C space rather than themselves in the beginning. The uses of “My World” stimuli are usually used for the first full P4C session as they can promote large debate and don’t have to include much self-reflection. Pupils in these discussions have been able to make comparisons to their own issues and concerns but have also been able to engage in wanting to make a difference in the world. One school were able to make the connection about our lack of empathy for “less developed countries” to their distance from us. This occurred in the 3rd session and showed already an improvement in development of ideas and applying their gained knowledge and analysing aspects of their own understanding.*

Tip: another stimuli to use for this topic can be ‘my granny or my goldfish found in your SAPERE L1 handbook . It is useful to ask the question ‘the closer someone is to you are they more important’?



Images and perceptions

Section 1 - 7 Week intervention programme

Knowledge Gained

- Definitions of images and perceptions
- Stereotyping of others

Skills Gained

- Communication
- How to validate argument with fact

Values Gained

- Self reflection
- My image
- My perception

Do your pupils sometimes display the want to make a change but the action of making the change has been suppressed by the pupils' reputation? Is there a need to discuss reputation and voice the pupils' fears of how they are seen, and possibly how they want to be seen?

Points of interest:

- How important is image to your pupils?
- What does "image" mean?
- How important is reputation?
- How do you know if a pupil is "true" to themselves or playing a part for someone else?

Opening Activity – Honey I Love you

In a circle ask one member of the room to come into the middle of the room. That person goes to anyone in the circle and says the phrase "Honey, I love you" trying to make the person laugh. The person must respond without laughing, "I love you too but I just can't smile today" if you laugh you sit down and the competition is to make everyone in the group laugh, if you don't laugh it is your turn to make people laugh. In particular with image the act of saying "I love you" may be uncomfortable, it is for the facilitator to see whether they change to sentence to one that is less uncomfortable. It can also organically lead into a discussion about possibly why is saying, "I love you" so difficult to some people.

Additional Activity – sculptures

As a group create a list of jobs, professions, and types of people and write each one on a piece of paper and place them into a hat. You may want to already choose the ideas.

Ask the pupils to in pairs to come forward and one pupil chooses a piece of paper and then moves or 'sculpts' their partner into what they think that particular person looks like.

The group then try to guess the sculpture, giving a rationale for their answer.

e.g. He looks like a politician because he looks confident and like he is giving a speech.

This can be done with professions, such as lawyers, doctors, builders or could be used as a way of sculpting emotions, happy, sad angry etc.

The goal focuses the group on perceptions. You could also include a teenager or a gang member and see how those people are sculpted. Possibly this can be used as another topic for discussion.



DIALOGUE Activity – How am I seen?

The purpose of this activity is for the pupils to reflect on how they think others perceive them. This activity can be run in 2 ways either on paper individually ask the pupils to draw or write how they believe they are seen, this can be separated in categories like how am I seen in school/at home/in my community. If the pupils do not want to draw they can in pairs “sculpt” one another into (taking considerations about being touched) into a still image of how they believe they are seen. The partners position their “mould” (partner) into a still image. You can also expand this to include other members of the group to create multiple images of how they think they are seen.

Case Study: *One pupil in this activity drew himself in half, one side good (angel) and one side bad (devil). In the image the pupil commented on the internal battle between good and evil, which he wants to be good but the bad keeps coming through. The pupil was able to voice this internal conflict and start to assign a rationale for his bad behaviour. The Pupil also voiced for the first time that he wanted to be good. From this the pupil was able to reflect on the “evil” times and what triggered them, (stress, fears over failures in school etc.) the pupil now felt comfortable to say that inside I am mainly good. His behaviour subsequently improved since then.*

Tip: Sometimes you may want to use this if you have been running multiple sessions with a select group or with all pupils as a means for reflection, possibly add a comment how were you seen before this intervention, how is it now and possibly how would you like to be seen?



Images and perceptions – Art and Beauty

Section 1 - 7 Week intervention programme

Knowledge Gained

- What is art
- What is beauty

Skills Gained

- Comprehension
- Validation of agreement

Values Gained

- My opinion counts

If beauty is in the eye of the beholder, is there a set of criteria that can mean that something is beautiful? Do young people still describe something as beautiful or has language changed to include new words and phrases. Do you become vulnerable if you say something is beautiful?

Points of interest:

- What makes something beautiful?
- What words do your pupils use to describe something's attractiveness?
- Is there a difference between art and beauty?
- Is there a gender difference when using the word "beautiful"?

Opening Activity – My describing words

Ask the pupils to write on pieces of A4 paper words they use to describe something that is appealing or beautiful (fit, boss, cool etc.). Ask the pupils to stand by the word or words they use most commonly and invite comments on why they use these words. This can lead into the P4C session as the pupils may not feel comfortable using the word "beautiful" so feel free to substitute for a word they prefer but do raise the question why they would rather use those words. Or to expand the activity further have a sheet all the letters of the alphabet and ask the pupils to see if they can think of different words to describe beauty (possibly see if they can fill in the whole).

Additional Activity – Mirroring

Ask the group to get into pairs and label themselves A and B (you may want to use A and 1 as using this sometimes stops the arguments of "how come your A") then in pairs ask the A's to make actions and whatever action A takes B's will mirror it.

A's can take any action they would like but encourage them to make controlled actions so that they can be mirrored properly. After an appropriate amount of time swap roles. Finally ask the group to start mirroring where nobody is leading and see if organically the groups start to make movements.

Things to look for:

- Can the pupil control their movements
- Can the pupil keep quiet while doing the activity

The goal is one of control and reflecting on what it is like being in control but also seeing what it is like for these pupils when someone mirrors their actions, do they see themselves in a different light? This can be used for discussions.



DIALOGUE - Art and Beauty?

The purpose of this activity is for the pupils to reflect on how they think others perceive them.

For some pupils the idea of looking into “self-image” may prove daunting so before looking at other examples of perceptions before the pupil can look at their own perceptions of beauty. Notions of art and beauty are subjective, and the use of language can be interesting. For example, rarely do you find young men using the word beautiful, usually it is covered in different language that is normally associated with sexuality (“fit” for example).

Have 4 - 6 x images of art in the middle of a piece of flip chart paper (Banksy, Kahlo, Picasso, Lowry, Leibovitz, Monet provide a diverse range). Place them around the community of enquiry.

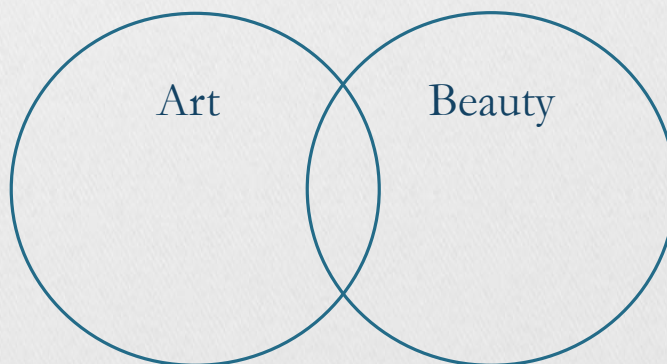
All members of the community of enquiry circulate with a felt-tip pen and add words around the images. The words should reflect some of the themes which appear to be reflected within the art work or linked to responses evoked from it.

Use a range of pictures chosen by yourself or the ones provided (see appendix) with this plan and sort them out into the Venn diagram – one segment has the word “art”, one has the word “beauty”. Pictures to be cut and pasted into one or other or if both apply, stick in the intersection, if the picture depicts something that is neither art nor beauty stick it outside of the Venn.

Pupils can do this in pairs, individually or as a whole group discussion, possibly moving images and placing validations for why they are there.

Venn Diagram: INSERT MOCK UP

Philosophical Enquiry: Art and / or Beauty?





Fears

Section 1 - 7 Week intervention programme

Knowledge Gained

- What do we mean by fear?
- What is vulnerability?

Skills Gained

- Self reflection
- Listening

Values Gained

- I can admit my fears
- Self confidence

Can expressing fears to a group make a person feel vulnerable? The act of admitting a fear to other group members can be perceived as showing a sign of weakness?

Points of interest:

- Is fear a sign of weakness or strength?
- Can fears be openly presented and addressed in your session?
- How do we know it is safe to say “I am afraid of something”?

Additional Activity – 1 to 21

Ask the group is to count from 1 to 21 without more than one person speaking at a time. This cannot be ordered (i.e in a line) and if two people say a number at the same time start again. Usually the group do not accomplish this the first time, the goal is not just to get to 21 but how the group respond to disappointment.

Opening Activity – zip, zap, boing.

Ask the group to stand in a circle, the facilitator (who is also part of the circle) holds an imaginary ‘ball of energy’ they object is to pass the energy around, if you pass to the right you say zip if you pass to the left you say zap and if you pass across the circle to someone you say boing. If you do not want to take the energy you put your hands up and shout ‘deflect’

The idea of the game is about control, you have the power to take the object pass the object or not take the object at all.

Sometimes it can be useful if the pupils are not looking at each other either with their heads down, eyes closed or even lying down on the floor.

The goal is for the group to reflect on how they deal with anger, failure and tension. The game can be accomplished but only calmly and not getting worked up after every failed attempt.

Things to look for

Do pupils assign blame to others?

Do the pupils try to rush the activity?

How do the pupils respond not getting to 21?

How do the pupils respond when they do get to 21?



DIALOGUE Activity – Anyone who

In the room create a circle of chairs. One person starts the game by removing one of their chairs and standing in the middle of the room, there now should be one less chair than people in the group. The person in the middle of the circle then starts the game by making a statement about themselves beginning with saying “anyone who”. E.g. “anyone who has a pet”, then all the people how the statement applies to stands up and tries to find a new chair and so does the person in the middle. The idea is that there will always be someone in the middle. Encourage the participants to be truthful and to make statements that actually apply to them.

It is effective that the facilitator is involved during this activity and also in all activates as it can give a sense of equality to the group. During the session the facilitator if they are in the middle asks the question “anyone who has a fear or phobia”. With more guarded pupils even if they have a phobia or fear the act of publically admitting it may prove daunting. After the completion of the game use this as a discussion topic why people chose not to move (sometimes you may want to run a blind vote; this is where you ask the question again but everyone has their eyes closed and see if people can admit their phobia then).

It is important to note that this activity is not about the group confessing their fears but more about why people would not admit to having a fear. That being said some pupils may like to share a phobia at the end of the session as a sign of growth and this should be allowed.

Case Study: *While playing ‘anyone who’, I discovered something interesting. I was playing the activity and when I was in the middle I asked ‘anyone who has a fear or phobia’, and nobody moved. Not only that but there was murmurs of “I don’t have a phobia, I’m not scared”. I thought this would be an interesting point for discussion. From that I asked the question not why they did not move but why they thought it was important to vocalise that they did not have fears. From this a discussion developed around, confidence being ‘tough’ having respect not showing fear. Eventually some participants decided to share that they actually had fears, interestingly some had common fears such as clowns and spiders (others agreed with them) but others had fears like “I’m afraid of being kicked out of school” I’m afraid of my anger”. From this in reflection the pupils said they felt “relieved to finally express these fears and in a supportive environment agreed that this was the first step in making positive change, voicing the problem.*

Tip: What if they all move? Then still proceed with the topic but pose 2 questions:

1. Did you feel vulnerable admitting you have a phobia?
2. Were you hesitant about getting up and if so why and did you think other people would be?



Transition – Making the Change

Section 1 - 7 Week intervention programme

Knowledge Gained

- What is transition
- My journey

Skills Gained

- Reflection
- Identification of issues

Values Gained

- Self confidence
- The changes I've made

Do we need to prepare our pupils for moments of transition? Do all pupils handle transition the same way?

Points of interest:

Opening Activity – from one side to the other.

Ask the group to stand on one side of the room in a line facing the other side of the room (ideally there are no obstacles in the room) ask the group to get to that side “as quickly as you would like to” some may run, walk it up to them. Then ask the pupils to come back to the beginning again and ask them to get to that side ‘as slowly as they can’ they can take any direction they want but they can not stop.

Ask the pupils which did they prefer, getting somewhere quickly without having to think or slowly that takes time but also patience.

Each person may prefer a different way of traveling through their ‘journey’ some may want to go fast and some may want to go slow. You could end the activity with trying a third time and say ‘go at a pace that is right for you’ and then allow time for reflection with each pupil.

- How do your pupils handle transition?
- Is change a good thing?
- How do we ensure pupils have successful transitions?

Additional Activity – What I was like – What I am now – What I want to be

Ask the participants to take a piece of paper and divide into 3 sections (this can also be done on 3 separate pieces of paper) and ask the pupil to put 3 headings, What I was like – What I am now – What I want to be. Ask the pupil to fill in these sections; they can be drawings, bullet points or even a full written narrative. You may use this opportunity to reflect on current changes and ask the pupils what steps they need to take to make these change last.

This activity can also be made practical by taking 3 sheets of paper titles with the 3 headings and place them in the room. Ask the group to stand on the first section together then the second then the last and make any comments they would like to make.



DIALOGUE Activity – Life map

Similar to the timeline activity (page 7), ask the pupils to take a sheet of paper coloured pens/pencils. As the pupils draw a “Life Map” the activity is to draw their personal journey making out changes in their life. The pupils may want to express these changes with metaphorical imagery that they may find hard to verbally express. How the pupils do this is up to them, if possible encourage the group to share their journeys. You may want to use this as a discussion topic for change if you believe the pupils may not respond well to a story stimulus but would prefer a reflective exercise using their own journey as stimulus. Offer the pupils a chance to think about:

- Times in their life when a change was made
- How they responded and felt about the change?
- How do they look back upon these changes?
- Are they looking forward to changes in the future?

On the reverse of the paper ask the pupils to draw a map of the future. What avenues are they looking forward to or even are worries about that maybe they would like to discuss and share with the group.

Case Study: *One pupil was asked to draw his fears of changing to a new school. The pupil drew only what he called “bad” things, such as bullying, mean teachers and bigger building. I invited the pupil to turn the paper over and think of what may be good in this transition, after a while the pupil put the words “new start”. Upon reflection the pupil expressed that he was “afraid” of this change and so he only fixated on the bad. He commented that after talking about this fear it “wasn’t so scary” and “I would even say I’m excited to go to a different school”.*



Section 2 - Full DIALOGUE Enquires

These enquires are a collection of stimuli that inspire self-reflection and open discussions. These can be used to replace sessions in the 7 week programme or used as additional sessions if you enjoy running enquiry sessions

Again they can be used as whole class sessions and for small group work.

IMAGINE

1.	<u>Preparation</u>	<p>Choose 8 of the following:</p> <table><tr><td><ul style="list-style-type: none">• A personal computer• Access to green spaces• Your own bedroom• Clean air• A free education• Money to spend as you please• Fashionable clothes• Protection from abuse and neglect• The opportunity to express yourself and be listened to</td><td><ul style="list-style-type: none">• Medical care when you need it• Nutritious Food• Clean water• Decent shelter• A bicycle• Fast food• The opportunity to practise your own religion and culture• A radio• The right to vote</td></tr></table>	<ul style="list-style-type: none">• A personal computer• Access to green spaces• Your own bedroom• Clean air• A free education• Money to spend as you please• Fashionable clothes• Protection from abuse and neglect• The opportunity to express yourself and be listened to	<ul style="list-style-type: none">• Medical care when you need it• Nutritious Food• Clean water• Decent shelter• A bicycle• Fast food• The opportunity to practise your own religion and culture• A radio• The right to vote
<ul style="list-style-type: none">• A personal computer• Access to green spaces• Your own bedroom• Clean air• A free education• Money to spend as you please• Fashionable clothes• Protection from abuse and neglect• The opportunity to express yourself and be listened to	<ul style="list-style-type: none">• Medical care when you need it• Nutritious Food• Clean water• Decent shelter• A bicycle• Fast food• The opportunity to practise your own religion and culture• A radio• The right to vote			
		<p>Make 4 sets of 8 cards, each card having one item from the list above. Ensure that each set of cards is a different colour so that you have a set of 8 cards with blue writing, a set of the same 8 cards with red writing, a set of the same 8 with green writing and so on.</p> <p>Mix up all 32 cards and then distribute them to members of the community of enquiry at random.</p> <p>Pupils organise themselves so that they are in groups according to the colour of the writing on their card.</p> <p>Within their group, through Dialogue, they rank the cards from most to least necessary for ‘a good life.’</p>		
2.	<u>Stimulus</u>	<p>Listen to the song, Imagine, by John Lennon.</p> <p>This may be done twice – the first time just listening, and the second time reading through a copy of the lyrics.</p>		



3.	<u>Private Reflection</u>	Each member of the community of enquiry underlines three lines from the song which are most meaningful to him/her.
4.	<u>Shared Reflection</u>	Going back to the groups of 8 which were formed in the preparation activity, discuss differences and similarities in chosen lyrics.
5.	<u>Formulating the Question</u>	Work towards producing a philosophical question based on the themes which emerged during the private and shared reflection.
6.	<u>Airing the Question</u>	Write the question on A4 paper and place it on the floor for the rest of the group to see. Group members read out the questions and say something about why they came up with it, the facilitator asks whether any questions are so similar they should be grouped together (<i>ie counting them as one for the purpose of voting because the resulting Dialogue would be identical, but not attempting to merge them</i>).
7.	<u>Selection</u>	Omnivote – as each question is read out, members of the community put their hands up if they are interested in discussing this question. Participants can vote for all questions they are interested in and there is no limit to the number of votes they can have.
8.	<u>First Words</u>	The group who formulated question suggest an initial direction for the Dialogue to take.
9.	<u>Building</u>	Aim for as ‘natural’ a conversation as possible, just encouraging good listening and constructive responding. Gradually the idea of more critical and creative responses will be introduced through subsequent enquiries.
10.	<u>Last Words</u>	Pair share – have ideas or thoughts developed or even changed during the course of the enquiry?
11.	<u>Evaluation</u>	Go around the group and ask each member of the community for one thing they, another group member or the whole community did well during this initial enquiry.
12.	<u>Curriculum Links</u>	Music, RE, Geography, English (as a foreign language)
13.	<u>Resources</u>	Preparation activity cards Imagine by John Lennon lyrics.



VALUE

1.	<u>Preparation</u>	<p>Distribute numbers randomly:</p> <ol style="list-style-type: none">1. Find another person whose number you can connect with your own and sit together. Encourage connections to be as creative as possible.2. Now find a different person whose number you can connect with for a different reason.3. Make a group of 4 (not necessarily with either of your previous 2 partners) with a connection between all 4 numbers. All 4 sit together.
2.	<u>Stimulus</u>	<p>Give each group of 4 a set of 10 cards with jobs on (eg. nurse, doctor, police officer, teacher, teaching assistant, plumber, cleaner, MP, banker, vet).</p> <ol style="list-style-type: none">1. Each group orders the cards according to least – most well-paid (this will be pupils' own perceptions rather than fact).2. The cards are then re-ordered from least - most valuable to society.
3.	<u>Private Reflection</u>	<p>Jot down any thoughts, reflections or curiosities with regards to that task in a thought bubble.</p>
4.	<u>Shared Reflection</u>	<p>In the groups of 4 from the preparation activity, mind-map all of the concepts you can come up with based on the stimulus activity.</p>
5.	<u>Formulating the Question</u>	<p>In your group of 4, choose 3 of the concepts you came up with in your shared reflection.</p> <p>Through Dialogue , select the question you think will lead to the most interesting Dialogue during the building section. Write this on a sheet of A4 paper.</p>
6.	<u>Airing the Question</u>	<p>Each group of 4 passes their question to the next group of 4. Each group has a new question and bullet points 3 reasons why this would be a stimulating question to engage with.</p> <p>Each group now airs the new question.</p>
7.	<u>Selection</u>	<p>Each member of the community of enquiry has 3 cards (3, 2 and 1). They then place their cards on the questions according to preference (3 on favourite, 2 on 2nd etc).</p>



8.	<u>First Words</u>	In groups of 4, each person has one minute to share their initial thoughts or further questions in response to the selected question.
9.	<u>Building</u>	Focus on reasoning and seeking evidence: Why do you think ...? How do we know ...? What are your reasons for ...? Do you have evidence of ...? Can you justify your opinion?
10.	<u>Last Words</u>	Return to your group of 4 to discuss how thinking has changed, grown and developed.
11.	<u>Evaluation</u>	Complete debrief of enquiry (attached) in pairs.
12.	<u>Curriculum Links</u>	Maths, citizenship
13.	<u>Resources</u>	Cards with a range of numbers on. 8 x sets of job cards. 3, 2, 1 voting cards. Private reflection thought bubble. Debrief of the Enquiry template.



MARTIN LUTHER KING

1.	<u>Preparation</u>	Distribute pairing cards randomly. Members of the community finds the pair card which matches his/her own and they sit together.
2.	<u>Stimulus</u>	Copy of extract of Martin Luther King I Have A Dream speech. (see attached postcard) In advance, check understanding – Hiroshima, atomic bomb, Alabama, segregation, stage-coaches, galleys.
3.	<u>Private Reflection</u>	Each member of the community, anonymously writes one word he/she would remove from the English language if possible - <i>stress that the reason for removal is because the thing that this word describes no longer exists and so a word to name it is no longer necessary</i> . Add post-its with the words MLK mentioned in his speech (racial segregation, hunger etc).
4.	<u>Shared Reflection</u>	Working in pairs from preparation activity, from all of the words written on post-its, order the top 3 words that you would like to see erased.
5.	<u>Formulating the Question</u>	Each person comes up with his/her own question. Share it with partner and together either come up with a new question or choose one of the two. Two pairs pair up to make a four and in this group make a final question. Write on A4 question sheet.
6.	<u>Airing the Question</u>	Put all of the questions into the middle of the floor and then select a different question. As a group, come up with three positives about that question and share them with the group.
7.	<u>Selection</u>	As a group of 4, they have to decide on two questions other than their own that they would like to vote for.
8.	<u>First Words</u>	The first words come from somebody who voted for that question.
9.	<u>Building</u>	Focus on creative thinking – seeing something from a new perspective, connecting or differentiating, comparing or offering alternative possibilities.



10.	<u>Last Words</u>	Go around the Community of Enquiry for each member to contribute their last words (with the option to pass). Review new understandings and consider how earlier thoughts were built on or improved.
11.	<u>Evaluation</u>	Complete attached check list for both self and whole community.
12.	<u>Curriculum Links</u>	History, RE, PSHE, English
13.	<u>Resources</u>	Pairing activity cards Copies of the extract from the I Have A Dream Speech. Post-it notes. Question Sheet.



SUNSCREEN

(requires two sessions – suggested break after selection)

1.	<u>Preparation</u>	<p>Members of the community of enquiry sort themselves into order of birth date (not month or year) eg 1st, 2nd ...31st without speaking.</p> <p>Sit in circle according to order of birth date and work in groups of 5 as they are seated.</p> <p>Give each group of 5 a set of 8 cards. The cards will contain the following instructions:</p> <ul style="list-style-type: none">• Do one thing every day that scares you.• Don't be reckless with other people's hearts, don't put up with people who are reckless with yours.• Respect your elders.• Understand that friends come and go, but for the precious few you should hold on.• Whatever you do, don't congratulate yourself too much or berate yourself either – your choices are half chance, so are everybody else's.• Travel.• Dance...even if you have nowhere to do it but in your own living room.• Do NOT read beauty magazines, they will only make you feel ugly. <p>In groups, put the cards in order from most – least valuable piece of advice.</p>
2.	<u>Stimulus</u>	<p>Listen to the song, Sunscreen, by Baz Luhrmann. This may be done twice – the first time just listening, and the second time reading through a copy of the lyrics.</p> <p>Explain that this is a graduation speech, and while it is not completely applicable to Year 6s leaving primary school, there is still some pertinent advice in there.</p>
3.	<u>Private Reflection</u>	<p>Consider any advice which may be missing.</p>
4.	<u>Shared Reflection</u>	<p>In the groups of 5, agree on one additional piece of advice which was not mentioned in the song and write it on a sheet (possibly for display)</p>



5.	<u>Formulating the Question</u>	Each group member comes up with a question. All 5 questions are shared and critiqued within the group and the group eventually agrees on one to put forward as their question. Every group submits a question so that there are 5 – 7 questions for the whole community.
6.	<u>Airing the Question</u>	Each group discusses every question for 2 minutes so that all questions have been discussed to a degree.
7.	<u>Selection</u>	Each member of the community of enquiry has 3 counters. Place the questions back on the floor and invite community members to place either 3 counters on 3 separate questions, or 2 on a favourite and 1 on the next favourite (do not place all 3 onto one question).
8.	<u>First Words</u>	Write 3 words which represent initial response to the question into a thought bubble.
9.	<u>Building</u>	Give 3 counters out and each time a member of the community of enquiry contributes, he/she has to surrender a counter. This ensures responses are well-thought out and gives rise to greater equality within the group.
10.	<u>Last Words</u>	Write 3 words which sum up response to the Dialogue into a thought bubble. Consider how (if) the three words changed from first to last words).
11.	<u>Evaluation</u>	Spider map as in session 2 and consider the extent to which there has been a change in which and how often members of the community contribute.
12.	<u>Curriculum Links</u>	PSHE, English
13.	<u>Resources</u>	Cards with lines from the song on to rank. Song lyrics Counters Additional advice sheet Question sheet First and last words thought bubbles



METAMORPHOSIS

1.	<u>Preparation</u>	Swap chairs with somebody who... has a dog is born in a month beginning with J is the youngest person living in his / her house etc. Do this 3 times and finally ask all of the people who have not yet moved to swap seats.
2.	<u>Stimulus</u>	<p><i>The beginning of The Metamorphosis by Franz Kafka.</i> <i>Read around the group from "As Gregor Samsa awoke one morning from uneasy dreams" ... to ... "But first thing he had to do was to find a way of getting out of bed."</i> <i>Allow pupils who don't want to read aloud to pass.</i></p> <p>If working with a community who may have difficulty in accessing Kafka, the first page of Bill's New Frock tells the story of a boy awaking one morning to find he is a girl. This may be used as an alternative (from "When Bill Simpson woke up on Monday morning, he found he was a girl"... to ..."It's not often we see you in a frock, is it?")</p>
3.	<u>Private Reflection</u>	Produce a Venn diagram – in one segment have Gregor's change and in the other have the change from primary to secondary (encourage creative thinking to make connections between the two that may go in the intersection).
4.	<u>Shared Reflection</u>	Share Venn diagrams in groups of 4 and discuss the main philosophical concepts (big ideas) to come out of the story. Community of enquiry gives feedback of concepts to facilitator who then produces a mind-map of these
5.	<u>Formulating the Question</u>	Continue to work in groups of 4. Produce a philosophical question based on the concepts which emerged during the shared reflection.
6.	<u>Airing the Question</u>	Each group writes their question on flip chart paper. When all questions are written up, invite each group to say something about why they chose their question.
7.	<u>Selection</u>	Omnivote – as each question is read out, members of the community put their hands up if they are interested in discussing



		this question. Participants can vote for all questions they are interested in and there is no limit to the number of votes they can have.
8.	<u>First Words</u>	The group who formulated question suggest an initial direction for the Dialogue to take.
9.	<u>Building</u>	Aim for as ‘natural’ a conversation as possible, just encouraging good listening and constructive responding. Gradually the idea of more critical and creative responses will be introduced through subsequent enquiries.
10.	<u>Last Words</u>	Pair share – have ideas or thoughts developed or even changed during the course of the enquiry?
11.	<u>Evaluation</u>	Go around the group and ask each member of the community for one thing they, another group member or the whole community did well during this initial enquiry.
12.	<u>Curriculum Links</u>	English
13.	<u>Resources</u>	Copies of The Metamorphosis by Franz Kafka. Flip chart paper



PROBABILITY

1.	<u>Preparation</u>	Discussion – What is your favourite number and why? Look for creative responses.
2.	<u>Stimulus</u>	<p>On a piece of A4, write a statement about something that may happen (however likely or unlikely this is). Where would you place this event on a scale from certain to impossible?</p> <p>All members of the Community of Enquiry place their statement on a concept line between certain and impossible. This can be done in pairs if it is felt that it would be useful to provide peer-to-support.</p> <div> For efficiency, or to support pupils, the facilitator may wish to have pre-prepared statements. </div>
3.	<u>Private Reflection</u>	<p>Look at the statements and consider whether there are any you would place in a different position on the concept line. Are there some that you need more context on before deciding – what additional information would be useful? What would make some of them more or less likely? Are there some that you would group together?</p> <p>Jot down private responses to 2 or 3 of the possibility statements.</p>
4.	<u>Shared Reflection</u>	In groups of 4 as you are seated, discuss the ways in which you problematised the 2 or 3 statements in your private reflection. As a group, decide on one statement that you feel most lends itself to being problematised or questioned.
5.	<u>Formulating the Question</u>	<p>Through Dialogue, formulate a philosophical question in your group of 4.</p> <p>Write this on a sheet of A4 paper.</p>
6.	<u>Airing the Question</u>	<p>Each group of 4 passes their question to the next group of 4.</p> <p>Each group has a new question and comes up with 2 or 3 questions about the question.</p> <p>Each group airs their new question by reading it out and then asking follow-on questions about it.</p>



7.	<u>Selection</u>	Each member of the community of enquiry has 3 cards (3, 2 and 1). They then place their cards on the questions according to preference (3 on favourite, 2 on 2nd etc).
8.	<u>First Words</u>	In groups, have an initial discussion in response to the question which has been selected. Try to come up with at least two responses, one beginning “Yes, because ...”, and the other beginning “No, because ...” so that each group explores alternative views.
9.	<u>Building</u>	Focus on exploring alternative views: Is there another point of view? What might someone who disagreed say? Can you draw a distinction between what was said by X and what Y has just said?
10.	<u>Last Words</u>	Return to your group of 4 to discuss how thinking has changed, grown and developed. What views alternative to your original way of thinking did you encounter?
11.	<u>Evaluation</u>	Members of the Community of Enquiry to evaluate the extent to which they were caring: Attentive - concentrating on the stimulus and on anyone making a contribution. Reflective – considering the stimulus and other’s ideas. Respectful – taking turns, being inclusive, being polite. Fair - ensuring everyone has equal opportunity to speak, encouraging those who may need it, waiting your turn, not dominating. Appreciative - showing interest in others’ experience or opinions, and gratitude that others are prepared to share. Sympathetic – considering how others feel.
12.	<u>Curriculum Links</u>	Maths
13.	<u>Resources</u>	3, 2, 1 voting cards



I AM EVERY ONE

1.	<u>Preparation</u>	<p>Place some photographs of people on the floor and invite pairs of pupils to make a connection between 3 of them.</p> <p>Having made a connection between the 3, they must then suggest an 'odd one out' (this can be based on any factor at all).</p> <p>Having selected one of the three to be an 'odd one out', they must then select a new 'odd one out' of the same 3, this time using a different criteria. This supports the idea that we all have connections with others, but that we also have differences which make us individual.</p> <p>If you do not have suitable photographs can find a range of primary SEAL photo cards at http://webarchive.nationalarchives.gov.uk/20110809101133/http://nsonline.org.uk/node/65868?uc=force_uj</p>
2.	<u>Stimulus</u>	<p>Show the animation of I Am Every One (Orange advertisement). This can be found at http://gu.com/p/xnehz</p>
3.	<u>Private Reflection</u>	<p>Give out transcripts of the video and play it for a second time. Ask each member of the community to underline the most poignant/meaningful ideas to them.</p> <p>Each member also adds 2 or 3 further lines which they would have written had they been the author.</p>
4.	<u>Shared Reflection</u>	<p>Consider the messages which the video conveys. What is the premise? Do you agree with it?</p>
5.	<u>Formulating the Question</u>	<p>Pairs of pupils make up and write down a philosophical question of their own, inspired by the video.</p> <p>Two Pairs negotiate either which one of their two questions to put forward, or how they can combine the concepts in both questions to make a whole new one.</p>
6.	<u>Airing the Question</u>	<p>Each group of 4 writes their question onto a sheet of A4 and shares their own question, giving at least two possible initial responses to it.</p>
7.	<u>Selection</u>	<p>Each member of the community of enquiry has 3 counters. Place the questions back on the floor and invite community members to place either 3 counters on 3 separate questions, or 2 on a favourite and 1 on the next favourite (do not place all 3 onto one question).</p>



8.	<u>First Words</u>	Write initial responses to the question into a thought bubble.
9.	<u>Building</u>	Give 3 counters out and each time a member of the community of enquiry contributes, he/she has to surrender a counter.
10.	<u>Last Words</u>	Go around the group and invite each member of the community of enquiry to celebrate a point or insight that another member made during the enquiry that helped them come to a better understanding. Provide the opportunity to pass.
11.	<u>Evaluation</u>	Focus on collaborative thinking: Responsive - referring to other people by name, and building on previous contributions. Constructive – supporting others, and building on their ideas. Participative – fully contributing to tasks, activities and Dialogue. Friendly - agreeing and disagreeing in a way that is pleasant and encouraging. Courageous – bravely contributing and testing ideas and being prepared for others to disagree, find exceptions or look for alternatives. Purposeful – being focussed on answering the question and considering the wider impact of agreements and decision within the community.
12.	<u>Curriculum Links</u>	English, history
13.	<u>Resources</u>	SEAL photocards. Video of I Am Every One. Transcripts of the Video. Counters. First words bubble.



DEREK LEE RAGIN

1.	<u>Preparation</u>	Stand along concept line depending on the extent to which you agree with the following statements: Life is easier for wealthy people; If you swap brains with your fiend, you will become him/her; Adults should be in charge because they are stronger.
2.	<u>Stimulus</u>	Listen to a piece of music by Derek Lee Ragin (African-American, male, young, New Yorker, counter-tenor). Do not tell the members of the community of enquiry any of the singers' biographical details or let them see a photograph of him.
3.	<u>Private Reflection</u>	Play the music again, and ask members of the community of enquiry to draw a picture of what they imagine this person looks like. They may annotate with words describing him / her. Stress that as they do not know for sure, they will have to make some assumptions.
4.	<u>Shared Reflection</u>	Show picture of Derek Lee Ragin. In groups of 3 discuss the extent to which their representations were accurate, and whether their assumptions have been challenged. Why do people make assumptions – does it matter?
5.	<u>Formulating the Question</u>	Come up with a question in 3s, and write it up on flip-chart paper.
6.	<u>Airing the Question</u>	Questions to be celebrated in turn by a member of the community who is not from the group who formulated the question. "I like question .. because ... "
7.	<u>Selection</u>	As a group of 3, they have to decide on two questions other than their own that they would like to vote for.
8.	<u>First Words</u>	Invite the whole group to identify the key philosophical concepts within the question and consider how to begin to answer the question, possibly mind-mapping some different possible directions.
9.	<u>Building</u>	Thumbs up to indicate a wish to speak. Each contributor chooses the next person. It should be agreed that a person who has not yet contributed will always be chosen ahead of somebody who has.



10.	<u>Last Words</u>	Each member of the community of enquiry jots down: What I have learnt from the enquiry ... How it will change what I think or do ...
11.	<u>Evaluation</u>	Focus on collaborative thinking: Coherent - linking and building on ideas with a view to answering the question. Realistic - seeking and giving authentic examples. Imaginative - suggesting new ideas, connections, exceptions and comparisons. Speculative – proffering alternative ideas and explanations. Independent – having integrity and being prepared to disagree or suggest an alternative. Adaptable - changing and improving our own thinking.
12.	<u>Curriculum Links</u>	Music, PSHE
13.	<u>Resources</u>	Cards with lines from the song on to rank. Music by Derek Lee Ragin Photograph of Derek Lee Ragin A4 paper to draw onto. Flip chart paper.



RESTORATIVE JUSTICE

1.	<u>Preparation</u>	<p>Work in friendship pairs and order the following according to how difficult they would be to forgive:</p> <ul style="list-style-type: none">• A friend steals your pen;• A student from another year group who doesn't know you steals your pen;• A class member calls you a name which s/he knows upsets you;• A class member pushes you over because you called him/her a cruel name;• You overhear a family member making fun of you without realising you are nearby;• Your pet scratches your face while you're playing with it;• Your parent / carer doesn't buy you the birthday present you have been longing for;• A stranger breaks into your home and steals something inexpensive but meaningful to you.
2.	<u>Stimulus</u>	<p>Watch a video showing a restorative justice meeting: http://www.bbc.co.uk/learningzone/clips/restorative-justice-the-meeting/6369.html</p>
3.	<u>Private Reflection</u>	<p>In silence, and keeping your thoughts in your own head, consider:</p> <ul style="list-style-type: none">• An occasion on which you have forgiven somebody;• An occasion on which somebody has forgiven you
4.	<u>Shared Reflection</u>	<p>In groups of 4 or 5, share thoughts on restorative justice. How effect do you believe it would be. What would the benefits be? What might the drawbacks be?</p>
5.	<u>Formulating the Question</u>	<p>In the same groups, come up with a question resulting from the stimulus and the reflections which resulted from that. Write it on A4 and place it in the centre of the community of enquiry.</p>
6.	<u>Airing the Question</u>	<p>With all of the questions in the middle of the floor, each group selects a different question which appeals to them in some way. As a group, come up with three positives about that question and share them with the group.</p>
7.	<u>Selection</u>	<p>Each person has two votes – hands up once with right hand and once with left.</p>



8.	<u>First Words</u>	Pair share initial responses to the question which has been selected.
9.	<u>Building</u>	Request one member of the group to sit outside of the community (metaphorically at least) and map all concepts that are raised throughout the Dialogue.
10.	<u>Last Words</u>	Pair share a summary of the Dialogue. What were the key concepts which were covered? Get feedback from the observer who had mapped concepts to draw attention to the breadth of coverage.
11.	<u>Evaluation</u>	Focus on critical thinking: Philosophical - asking questions, identifying concepts, seeking wisdom, understanding and explanation. Precise - seeking clarification. Sceptical - examining the truth of what is said and questioning evidence or assumptions. Discerning - attending to differences, distinctions and counter-examples. Practical - suggesting lessons that might be drawn. Judicious – thoughtfully giving and weighing up reasons and evidence.
12.	<u>Curriculum Links</u>	RE, PSHE
13.	<u>Resources</u>	Ranking cards BBC video showing restorative justice



BEAUTY

1.	<u>Preparation</u>	Without anybody speaking, sit down 1 at a time ensuring that 2 people do not sit down together. If 2 sit down together, start again until the whole group has managed to sit down 1 at a time.
2.	<u>Stimulus</u>	Either use a range of pictures chosen by the facilitator or the ones provided with this plan and sort them out into the Venn diagram – one segment has the word art, one has the word beauty. Pictures to be cut and pasted into one or other or if both apply, stick in the intersection, if the picture depicts something that is neither art nor beauty stick it outside of the Venn. Pupils can do this in pairs.
3.	<u>Private Reflection</u>	Silent consideration of how art is defined and how beauty is defined and what the grey areas might be.
4.	<u>Shared Reflection</u>	Share Venn diagrams in groups of 6 (3 x pairs) and discuss areas of disagreement. How did different groups decide where to put particular pictures?
5.	<u>Formulating the Question</u>	Continue to work in groups of 6. Produce a philosophical question based on the concepts which emerged during the shared reflection. Every group writes a question up onto the flipchart paper so that there are 4 - 6 questions for the whole community.
6.	<u>Airing the Question</u>	Each group discusses every question for 2 minutes so that all questions have been discussed to a degree.
7.	<u>Selection</u>	As a whole group decide which question they would like to vote for. Tell the whole class “We would like to vote for ... because...” Eliminate all but the two most popular questions and then choose between those two using hands up (each member of the community has one vote).
8.	<u>First Words</u>	The group who formulated question suggest an initial direction for the Dialogue to take.



9.	<u>Building</u>	Focus on drawing conclusions – <i>Are you saying that...? Is that a general rule? Are there any conclusions that might be drawn from the Dialogue so far?</i>
10.	<u>Last Words</u>	Private reflection based around the question: “Does anyone feel able to draw any general conclusion from what people have said, or perhaps from the stimulus itself?”
11.	<u>Evaluation</u>	What implications are there from today’s enquiry for how we behave beyond the community of enquiry? All members of the community bullet point 3 ways in which this DIALOGUE session has helped them to behave within their wider world.
12.	<u>Curriculum Links</u>	Art.
13.	<u>Resources</u>	Images to cut and paste. Venn diagram (copied onto A3) Flip chart paper.



THE PIANO (DIALOGUE with parents / carers)

1.	<u>Preparation</u>	<p>A selection of SEAL photocards on the floor.</p> <p>(These were sent to all primary schools, but can also be found at http://webarchive.nationalarchives.gov.uk/20110809101133/http://nsonline.org.uk/node/65868?uc=force_uj)</p> <p>Choose one of the photographs that says something about you or somebody close to you. You may like to share this with your family member.</p>
2.	<u>Stimulus</u>	<p>Show the animation of The Piano by Aidan Gibbons. This can be found at http://www.keystage2literacy.co.uk/film-narrative.html</p>
3.	<u>Private Reflection</u>	<p>Play the video for a second time, asking members of the community to privately reflect on the effect of the music as well as what was being depicted in the animation.</p>
4.	<u>Shared Reflection</u>	<p>Adults and children to discuss what they think that the video was about – tell the story to one another. Together, jot down the main concepts (big ideas) that came out of the animation and mind-maps these in The Piano Thought Bubble.</p> <p>Facilitator asks for volunteers to share their concepts and mind-maps these on flip-chart paper.</p>
5.	<u>Formulating the Question</u>	<p>In groups of 4, select one of the concepts and formulate a question from it. Children to gently guide adults with this. Write these on Piano Question Sheet.</p>
6.	<u>Airing the Question</u>	<p>Each group shares their own question.</p>
7.	<u>Selection</u>	<p>Vote with your feet – stand on the question you are most interested in discussing. Encourage members of the community to vote for a question other than their own, and for children to vote differently to the adult they are with.</p>
8.	<u>First Words</u>	<p>The group whose question was selected begin the Dialogue with their first responses to the question.</p>
9.	<u>Building</u>	<p>Thumbs up to indicate wish to speak. Each contributor chooses the next person.</p> <p>Encourage open-mindedness (this can be particularly difficult for adults who have had their own habits of mind for much longer</p>



		than children) and an understanding that disagreement (even between family members) can be positive if done in a caring way and can lead to new thinking.
10.	<u>Last Words</u>	Go around the group and invite each member of the community to mention any new ideas that had not previously occurred to them, or different ways of seeing things. Provide the opportunity to pass.
11.	<u>Evaluation</u>	Encourage a discussion between parents and children about the benefits of Dialogue and take feedback. Ask each pair to note at least one benefit on a post-it note and collect these onto a page of flip-chart paper.
12.	<u>Curriculum Links</u>	English, history
13.	<u>Resources</u>	SEAL photocards. Video of The Piano. Philosophical Concept thought bubble. Philosophical Question page. Post-it notes.