DOING PHILOSOPHY IN THE CLASSROOM

A HANDBOOK FOR TEACHERS

MENON: Developing Dialogue through Philosophical Inquiry

Comenius 2.1 Action 226597-CP-1-2005-1-MT-COMENIUS-C21

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Educational Consultant, President of SAPERE, the Philosophy for Children (P4C) network in UK, and of ICPIC, its international equivalent. He has taught at all levels, from Kindergarten to University, and now specialises in educating teachers in facilitating Philosophical Enquiry and Thinking Skills. He has adapted one philosophy text-book for use in UK middle school, and has co-written two other resource books for developing philosophical enquiry in upper primary and secondary schools. He is a former vice-Chair of the Values Education Council, UK, and is on the editorial board of Teaching Thinking, and of the Philosophy in Management journal. He has been advisor in a number of projects in UK involving

P4C, including Philosophy for Global Citizenship, and Philosophy for Emotional Literacy, and is currently leading the revision of the 3-level SAPERE training structure.

Rob Bartels

INHOLLAND University, THE NETHERLANDS

Rob is fellow worker of the Centre for Philosophy with Children in the Netherlands, he is a teacher of Philosophy with Children at INHOLLAND University in Alkmaar and Haarlem, and he is a teacher at a primary school in Boskoop, a village near Rotterdam. In the 1990's he discovered Philosophy with Children and became a participant in the Centre for Philosophy with Children. From 2002 until 2006 he was coordinator of the Centre. He developed several projects on Philosophy and Creative thinking for the primary school and teacher education, in cooperation with the Centre for the Development of Creative Thinking in Antwerp (Belgium).

In 2004 he held a Delphi inquiry on the future of Philosophy with Children in education in the Netherlands and Flanders. As a result of this, he developed a research program with teachers and counselors on the practice of Philosophy with Children in primary schools. His book 'Children Philosophize' was published in 2007. It is a book on the methodology of Philosophy with children, based on the research program.

In 2006 he started the program and inquiry 'Democracy and Philosophy'. The aim of the program, which is initiated by the Centre, is to give tools to teachers in primary schools to develop Philosophy with Children in their classrooms in the framework of democratic citizenship. The research program, facilitated by

INHOLLAND University, is there to evaluate the results of the program and to show that Philosophy with Children contributes to democratic Citizenship.

Zaza Carneiro de Moura

Portuguese Centre of Philosophy for Children, Lisbon, PORTUGAL

Zaza Carneiro de Moura has been the Director of the Portuguese Center of Philosophy for Children since its inception in 1988, in the scope of the Portuguese Society of Philosophy. She has a degree in Philosophy by the University of Lisbon, as well as a postgraduate degree in Contemporary Philosophy. She was Secretary of the Portuguese Society of Philosophy from 1986 to 1991 and treasurer from 1991-1996.

As part of her formation in P4C, she participated in several conferences at Mendham and IAPC, as well as in Spain and Australia, followed by her own training doing philosophy with children for about two years. Her main activity has been linked to the developing of teacher and teacher-trainers formation and school implementation of P4C, and translation and publishing of the IAPC curriculum. She has been working with several institutions in educational projects, giving courses and conferences all over the country. She participated in numerous International Conferences, namely of the ICPIC, in Brazil, Taiwan, Mexico, Australia, Spain, besides organizing International Conferences in Portugal.

In 1994 she was certified as an expert teacher–trainer in P4C under the specific conditions called by Portuguese law decree. She has published several articles on P4C and other topics focused on the work of Karl Popper and Rousseau. She is responsible for the content of the CPFC website and is currently coordinating a group of teachers engaged in the production of new materials as resource for

teachers who visit the site. At present she also coordinates a recent extension of the CPFC in Portalegre, Alentejo.

Felix García Moriyón

Autonomous University of Madrid, SPAIN

He has written several books about philosophical and educational topics, with a specific focus on practical philosophy; human rights, political philosophy, education and philosophy for children.

In1981 he was a founding member of the Spanish Society of Philosophy Teachers and in 2001 of the Spanish Centre of Philosophy for Children; he was the president in 1991-1994 and 2003-2004. He was also founder member of Sophia, the European foundation for the dissemination of Philosophy for Children. He is member of the ICPIC and in 2005 he was elected vice-president. He is a board member of several journals of philosophy, education and philosophy for children. He is the coordinator of a stable research team on the implementation of philosophy in education and has published some research on this subject. He has conducted many workshops on different topics related to education and the teaching of philosophy, and has also participated in many national and international conferences and congress on philosophy and education.

Ieva Rocena

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Ieva Rocena is a lecturer, teacher educator, project manager, and author, with more than 10 year experience in the field of Philosophy with Children. She has studied Philosophy, Philosophy with Children and Management of Education in Latvia and the United States. Ieva is one of the pioneers in the field of PWC in Latvia and co-initiator of the Center of Philosophical Education (1998). Ieva has more than 10 year experience in working in higher educational institutions in Latvia (Teacher Training and Management Academy (1998-2001), University of Latvia 2002 -2008) and in The Netherlands (NHTV, since 2009) in the fields of Philosophy of Education, Values Education, Philosophical Thinking, and Management. She has been a national consultant for the UNDP and The World Bank Educational projects in Latvia. Ieva is a member of the ICPIC (International Council for Philosophical Inquiry with Children, 2001), ENIRDELM (European Network for Improving Research and Development in Educational Leadership and Management, 2005), and a Board member of SOPHIA (2004) – The European Foundation for the Advancement of Doing Philosophy with Children.

Leman Çetin

International Small Hands Academy, Istanbul, TURKEY

Leman Çetin, (Turkish) used to be an English as a Foreign Language teacher. She has worked in this field for 14 years (both in the state and private sector) and has attended programmes at

Cambridge UCLES. She has also organized three International Congresses about high quality early childhood and primary education, the third of which was in 2008.

Since the 21st century's society is changing, children are changing too. To offer the best education available so far (including foreign language learning, philosophy for high level thinking skills, ICT-integrated learning, life skills and teacher in-service training) she is opening a primary school in September 2007. www.utopyaschools.com

Daniela G. Camhy

Austrian Center of Philosophy with Children (ACPC), Graz, AUSTRIA and Karl- Franzens Universität Graz AUSTRIA

Studied philosophy, German language studies, psychology and pedagogy at the Universities of Vienna and Graz (Austria). Completed a postgraduate study and specialist training as a teacher- educator and workshop director in Philosophy for Children at the "Institute for the Advancement of Philosophy for Children" at Montclair State University, Montclair, New Jersey, USA in 1981.

She is pioneer in Philosophy for Children and has more than 25 years of experiences. She founded the ACPC the Austrian Center of Philosophy for Children and the first Center of Philosophy for Children in Europe. In 1982 she organized the first school experiments and the first research project "Philosophy for Children: A Research Project for Further Mental and Personality Development of Primary and Secondary School Pupils" in Europe.

She is founding member and elected vice president of ICPIC (International Council for Philosophical Inquiry with Children) and also founding member of SOPHIA (the European Foundation for the Advancement of Doing Philosophy with Children).

1990 Honorary Doctorate of Montclair State University, Montclair New Jersey, USA. Lecturer at University of Graz, Innsbruck, at Trinity College at Dublin University, Ireland, at University of Padua, Italy and at University of Hiroshima, Japan. Coordinator for elementary and secondary school teachers in public schools for the school experiments "Philosophy for Children" in Austria. Teacher-trainer and lecturer in Australia, Bulgaria, Brazil, Canada, Croatia, Denmark, France, Germany, Great Britain, Hungary, Ireland, Israel, Japan, Liechtenstein, Mexico, Netherlands, Slovenia, Spain, Switzerland, USA. 1999 Master in German language studies and literature, psychology, pedagogy and philosophy at University of Graz, Austria. Completed a postgraduate study in "International Project Management" at the University of Graz in 2001. Since 1995 organizing and realization of EU-projects (European Netd@ys, Socrates Comenius Action 1, Sokrates Comenius Action 2.1, Socrates Comenius Action 3.1, Daphne Programme, KoKoLeLe, Sokrates Grundtvig Action 2, Sokrates Lingua 1, Lifelonglearning: Leonardo da Vinci, Comernius) with partners from Belgium, Bulgaria, Cyprus, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Malta, Netherlands, Norway, Poland, Portugal, Romania, Sweden, Slovakia, Slovenia, Spain, Turkey, UK. Since 1985 Director of the Austrian Center of Philosophy for Children, the first research Center on Philosophy for Children in Europe. For the last 10 years she organized International Conferences on Philosophy for Children in Austria every year (www.kinderphilosophie.at), and was publishing the proceedings, she is author of many publications.

Erzsi Ercek

Trade, Catering and Tourism Secondary and Vocational School, Budapest, HUNGARY

Erzsi Ercek has been involved in Philosophy for Children for nine years, and has used the P4C method in two elementary schools in Tata with students from the ages of seven to twelve.

She was trained by Sapere, and has helped to train teachers to do Philosophy with Children in several courses organised by the Hungarian Pedagogical Centre of Budapest.

She has also taken part in two international Comenius projects for 5 years (Project 100 and Taxi). Both were European platform for schools doing Philosophy with Children. At the moment she is teaching History of Philosophy to eighteen to twenty-one year old stduents at a secondary school.

Beate Børresen

Oslo University College, NORWAY

Associated professor in Religious Education, Oslo University College. M.Phil. in History of Ideas, University of Oslo, 1975. She has written a book about religious festivals (1997), and is co-writer of two books about philosophy in school (1999 and 2003). All three books are used in the education of teachers in Norway. During the past few years, she has been working on

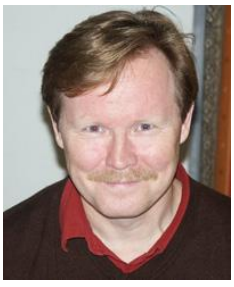
developing training for teachers and teaching material in philosophy with children and religious education. Since 2000 she has been leading projects in philosophy in many schools in the Oslo-area.

In August 2004 Børresen started, together with her colleague Bo Malmhester, an experiment in philosophy at one primary school in Oslo. The children from stage 1 to 4 have one hour of philosophy a week. They are making the material, doing the teaching and training the other teachers at the school so that they can take over after a while.

In Norway philosophy is a part of religious education. In 2004 the government proposed that philosophy might be a new subject in primary schools from 2006. Before that there shall be experiments with philosophy and development of curriculum in philosophy. This work starts in January 2005. The emphasis will be on doing philosophy more than learning about. Børresen and Malmhester were in September 2005 appointed leaders of the experiment with philosophy by the Directorate of Education. The project will go on until August 2007.

Hannu Juuso

University of Oulu, FINLAND



Hannu Juuso is currently a lecturer at the Oulu Teacher Training School, University of Oulu. His expertise and areas of research include teacher education, philosophical inquiry in education, dialogue and education and pedagogical action. He is a board member of SOPHIA, *the European Foundation for the Advancement of Doing Philosophy with Children*, a referee for the journal Childhood and Philosophy: A journal of the International Council of

Philosophical Inquiry with Children, chair of the Research committee of Oulu Teaching School and member of the advisory board of Complex Thinking - ICPIC conference in Padova, Italy 2.-4.7.2009. He has also published a number of publications on the subject of Philosophy for Children.

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INTRODUCTION

This handbook is a tool-kit to be used when you organize a workshop for current or future teachers. Its basic goal is to offer those who are conducting the workshop some guidelines for doing so in such a way that they can accomplish the expected aims.

We are assuming that those who conduct the workshop are familiar with the practice of philosophical dialogue in their teaching and have some expertise in the foundations and practical skills of the different programs that for the past three decades have developed a new pedagogical approach under the common conviction that philosophical dialogue can be practiced in education from the earliest ages. It is possible to do philosophy with children. At the same time, it is also one of the best ways of fostering the higher order thinking skills children need for coping with the problems of life and society.

A new and important aspect of this project is summed up in the idea that dialogue should be introduced and practiced in *any* of the present disciplines in the curriculum. We do, of course, support the idea that the discipline of philosophy should have its own place in the curriculum. At the same time, we believe that it is important for all the disciplines to introduce philosophical dialogue into the teaching agenda. We think that some of the problems children have in mastering most disciplines can be overcome if, and only if, children have the opportunity to discuss the philosophical concepts that underpin those disciplines. However, this is impossible unless the teachers teaching those disciplines become familiar with the complexity and richness of those concepts. At the same time, they need to develop the technical and artistic pedagogical skills needed to conduct or facilitate a philosophical dialogue concerning those basic concepts.

That is the aim of the workshop we are proposing, and this handbook is an instrument to make it possible. We do not expect to offer an exhaustive battery of

activities, discussions plans or instructions; we simply want to suggest some activities that help people to organize the workshop. All the chapters attempt to follow a similar structure. First, they offer some of the philosophical concepts from the specific area or discipline, followed by an introductory activity that can help to arouse the interest of workshop attendees in those philosophical concepts. Lastly, there are some activities for practicing philosophical dialogue with those concepts.

Philosophical dialogue and the community of inquiry make up the foundation of the workshop, and all the chapters of this handbook are designed to reinforce that foundation. Converting the classroom into a community of inquiry and moving from dialogue to philosophical dialogue are the two basic parts of our proposal and of our practice as people committed to the use of philosophy in education. The basic goal of a workshop like this is to create a community of inquiry and to practice philosophical dialogue in such a way that teachers attending the workshop become familiar with the novelty of our proposal while developing their own philosophical ear. We are not out to lecture about philosophical dialogue or the community of inquiry; we are just attempting to model what the practice of philosophy in an educational setting looks like.

An introductory workshop covering philosophical dialogue in the disciplines should include around 20 sessions in order to meet our goals. Here in this handbook you can find suggestions for working on ten different topics. If we schedule two sessions for each topic, we have enough content to fill all the sessions. Depending on the specific background and interest of the people attending the workshop, it may be possible to organize sessions on different topics. Each of these chapters offers a model for developing new chapters about new problems or subject matter.

This handbook is one of the tools we have developed. The other two include a booklet offering a detailed presentation of the theoretical underpinnings of the project, and a DVD. The DVD contains slides presenting the most important characteristics of some of the topics we discuss in the different chapters, along

with videos of actual philosophical dialogues in schools from different European countries. These interesting videos cover a wide array of possibilities: children from 4 to 18 years old discussing topics from science to ethics, art and multi-culturalism. You will find specific directions in the chapters about how and when to get the materials in the booklet and the DVD.

1

THE CONCEPT OF DIALOGUE

Hannu Juuso, Finland

1. THE CONCEPT OF DIALOGUE

Hannu Juuso, Finland

Preparation

- Make sure that the room is big enough for one big circle with chairs for all.
- Make sure that there is still some space outside the circle (maybe with separate tables and chairs, but not necessarily).
- Make sure that the technical equipment (computer, data projector, etc.) is working and ready to use.
- Blackboard, big coloured papers, small pieces of paper, pencils, journals/notebooks, many small items (e.g. stone, book, postcard, tools, colouring pens, branch, toys, pencil, etc.)

Resource materials

- Booklet
- DVD

Objectives and competences

- Students/teachers have got an idea of the nature of the course and how it works.
- Students/teachers have deepened their understanding of dialogue as a human relationship.
- Student/teachers have become more aware of dialogical phenomena in pedagogical situations.
- Students´/teachers´ thinking of the role of dialogue in education has been stimulated as to start their individual reflection by journal writing.

Philosophical concepts

- dialogue-monologue
- encountering

- otherness
- pre-understanding
- understanding
- interpreting

Session 1a: What is dialogue? (90 min)

1. Starting activity (10min): *Encountering*

a) Students are asked to go to two opposite rows. "The space of encountering" is between the rows. One person from both rows walks to the opposite row. In the middle of the space of encountering they meet silently. Taking turns, this goes on until the students in both rows have changed their places.

b) As above, but in the middle of the space, the pairs say hello to each other in any way they like.

c) Students are asked to form pairs with someone they do not know very well/have not met before this course. Students are asked to choose an item (see above), which somehow reminds them of something important in their lives. In pairs students tell each other – using the clues given by that item - 'WHO YOU ARE'. After both have shared their thoughts they are asked to continue by telling "HOW DID I FEEL WHEN LISTENING TO YOUR STORY ABOUT MYSELF? This is done in pairs, not shared with all students.

2. Introduction to the theme (15-20min): *Different human relations*

Students connect those two pairs which were formed before and thus form a group of 4 people. Groups use some space in the room (outside the circle if possible). The tasks are delivered – one step after another - to groups:

- *Please, close your eyes.*

- *Imagine a situation where you meet the doctor in his/her office because you are sick. What happens? What is the situation like? How do you feel?* (→ thinking pause)
- *Imagine another situation where you meet your old friend in the street after many years and you go to have a cup of coffee. What happens? What is the situation like? How do you feel?* (→ thinking pause)
- *Open your eyes and compare those two situations in your group.* (→ short group discussion)
- *Write on separate pieces of paper 3-5 basic words about both situations which you think would describe their nature most appropriately.* (→ group discussion and choosing the words)
- *When ready, put your words on papers in the middle of the big circle* (→ two coloured big papers on the floor titled "at the doctor" and "at the cafeteria").

3. Choosing agenda (5-10min)

The groups are asked to reflect about the words in the middle of the big circle and write the most interesting question that is suggested by these words. Questions are gathered on a blackboard. The best question is selected, e.g. by voting.

4. Philosophical enquiry (30-40 min)

From this point forward, the inquiry is unique and "free" to go where it leads –still guided by the trainer using Socratic questioning. It is quite probable that the topic will be connected to different human relationships.

5. Journal – reflection (20min)

a) The notebooks are delivered to students (or students are asked to take their notebooks). Students are asked to write their own definition of DIALOGUE in short.
b) Students are asked to read their definitions aloud (→dice)
c) The trainer suggests different definitions of dialogue from Martin Buber, Nel Noddings, and Mathew Lipman (→ DVD: What is dialogue, in section "Education Towards Dialogue")

d) The students are asked to reflect on these different definitions of dialogue and write down their thoughts and questions in a notebook. This could also be done as homework.

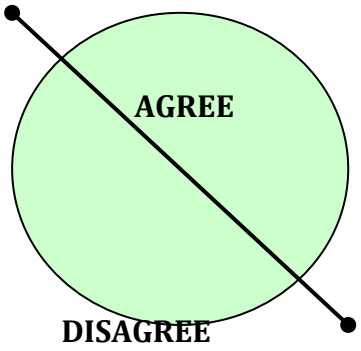
6. Reading

Students are asked to read the article "Self, Dialogue and Education" from the Booklet.

Session 1b: Dialogical situation in the classroom (90min)

1. Starting activity (20min): Otherness

The circle is divided into two parts with a long string.
One half will be called AGREE, the other DISAGREE.



The trainer reads one statement at a time and students have to say whether they agree or disagree with it. According to their decision, students take a place in the circle. Students are encouraged to ask for and give reasons. They are also encouraged to move to another space if they hear such a good argument that they want to change their mind.

Statements (connected to the article mentioned above):

1. I understand the child.
2. I know myself as a teacher.
3. Education is dialogue.
4. ? (students are asked to make a statement)

2. Introduction (10-15min)

The video "About Dialogue" from the DVD section: "Video Archive" (→in Dutch, English transcript) – or some part of it.

Students are asked to pay particular attention to the next three things in film (written on the board)

- children's speech acts
- teacher's verbal interventions
- nonverbal communication
- the atmosphere

When following the film, students write down some keywords according to their observations of these topics (notebook).

2. Group discussions (40min)

After looking at their notes, the students are asked to form questions and write them down (→notebook). Students form groups of 4-6 people, share the questions and choose the one which they find the most interesting. In groups, the students discuss the question they have chosen. The trainer can join one group.

In the end each group is asked to be ready to share their enquiry with others. For this reason, the groups are asked to reflect, e.g. on the next things:

- What was the topic and why was that question important?
- What happened in the process of enquiry? Did the group come to a conclusion? Were new questions elaborated on? Did all group members agree? What was the atmosphere in the group? etc.

3. Sharing and reflection (15min)

Each group gives their description of the group discussion. After that, students are asked to recall the session and answer the next questions (notebook):

- What was the most intriguing idea you heard in this session?
- What was the best question/argument in this session?
- Did you find out something which you have never thought of before?

In the end students share the answers by reading aloud to others.

4. Reading from the booklet before the next session:

Reasons and evidence for the benefits of practising dialogue in the classroom.

DVD: All the slides from the section: "Dialogical Teaching"

DVD: Videos: "What is the name?" and "What is personality?" from the "Video Archive" section.

2

DIALOGUE IN TEACHING

Rob Bartels, The Netherlands

2. DIALOGUE IN TEACHING

Rob Bartels, The Netherlands

Introduction

After having explored the concept of dialogue in session 1, we here focus on dialogue in education. The central questions in these sessions are: what does dialogue in education mean? Why is that? How can the teacher encourage and facilitate dialogue in the classroom?

These sessions are educational; therefore the sessions should be set up to be dialogical. It is a challenge for the developers of the course, an experience for students and trainers, a learning point for all of them.

Preparation

The time needed for the two sessions is 90 minutes each.

Review both the introductions you have to look after, and the section (in 2a): the value of dialogue in education.

Note:

The students have to read chapters 2 (session 2a) and 3 (session 2b) beforehand from the handbook.

Resource materials

For session 2a:

- booklet, chapter 2
- DVD: 'Thinking and speaking Together' from the DVD, section "Thinking Child"

For session 2b:

- for preparation on the introduction of session 2b, you should read the first part of the mentioned article
- DVD: Video: "About Dialogue", section Video archive
- booklet, chapter 3

Objectives and competences

- Students have become familiar with the concept of dialogue (in general, not philosophical dialogue in particular),
- and they have developed criteria to distinguish dialogue from other forms of talk and communication as being practised in a classroom situation.
- Students have knowledge of the value of dialogue in education, as being formulated by the Menon project,
- and they can formulate a view on the significance of dialogue in education, connected to their own experiences.
- Students are able to recognize the relevant teacher's behaviour as a facilitator in dialogue
- and they have made a superficial and first step in developing questioning tools to facilitate a philosophical dialogue in the classroom.

Session 2a: Dialogic teaching

Introduction by the trainer (5 min)

Grandma's birthday, a short scene from a classroom[1]

Teacher: 'Well, children, can you tell me what day it is today?'
Child: 'It's my grandma's birthday'.
Teacher: 'How nice, but that was not what I meant. Who knows?'
Child: 'It's Friday'.
Teacher: 'Yes, no, that is not also what I meant. Think again, what day is today?'
Child: '…'
Teacher: ''Well?'
A child puts up his finger proudly.

[1] derived from: Vos, E en Dekkers, P (1994). Verhalend ontwerpen, een draaiboek: pag 60. Wolters Noordhoff, Groningen

Teacher: 'Yes?'

Child: 'Today the fair in the village starts!'

Teacher: 'O, yes? OK. But that is not what I asked. No, today is very special day. What day is it today?'

Child: '…'

The teacher gets irritated now.

Teacher (*louder now*): 'Come on, think: what day is it today?'

Child: '…'

Teacher: 'It is the twenty-first of March, the first day of spring. It is springtime!'

Have you ever had such a conversation in your group, when you had something in your mind with which you wanted to start the lesson, and the children didn't come up with what it was? We do hope it wasn't as embarrassing for you as it was for the teacher in this scene. Still, you will also have asked these questions once, questions to which you already had the answers in your mind. Teachers do this constantly. And the children guess.

The American researcher J. Dillon writes that asking questions is one of the most widely used tools in education. Dillon even found teachers that ask 180 questions per hour. And all of these questions were questions that had to bring the children to one particular answer. Dillon compares these questions to the interrogation of a suspect by a detective. These are 'interrogation-questions'.
What do you want to be: a teacher or a detective?[2]

Teachers ask hundreds of questions per day. Those questions aren't always as gruesome as in the scene above. Most of the questions that teachers ask look like these:

- Who knows what 4 + 5 is?
- How do you write 'he has answer(e)d'?
- What is the capital of Malaysia?

[2] ibidem

- Who can recall what I told about Columbus last week?
- What have we agreed on about running through the corridors?
- What are you not allowed to do in the schoolyard?

That is the way it is all through the day. Questions, questions, and more questions. Most of the questions the teacher asks, (s)he knows the answers to. Do the children know the answer too? 'Well done, 10 points'. Teachers look more like quizmasters.

What do you want to be: a teacher or a quizmaster?

Discussion (20 min, including plenary session)

In the first part of chapter 2 of the handbook some different forms of talk and communication are considered, in particularly recitation, discussion (debate) and dialogue. We focus on the section 'Discussion and Dialogue'.

Students discuss the next questions in groups of approximately four students:

- Do you recognize the distinctions that are made there? What are the significant differences?
- Or do you feel these accounts are basically the same?
- In any case, does either account contain something extra and important?
- Can anyone from your group recall an example of a discussion and/or a dialogue from your own practice? Take one situation into consideration. Did you deliberately create this situation – why did you do so? - or did it occur spontaneously? What did you do? What is the value?

Plenary session to briefly summarize the discussions in the group:

- How do you consider the talks in your group, are these interrogations, quizzes, or was the example you chose a discussion or maybe a dialogue?
- What made it, in your opinion, (in some respects) one or the other?

The trainer summarizes on a whiteboard (or something like that)

Discussion, because: … Dialogue, because: …

What is the value of dialogue in education? (15 min)

The trainer presents a clear statement of the value of dialogue using the two slides of the section 'Thinking and Speaking Together' from the DVD, section "Thinking Child".

Discussion (25 min)

In groups of approximately four students.

Every student formulates a question in connection with the presentation. They may also consider the discussion in Chapter 2 of the handbook: Why dialogue is not always a good idea in education.

Students exchange their questions, and choose one for further enquiry.

Discussion (or dialogue?) in group under guidance of the trainer.

How to develop dialogue in teaching (5 min)

The trainer describes the next short scene from a classroom[3].

The Start of a Mathematics Lesson.

The teacher wants the children to work in pairs and is collecting the materials the children will need. While she is doing this, she asks: 'How many pairs do we have in our group?' The children seem to have no idea. Therefore the teacher asks another question: 'What do we have to know to find that out?' One of the children comes up with the idea that they should first know how many children are in the group. Instead of asking: how many children are there? the teacher asks: 'How can we find that out?' The children come with up with all kind of different ideas and the teacher asks them to discuss these ideas in small groups. When the answers are being exchanged, the teacher stimulates more answers: 'How did you find out?', 'Who has done it in another way?', 'Jeffrey has got a different answer than you have, can you show him that your answer is correct?'

[3] Fisher, R (2005). *Teaching children to think*, Nelson Thornes, Cheltenham, pag. 62.

Through the questions of the teacher the children get the opportunity to connect what they already know with what they have to find out. She gives the children the chance to think in their own way. Through this way of asking questions she stimulates the thinking of children.

What is a good question? A good question is an invitation to think, to act, to get active. A good question provokes, because it is full of opportunities and maybe even pitfalls. A good question is productive and asks for a response. A good question generates new questions.
Let's look at the scene again: what does the teacher do?

Developing dialogue in teaching means that you make a transition from What-, Who-, and Where- and When- questions to Why- and How- questions. The first type of questions is what Fogarty calls 'Thin' questions; the second type is what he calls 'Thick' questions[4]. When the teacher only asks questions to which only one answer is appropriate, thinking stays on the surface. Thick questions ask the children whether they agree with something or not, they ask children to give an example, to order information, to categorize, etc.

Exercise (15 min)

Examples

Thin	**Thick**
What does this remind you of?	How does this remind you of something you already know?
Do you think this is a good idea?	Why is this a good idea?
Now try to do this yourself and convert thin questions to thick questions.	

[4] Oogarts, Robin (1999) *Hersenwerk in de klas*, APS, Utrecht. (Brain-compatible classrooms) pag 74.

What is the title of the movie?	
Where can I find this information?	
Who is the author?	
When did this happen?	
How do you call that?	
…	
…	
…	

Review the scene 'Grandma's birthday'. Which questions would you ask? And why?

Session 2b: Dialogue on dialogue on dialogue

Review an Introduction by the trainer (5 - ? min)

Start with a review of session 2a:

- we have seen that classroom talk is mainly monologic, and follows the IRF pattern[5]
- we have considered the value of dialogue in education

Ask the students whether new questions or discussion items have occurred since last time.

- discuss these (beware of the use of good questions!)

On dialogue (50)

Students watch the video 'About Dialogue' from the section Video Archives.

What questions arise? Make a plenary inventory.

[5] Lyle, S (2007). *Dialogic teaching: discussing theoretical contexts and reviewing evidence from classroom practice.* Website: Sophia page 4 and 5

Students classify the questions in groups of approximately four students: e.g. questions that seek clarification, etc.

Which groups did the students form?

The group chooses one question to discuss. Note: the group could choose any question, still not all questions are suitable and powerful enough to initiate a (philosophical) dialogue.

Work with an inner and outer circle when the group is much larger than ten students.

The trainer facilitates the discussion.

Evaluation (20)

Possible questions:

- Is dialogue in education always a good idea?
- Under which circumstances, and/or conditions?
- What is the meaning of dialogue?
- Do you think dialogue is difficult, is fun, is time-consuming, is discriminatory to those who are not so verbally strong, is a good chance to make education more attractive…?
- Can you judge the quality of dialogue?

In any case you should bring forward the question:

- Were these sessions an example of dialogical education?

Reading

Compulsory:

- Dialogue on dialogue, chapter 2. Menon.

For further reading::

- Fisher, R (2005). *Teaching children to think*. Nelson Thornes, Cheltenham.
- Lyle, S (2007). *Dialogic teaching: discussing theoretical contexts and reviewing evidence from classroom practice*. Website: Sophia

3

SLEEPING BEAUTY

Joseph Giordmaina, Malta

Picasso – Hand with Bouquet

MENON: Developing Dialogue through Philosophical Inquiry
Comenius 2.1 Action 226597-CP-1-2005-1-MT-COMENIUS-C21

3. SLEEPING BEAUTY

Joseph Giordmaina, Malta.

Introduction

Stories are often used in class during circle time. Children love stories, and they can relate to the narrative form very easily, from a very young age. For children, stories and fables are a means of exploring other worlds - worlds of fantasy, of the unknown, where everything is possible. Through stories, children encounter situations that they would not have encountered in real life. It is important to foster a love of literature in children, because children who love literature at a young age continue to do so as adults. There are also important pedagogical reasons for this emphasis on literature. Reading and listening to stories develop important language skills, empathy and moral reasoning.

Three good Books that can act as a guide for the teacher are:

Zipes Jack (1997) *Happily Ever After.* Routledge.

Evans Janet (ed) (1998) *What's in the Picture?* Paul Chapman Publishing.

Egan Kieran (1989) *Teaching As Story Telling.* The University of Chicago Press.

Preparation

Children are asked to search for different stories, and to choose their favourite and bring it with them to class. They should also bring the fairy tale of Sleeping Beauty.

Resource Materials

- Sleeping Beauty Fairy Tale
- Princess Genga story
- Pictures and/or puppets

Philosophical Concepts:

- Beauty
- Love
- Faith
- Values

Method

Read out loud the story of Princess Genga, using pictures and or/puppets. Ask the children to repeat the story, and then follow the lesson plan.

Follow up activity

Re-write a story of your own choice, in order to give it a different ending, or possibly, more than one ending.

Sleeping Beauty – The Real Story

Once upon a time,
A long long time ago there lived a Princess.
She was the most beautiful Princess in the world.
She was beautiful in mind, beautiful in body and beautiful in spirit.
And, like all of us, she had a name.
A beautiful name: Genga
And everybody on the small little island in a small tiny village called her:
'Princess Genga'.

Let me tell you the story of Princess Genga.
Princess Genga was always happy.
She smiled to everyone, she laughed with everyone.

She made all those around her on the small little island in the small tiny village happy.
And all the citizens of the small tiny village loved the Princess.

Princess Genga was in love.
She loved all that which was beautiful.
She loved the sun.
She loved the moon.
She spoke with the stars.
She spoke to the moon.
Everyone loved Princess Genga.

But one fine morning a long long time ago something happened.
In the small tiny village in the middle of the small little island Monsieur Change passed by.
Monsiuer Change was not evil.
But Monsieur Change brought something with him to the small tiny village.
He brought about 'change'.
And suddenly everything started to change.
Things simply changed.
Some things changed for the better.
Some things changed for the worse.
But change was about.
Change was everywhere.
And the Princess was afraid.
She was afraid of change.
Why, she did not know.
But she was afraid.

And the Princess did not know what to do.
She spoke to the stars,
She spoke to the moon.
Still, she did not know what to do.

So she just went to sleep.
She searched for the most quiet place of all places in the small tiny village on the small little island.
And she went to sleep.

And she slept and slept.
And the people of the village could not find her.
And everyone was so sad.
"Where's Princess Genga? Where has she gone?" everyone at the small tiny village was asking. And the people were unhappy.
The smile of the Princess was nowhere to be seen.
The smile of the people was nowhere to be seen.

But the saddest of them all was the Prince.
For, long long ago, and I'm sorry for forgetting to tell you this,
there was also a Prince who lived in another tiny village on this tiny little island.

Now, nobody knew the name of this Prince.
But every day he used to travel to the small tiny village of Princess Genga.

People who knew the Prince say that he had the most beautiful garden surrounding his Palace.
And every morning, every sunrise, he walked around the garden, talking to himself:

And his friends used to hear him say:
"The most beautiful flower for the most beautiful Princess".
And when he found the most beautiful flower he cut it with care
And put it close to his heart.
And rode his horse to the small tiny village in the tiny little island, looking for the Princess.
And when he used to find the Princess he used to tell her:
"The most beautiful for the most beautiful".
And the Princess used to put the flower close to her heart, smile at the Prince and walk away.

But of course, as you can imagine, one day the Prince could not find the Princess.
"Where is the most beautiful Princess? Where is she: the one who is beautiful in body, beautiful in spirit and beautiful in mind?" he asked around.
And he searched and he searched.
But the Princess could not be found.

Until, tired as he was, he walked to the most quite place in the small tiny village in the middle of the tiny little island.
And there he saw the Princess.
And he whispered to himself, for fear of waking her up:
"What a Sleeping Beauty!"
And he sat down and waited for the Princess to wake up.
And he waited and waited.
Everyday he took her a flower
And every day he whispered:
"What a Sleeping Beauty!"
And he waited and waited for the Princess to wake up.

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And he wondered.

He wondered whether the Princess would ever wake up.

He wondered whether she would walk towards him or whether she would walk away from him.

For as you might have guessed by now, the Prince loved the Princess.

And every day and night he waited.

And every day and night he wondered.

And every day and every night he prayed that one day the Princess will wake up.

And every day he gave her a flower.

And every day he whispered

“What a sleeping beauty”.

Unfortunately we do not know how the story ends.

We do not know if the Princess ever woke up.

We do not even know what happened to the Prince.

We do not know if she accepted his flower.

We do not know if she just walked away.

All we can do is just hope;

Hope, that like in all other children’s stories

The Prince and the Princess lived happy ever after.

Sleeping Beauty

Lesson Note

Story	Points for Discussion
Once upon a time, A long long time ago there lived a Princess. She was the most beautiful Princess in the world. She was beautiful in mind, beautiful in body and beautiful in spirit	What makes a Princess a beautiful Princess? What does it mean when you say that someone is beautiful in mind, in body and in spirit?
And, like all of us, she had a name. A beautiful name: Genga And everybody on the small little island in a small tiny village called her: 'Princess Genga'.	What things have a name? Why do we name things? How small has an island/village got to be to be called 'small' and 'tiny'?
Let me tell you the story of Princess Genga. Princess Genga was always happy. She smiled to everyone, she laughed with everyone. She made all those around her on the small little island in the small tiny village happy. And all the citizens of the small tiny village loved the Princess.	What does 'being happy' mean to you? Can you smile and laugh and not be happy?
Princess Genga was in love.	Can people speak to the stars

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She loved all that which was beautiful.
She loved the sun.
She loved the moon.
She spoke with the stars.
She spoke to the moon.
Everyone loved Princess Genga.

or to the moon? How and why do they do it?
What does it mean to be 'in love'?
Give different examples of what we mean by love e.g. love a girl friend, love an ice-cream, etc.

But one fine morning a long long time ago something happened.
In the small tiny village in the middle of the small little island Monsieur Change passed by.
Monsiuer Change was not evil.
But Monsieur Change brought something with him to the small tiny village.
He brought about 'change'.
And suddenly everything started to change.
Things simply changed.
Some things changed for the better.
Some things changed for the worse.
But change was about.
Change was everywhere.
And the Princess was afraid.
She was afraid of change.
Why, she did not know.
But she was afraid.

Give examples of change.
Give examples of when change was for the better.
Give examples when change was for the worse.
Why are some people, like Princess Genga, afraid of change?
Are we sometimes afraid of something, but do not know why?

And the Princess did not know what to do.
She spoke to the stars,
She spoke to the moon.

Give examples when something happened to you and you did not know what to do.

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Still, she did not know what to do.

So she just went to sleep.
She searched for the most quiet place of all places in the small tiny village on the small little island.
And she went to sleep.

Do you think that by going to sleep the Princess solved her problem?
Why were the people sad?
When and why are you sometimes sad or unhappy?

And she slept and slept.
And the people of the village could not find her.
And everyone was so sad.
"Where's Princes Genga? Where has she gone?" everyone at the small tiny village was asking.
And the people where unhappy.
The smile of the Princess was nowhere to be seen.
The smile of the people was nowhere to be seen.

But the saddest of them all was the Prince.
For, long, long ago, and I'm sorry for forgetting to tell you this,
there was also a Prince who lived in another tiny village on this tiny little island.

Now, nobody knew the name of this Prince.
But every day he used to travel to the small tiny village of Princess Genga.

People who knew the Prince say that he had the most beautiful garden surrounding his Palace.

And every morning, every sunrise, he walked around the garden, talking to himself:
And his friends used to hear him say:
"The most beautiful flower for the most beautiful Princess".
And when he found the most beautiful flower he cut it with care
And put it close to his heart.
And rode his horse to the small tiny village in the tiny little island, looking for the Princess.
And when he used to find the Princess he used to tell her:
"The most beautiful for the most beautiful".
And the Princess used to put the flower close to her heart, smile at the Prince and walk away.

What is the most beautiful thing for you? Why?
How do you decide whether something is beautiful or not beautiful? Mention 5 things which are really beautiful for you.

What is closest to your heart? Why?

But of course, as you can imagine, one day the Prince could not find the Princess.
"Where is the most beautiful Princess? Where is she: the one who is beautiful in body, beautiful in spirit and beautiful in mind?" he asked around.
And he searched and he searched.
But the Princess could not be found.

Have you ever lost something beautiful? What happened when you lost a beautiful thing?

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Until, tired as he was, he walked to the most quite place in the small tiny village in the middle of the tiny little island. And there he saw the Princess. And he whispered to himself, for fear of waking her up: “What a Sleeping Beauty!”	Can Beauty ever be ‘sleeping’? Give examples.
And he sat down and waited for the Princess to wake up. And he waited and waited. Everyday he took her a flower And every day he whispered: “What a Sleeping Beauty!” And he waited and waited for the Princess to wake up.	Give examples when you had to ‘wait and wait’. Is it good to wait for things to happen?
And he wondered. He wondered whether the Princess would ever wake up. He wondered whether she would walk towards him or whether she would walk away from him. For as you might have guessed by now, the Prince loved the Princess.	What do you often wonder about? Are you ever afraid that someone you love will ‘walk’ away from you? Why do you think the Prince loved the Princess?
And every day and night he waited. And every day and night he wondered.	Why is it that people pray? Do you pray? What do you pray

And every day and every night he prayed that one day the Princess will wake up. And every day he gave her a flower. And every day he whispered “What a sleeping beauty!”.	for?
Unfortunately we do not know how the story ends. We do not know if the Princess ever woke up. We do not even know what happened to the Prince. We do not know if she accepted his flower. We do not know if she just walked away. All we can do is just hope; Hope, that like in all other children’s stories The Prince and the Princess lived happy ever after.	Why is hope important for us? What do you hope for? Do you wish that things always have a happy ending? Do you consider this as a happy or sad story?

4

THE NEED OF DIALOGUE FOR PERSONAL GROWTH AND SOCIAL LIFE

Ieva Rocena, Latvia

4. THE NEED OF DIALOGUE FOR PERSONAL GROWTH AND SOCIAL LIFE.

Ieva Rocena, Latvia

Introduction

Personal and social development has always been an important part of education. Today, in many EU countries, special attention is paid to citizenship education[6] that aims to develop informed, responsible and involved participants of a democratic society that are able to develop good relationships and respect the differences between people.

The practice of dialogue can contribute at least in two ways to personal and social growth:

1) it helps to develop the skills and dispositions necessary for living together in a society and creating it.

2) it helps to explore and deepen the understanding of the concepts related to social life (community, freedom, responsibility, trust, justice, identity/diversity etc.)

Preparation

- The students have to read the chapters "Dialogue, self and education" and "Community of inquiry and dialogue" from the handbook beforehand
- Make sure that handouts are prepared and copied
- Be ready to play the song
- Students should sit in a circle or U form

Resource Materials

Flipchart

A4 papers

Post-its

[6] http://www.eurydice.org/portal/page/portal/Eurydice/showPresentation?pubid=054EN http://www.eurydice.org/portal/page/portal/Eurydice/showPresentation?pubid=055EN)

Tape

PC + PowerPoint presenter

Markers

4A

Record of the song "Imagine" by John Lennon

(http://www.youtube.com/watch?v=jEOkxRLzBf0)

CD player and/or PC and

Handout – the lyrics of the John Lennon's song "Imagine"

4B

Booklet, chapter 4

DVD

Objectives and competences

- Students/teachers have clarified what knowledge/skills/attitudes are important for living together in a society.
- Students/teachers have knowledge of the value of dialogue in personal growth and social life, as being proposed by the Menon project.
- Students/teachers have practiced communal dialogical inquiry and reflected on their experiences.

Philosophical concepts

- Community
- Self and others
- Communication
- Cooperation
- Respect
- Freedom and responsibility
- Rights and duties
- Open-mindedness
- Care

- Trust

Session 4a "Living together"

1. Introductory activity (15 min.)

- Ask individual students to write down one thing (for each – a. b. c) that they like and one thing they don't like about the life in their community in a) school, b) town c) country(3-5 min.)
- Ask the students to compare and discuss the answers in pairs. They should give a reason for each answer (10 min.).
- Discuss together in the group - what did you discover? (5-7 min.)

2. Questioning and choosing agenda (15 min.)

- Distribute the handouts of the lyrics of the song "Imagine" by John Lennon.
- Listen to the song.
- Ask the students to think about the idea of the song and formulate a question about the ideas song arises (students can work individually, in pairs or in triples). Ask the students to write the questions (with their names) on the A4 paper and collect (stick) them on the blackboard/wall.
- The trainer chooses the most philosophical/fruitful question for a discussion to clarify what means 'living together'.

3. Philosophical enquiry (30 - 40 min.)

The trainer uses PWC, PI techniques to guide the dialogue – asking for reasons, clarification, examples, paying attention to important philosophical concepts (such as community, respect, responsibility, freedom, trust, justice etc.) and summarizing the main ideas.

Useful philosophical questions for the facilitator:

What kind of society do you want to live in?

What are the main values a society/community should be based on?

What creates conflicts in society?
What is the meaning of communication in solving conflicts?
Why doesn't communication always work?
Is an individual responsible for the life of society she/he lives in?
How can an individual contribute to the life of a society?

It could be useful to choose one philosophical concept and to explore it deeper.
(see an example of exercises in the Appendix II.)

4. Reflection (10 min)

- Students are asked to write down 1-2 ways how they personally can contribute to the well-being of their community/society (or promotion of responsibility/respect/freedom/ justice). The trainer should be flexible in choosing the appropriate task in the context of the enquiry.
- Students share their thoughts in a group.

5. Group meta-discussion (10 min)

- Did we listen to each other?
- Did we build on each other's ideas?
- Did you feel respected/free?
- In what sense is this group a community?

Session 4b: "How can dialogue help in personal growth and social life?"

1. Starting exercise (10 – 15 min.)

- Ask the students to work in pairs or in groups of four and agree on three important things (knowledge/skills/attitudes that are needed for living together in a society (community, country). They should write each answer on a separate sticker and post on the blackboard.
- Summarize the opinions of the pairs/groups.

2. Development of a session (25 min.)

- Students individually think and write down 3-5 aspects how dialogue/practice of dialogue develops a particular knowledge/skill/attitude (students can choose 3-5 items from the list). (5 min.)
- Students individually read the excerpts from the booklet, chapter "Community of inquiry and dialogue" – parts *Stone circles in the water*, *A joint task – building a community of Inquiry* and *Good thinking and caring thinking* (depending on the size and level of the group you can ask half the group to read one part of the text and the others to read another part). They are asked to use a special reading technique and to put "+"next to the ideas in the text that are new, that adds something to their own thinking (deepens, broadens it) and to put "?" in places that are puzzling or doubtful. (20 min.)

3. Plenary session

The trainer asks the students to express their thoughts about the ideas that are new and discuss them.

The trainer asks the students to express their thoughts about the ideas that make them doubt, or raise questions. These issues are discussed. The teacher leads the discussion, summarizes ideas and helps to deepen them.

Helpful DVD slides: "Dialogical subjectivity" in "Dialogue as a human relationship"; "What can be done" in "Why towards dialogue"; "Philosophical attitude" in "Philosophical questioning and state of mind".

If the discussion is shorter, you can use the DVD, videos *Caring* or *Who I am? What is the personality?* (or another one, if more appropriate), from the section Video Archive to analyse how the above discussed aspects (care/respect/ involvement/open-mindedness/creativity) manifest in a community of children.

4. Reflection (10 – 15 min.)

- Students individually reflect on both sessions and make a drawing involving three concepts Dialogue – I – Community. Trainer encourages sharing the drawings in the group.

  and/or

5. Group meta-discussion (10 min)

- Have the others helped you to think?
- Have you helped others to think?
- What have you learned from the others?
- Is there something you learned about yourself?

Reading

Compulsory

Community of Inquiry and Dialogue (Chapter 4 Menon)

For further readings:

- Sharp, Ann and Splitter Laurence. *Teaching for Better Thinking*. ACER The Australian Council for Educational Research 1995.
- Dewey, John. *Democracy and Education*. The Maximilian Company. 1916. (http://www.ilt.columbia.edu/Publications/dewey.html)
- http://www.eurydice.org/portal/page/portal/Eurydice/showPresentation?pubid=054EN
- http://www.eurydice.org/portal/page/portal/Eurydice/showPresentation?pubid=055EN

APPENDIX I

John Lennon "Imagine"

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today...

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world...

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will live as one

APPENDIX II

Exercise Respect and disrespect

1. Is this an expression of respect/disrespect? Choose the appropriate answer.

	Respect	Disrespect	?
1. Teasing			
2. Abusing			
3. Questioning			
4. Not questioning			
5. Disagreeing			
6. Prizing			
7. Communicating			
8. Not communicating			
9. Competing (with someone)			
10. Cheating			
11. Caring			
12. Trusting			
13. Fighting			
14. Not involving			

2. Is the above mentioned examples respect or disrespect *for yourself* or *for others*?

Discussion plan *Respect*

1. Do you like to be respected? Why?
2. Do you respect yourself? Why – yes/no?

3. Do you respect others? Why - yes/no?
4. How is respect expressed?
5. How is disrespect expressed?
6. Can you respect others without respecting yourself?
7. Can you respect yourself without respecting others?
8. What can be respected?
9. Can you respect somebody/something too much?
10. Should everyone be respected?
11. What is the difference between respect/tolerance/indifference?

Exercise *RESPECT*

Exercise is used in the reflection phase of the inquiry about the concept.

Students are asked individually or in pairs/groups to write down on a flipchart paper an appropriate word or statement starting with each letter that expresses the meaning of the concept of respect.

R

E

S

P

E

C

T

The results are shortly presented to the whole group.

5

CONVERTING THE CLASSROOM COMMUNITY INTO A COMMUNITY OF OPEN INQUIRY: GROUP DYNAMICS AND COOPERATIVE LEARNING

Erzsi Ercek, Hungary

CONVERTING THE CLASSROOM COMMUNITY INTO A COMMUNITY OF OPEN INQUIRY: GROUP DYNAMICS AND COOPERATIVE LEARNING

Erzsi Ercek, Hungary

The aim of the workshop:

To introduce teachers to the community of inquiry (features, roles, steps etc.) using the Booklet (that should be read before), the DVD as theoretical background and the filmed extracts of philosophy lessons.

To have a community inquiry in order for the teachers to experience the feel, the process and the group dynamics of cooperative working.

The facilitator must choose some extracts from the DVD, because there isn't enough time to use all of them. The community of inquiry session must be also short because of the time pressure, it is more like an illustration to work on the theme – it is doing and learning at the same time.

The structure of the workshop:

1. **Introduction**

- What is inquiry?
- Steps of inquiry
- Three important aspects of facilitating philosophical enquiries

2. **Practical experience of inquiry, cooperative work and community building**

The Stone museum

- creating groups and cooperative tasks
- raising questions, selecting and grouping questions and identifying questions we use during the inquiry
- the atmosphere of the C.I (community of inquiry)

- The role of the teacher
- The community: attitude, roles and agreement. Discussion of the chosen question (very short).

3. Evaluation of the C I

4. Summary of the Theme

- Differences between conversation , discussion and dialogue
- What's the dialogical teacher like?
- Guiding the inquiry
- What's the point to use CI and dialogues in our practice?

Material used in the session:

DVD

Berrie Heesen's introduction and the story of The Stone museum of his book *Klein mar dapper 1996.*

Articles from the Booklet by Daniela and Zaza

The workshop

1. Inspiration

The best kind of inspiration comes from involvement. Others give you feedback and stimulate you. In a community of inquiry, collaboration is developed facilitating the raising of questions and serious, sustained discussion of issues at hand, and individuals build on each other's ideas and differences of opinion and the attitude of care and respect toward the others are valued and celebrated.

Pierce's ideas can initiate a little discussion about what is inquiry, or they can be just an illustration or a definition to start with.

- Extract from the DVD (Statenschool, The Netherlands) About Dialogue

(Unplanned starting point - what can function as a stimulus, attitude of the

facilitator and the idea that you should follow the community where it leads to) (10 minutes).

Alternatives : *Discuss and describe the atmosphere in the group or the model that is given by the teacher or discuss the features of the lesson which are different from a normal lesson*

Steps of inquiry

- Sharing the stimulus
- Thinking time
- Discussion in pairs or groups (this can be left out)
- Questioning
- Discussion
- Building
- Closure
- Evaluation
- Follow-up Work

In this stage of the workshop, the aim is to list how to develop inquiries in order to recognise the steps later, during the philosophical inquiry

Three aspects of facilitating enquiry

1. **The content of an enquiry**
   Analysis of concepts
   Searching for criteria
   Ideas as building-blocks
   Dialogical progress
   Translation (common understanding and connect thoughts)

2. **Attitude towards the content: reasoning**

   Giving of reasons

   Self-effacing

   Self-reflection

   Open-minded attitude

   Truth-seeking

   Questioning attitude

   Co-enquiry

   Learning outcomes

3. **Attitude towards the others: care**

   Care and respect

   Egalitarian

   Active listening

   Non-judgemental

   Cooperative enquiry

2. Individual experience

The stimulus: "The Stone Museum" by Berrie Heesen (enclosed) or a picture of a famous museum.

Do Activity 1 before discussing the story.

The Stone Museum

Marie is standing on the pavement. She is leaning against the house. Right where Marie is standing a sunbeam falls on the ground. Marie is standing in the sun, it's nice. She's not thinking about anything.

Marie looks up and sees a head of black curly hair further along the pavement. The dark curly-head is doing something, but what?

Marie looks. He is chalking. He has got a piece of white chalk. He is drawing white lines around a paving stone. He smiles.

Marie looks again. It is Tipper.

Tipper looks around. Quickly he shoots towards another paving stone. This stone is captured within the white lines too. Tipper mumbles something. He walks on slowly.

Now Tipper is standing next to Marie. Marie knows Tipper and Tipper knows Marie.

Marie says: "Hi."

Tipper says: "Oh, er, hi." And a little bit later he says: "Nice, isn't it?"

Marie looks but doesn't say anything. "Yeah, it's nice and warm in the sun."

Tipper points to the paving stones with white edges. "I did that," he says.

Marie nods. "I know. I have been watching you for ages" she says.

Tipper simply carries on: "It is my museum."

"Your what???" asks Marie.

"My museum, my St-on-e-mu-se-um," says Tipper, a Little too loudly.

Marie nods, "That's nice, what is that?"

Tipper snaps: "You can see what it is, can't you? I've chalked around the best stones in the street."

Marie sees the stones, but Marie prefers to look up. There is the sun. The sun makes you feel nice and warm. Marie likes the sun.

"The best stones on the pavement are in my museum," says Tipper.

Marie looks down and then she looks up. Tipper looks up and then he looks down.

Activity 1: The theme is "What is a museum?"

Create your own museum using your personal belongings or things which are provided by the facilitator *(work individually or in pairs).*

Discussion of the theme

Community of inquiry (Berrie Heesen's material enclosed)

Questions:

How do we select museum items? Who can select them? Can anything make a museum? Why do we need museums? What is a museum? What is memory? How do we know what items remain valuable? What is value? Etc.

Activity 2:

Find 1 - 2 objects or create drawings which describe our time/century. The idea is to create a museum for the next century.

(The alternative is that the facilitator brings objects and asks the students to choose 1 - 2 items.)

Step 1: Discussion in groups

Make pairs or groups and choose only one item and give reasons of why and label the object like it is done in museums.

Alternatives: By chance (people who sit next to each other)

By the similar items (grouping according to similarity)

By the very differenent items (grouping according to difference)

Step 2: Questioning

Each group displays its object with its label.

There is thinking time to make philosophical questions about the displayed objects individually or in groups.

The theme is History.

What is history? How do we know history? Can we know history? Do we have a common history?

What is the connection between objects and history? What are historical facts? What is a fact?

Step 3: Inquiry

Here, you can show the clip of a lesson with young children from Bajza Utcai, on the DVD. If for any reason the facilitator decides not to have inquiry with the group using the video extracts, the features of CI can be seen and discussed.

Before the questioning time starts, invite the participants to go through the kind of questions which Zaza and Daniela listed and grouped in their articles in the Booklet.

The other possibility is to ask the participants to give an example of questions for each category mentioned.

Favour an inquiry dialogue:

- What reasons do you have for saying that?
- Is what you said now consistent with what you said before?
- Is it possible that you and the other person are contradicting each other?

Stimulate the students to clarify or restate what they have said:

- Are you saying that...?
- Correct me if I am wrong, but isn't this...?
- Would it help if I expressed your views in this way?

Help to elicit meaning from what students express:

- Which points would you like to emphasize?
- So you think the following points are important...?

Inferring what has been suggested:

- Would I be distorting what you are suggesting if I put it this way...?

- In view of what you have just expressed, do you think that...?
- Would you object to this interpretation of your remarks...?

Seeking for assumptions:

- Aren't you assuming that...?
- Doesn't what you say presuppose that...?
- Is what you've just said based on the belief that...?
-

Requesting reasons:

- What is your reason for saying that...?
- Why do you believe your view is correct?
- Would you like to tell us why you think that's so?

"Socratic questioning"[7] (From Daniela's article)

Questions that ask for clarification:

- What do you mean by...?
- Are you saying that...?
- How are you using the word...?
- Could you give me an example of...?
- Does anyone have any questions for Gabriel?
-

Questions that probe assumptions:

- What is she assuming?
- Do you think that assumption is warranted?
- Why would someone make that assumption?
- Are there any hidden assumptions in that question?

Questions that probe for reasons and evidence:

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[7] Sharp, Ann, M. & Splitter, Laurence: Teaching Better Thinking. The Classroom Community of Inquiry. The Australian Council for Educational Research Ltd, Melbourne 1995, p. 56.

- Can you give an example/counter example to illustrate your point?
- What are your reasons for saying that?
- Do you agree with her reasons?
- But is that evidence good enough?
- Which criteria do you use to do make that judgement?
- Do you think that source is an appropriate authority?

Questions about viewpoints or perspectives:

- What would be another way of putting that?
- Are any other beliefs on this subject possible?
- Are there circumstances in which your view might be incorrect?
- How are Cheng's and Maria's ideas alike/different?
- Supposing someone wanted to disagree with you. What do you think they would say?
- What if someone were to suggest that...?
- Can you try to see the issue from their point of view?

Questions that probe implications and consequences:

- What would follow from what you say?
- If we say this is unethical, how about that?
- What would be the likely consequences of behaving like that?
- Are you prepared to accept those consequences?
- Do you think you might be jumping to conclusions in this case?

Questions about questions:

- Do you think that is an appropriate question?
- How is that question relevant?
- What does that question assume?
- Can you think of another question that would highlight a different dimension of the issue?
- How is that question going to help us?

- Have we come any closer to solving the problem or answering the question?

Selecting questions: DVD extract Bajza utca can be used when the children and the teacher select and vote for the questions. This extract is also good for observing the teacher's role and attitude.

From the DVD p.43 Dialogical teacher and dialogical atmosphere p.42 can be used.

Chaos and roles in the lesson

"One must have chaos within one to give birth to a dancing star" (Nietzsche) but we need roles and agreement to guide the inquiry.

Rules are listed by Fisher:

- We only talk one at a time.
- We all listen to the speaker.
- We respect what people say - no 'put downs'.
- We try to give reason for what we say.
- We say what we mean.
- We can disagree and say why.
-

3. Evaluation

- What have we learned?
- What has it changed from the start? (Self-correction, concepts, experience, attitude,
  etc.)
-

4. Summary of the features of community inquiry and group dynamics and cooperative learning

- Using the chart of the DVD p.56 (appendix).
- Discuss the chart together, giving examples from the workshop.
-

Personal evaluation

- How did you feel?
- What have you learned?
- How can CI be used in your lessons?

A follow-up activity could be going to museum together or with students with a different view.

Appendix

Theme: Expressing your personal impression

What can you find in a museum? Things that the majority of us think are worthwhile keeping and displaying. Tipper creates his own museum in the story with his own collection. It is a very curious collection of paving stones which he has encircled. What is it that Tipper wants to show by such a collection of paving stones?

Collecting stamps is easier to understand than collecting paving stones. But why is that? We come across stamps daily on letters and cards. We come across paving stones daily too when we walk outside.

Nevertheless we pay more attention to stamps than to paving stones, at first sight paving stones all look the same and stamps don't. What is the difference between a collection of stamps and a collection of selected paving stones?
Tipper collects things like an artist can collect things. A characteristic of artists is their specific, self-opinionated view of the world. Some people develop very much their own view of the world. The more personal and intrusively someone expresses his or her view of the world, the greater the chance that we are talking about art. In that sense Tipper is an artist, who has his own way of handling the world around him. Tipper's paving stones are much more surprising that a collection of Flippo's or Dinosaur stickers which other children might save. Both children and grown-ups can have a very personal view of the world and the reality around them. That doesn't happen very often among children and it doesn't happen very often among adults either. In both cases this may be valued, only we have less developed forms of expressing our admiration for the child's personal view of the world. There are no museums which specialise in displaying forms of expression of the child's view of the world. One exception has to be made for the International Children's Museum in Oslo (at least in name, because I have not yet been there).

In discussing this story attention can be paid to the existence of museums and what is collected in them as well as to the difference between people with an average view of the world and people with their own different view of the world. If you show an existing example of an artist (like Christo who wraps up large buildings and monuments, the last one was the Reichstag in Berlin in 1995) it can help to give an idea of what it means to have a special view of the world.

Museum questions

Can you have a museum for:

1. tables
2. found milk teeth
3. toys
4. footsteps
5. old cuddly toys
6. clothes
7. money
8. cars
9. stories
10. wild animals

The school playground museum

At some schools, children go outside to look for the best paving stones in the playground. In this way a school playground museum can be made.

In a group of older children the question can be asked - why are the paving stones as big as they are, why not much bigger or much smaller, why are paving stones always about as big as an old fashioned LP? In this way, even the school playground can be turned into a test tube in a laboratory.

Philosophical question

Challenges thinking

Wondering, deep, funny, opens new perspectives

Human, general

Contestable

Demands better vocabulary and collaboration

Questions the common ways of thinking and living, things taken for granted

The Limitations of School

It is my personal opinion that many opportunities are missed in conversations with children. In general, the intellectual capacity of children is seriously underestimated, so that numerous exciting (and educational) conversations with children are nipped in the bud. Without being able to prove this beyond doubt, it seems to me that this is mainly the consequence of the modern streamlined comprehensive educational system. Education is still based on the assumption that it should teach what is not known.

This assumption leads to an educational system in which automatism has become embedded: the thought that the school knows what the children do not. This - by the way undeniable - inequality removes the perception of the thinking capacity of especially young (not yet schooled) children. This educational opinion has no doubt been successful in the generalisation of education for all children, or rather for the establishment of comprehensive education for children from all layers of society. In terms of social democracy, this policy has been fruitful. This

equalitarian approach has lead to a restriction in the opportunities for creative thinking, experimentation and asking questions. The main concern in comprehensive education is whether the children in the class receive enough attention and whether there is enough room for children to develop their talents and capacities individually. This concern will always remain. In a class of 25 children there is not enough time to do everything.

What is wise and what is nonsense?

Philosophy in education is a combination of thinking together and creating more room for individual thinking. In the minds of children various scenarios are acted out, diverse thoughts are formed. Talking about thinking, about the whims of language together means uncovering all the individual thoughts and trying to make sense of them together. Differentiating wisdom from nonsense. Only the problem is that it is not always clear straight away what is wisdom and what is nonsense. That is the consequence of examining each other's thoughts together. Through learning language, children discover at a very early age the wonderful possibilities of language and thinking. Without going into detail on the exact relationship between thinking and speaking, it is evident that learning to speak has an alarming impact on our thinking. There is as yet far too little known about this subject, although there has been much research into the mental development of children recently. The best practice is still to carry out conversations with young children in which pedagogic and cynical thoughts are put on ice for a moment. Children are the first to expand their imaginations and play on the difference between fiction and reality to the full. It is the three year old who makes sand pies for the grown-up to eat. They master this game already at a very early age.

Play along with the game!

The differences between open and closed questions: Open questions are the opposite of closed questions. What is the difference? The question "What is the title of the book you are reading now?" is a typical closed question. The answer is unequivocal and it is 99% certain that you as the reader know the answer. There are many questions for which a clear answer can be given straight away. Examples of such questions are: What is the day after Tuesday? How many planets orbit the sun? These questions are clear and the answer is obvious. But does that apply to the following question: How many hairs are on your head? The question is clear, but the answer is nevertheless not obvious. Even though we do not know the answer, it seems as though there can only be one answer. If there is only one answer possible then it is a closed question. Do we have to be certain that there is only one answer possible before we can talk about a closed question? Can we talk about a closed question when we do not yet know the answer?

Counting Hairs and Weighing the Earth

The problem is that hairs are difficult to count. Nevertheless everybody would be convinced by the argument that if one counts carefully enough, there is only one answer to the question "How many hairs there are on your head?" The method in which the hairs can be counted is either known or can be found quickly. Whether somebody is able to carry out this task so accurately that someone else accepts the result without question is another matter. You could put an elastic band around every 100 hairs for convenience's sake. Someone else could doubt the accuracy: Yes, but maybe one bunch has 99 or 101 hairs in it. Are you sure you haven't miscounted any? In this case, it is not the method which is called into question, but rather the execution of the method. To illustrate the difference, let's look at a different case. I asked Nico, who was six years old at the time, to think of a difficult question. That was no problem for him, he answered straight away: .How much does the earth weigh? If we want to weigh an object, we simply use appropriate

scales. In order to ascertain the weight of the earth we have to use an uncommon method to weigh the earth. Someone who wants to ascertain the weight of the earth will on the basis of the circumference and the knowledge of the material (and its specific gravity) make a theoretical estimate. We are used to weighing things in a conventional way which has been generally accepted. Which is why the question "how much does the earth weigh" can lead to the discussion: what should the answer to this question be precisely?

This question is rightly a difficult question, because what we usually consider to be the method of weighing something will not suffice in this instance. A discussion may develop on which method should be followed, in contrast to the counting of hairs in which it is not the method which is disputable but rather its execution. In the question how heavy is the world? there is much more to be discussed, such as the method of weighing and the execution and probably even the result (an estimate is different to reading the measurement from a scales). In this way the weigh the earth question is much more open. What is an open question? It is a question in which the way that the answer is to be obtained is not yet clear. Nico did not yet know how his question should be answered. The direction in which the answer should be sought had not yet been determined, nor had the answer.

Examples of open questions

It is not difficult to find examples of open questions. Often they are absurd questions like: "If **you** could put the world in your pocket tomorrow, where would you go with it?" "How can I die now, if I don't even know what it is?" "How much freedom do I need to be happy?" "What would Neanderthal man have done with a computer?" "Does a stockfish have a conscience?" Insight into the character of a question, presupposes knowledge of the situation in which a question is asked. Apart from the questioner and the listener(s) it is difficult to establish anything

sensible about the character of a question. For each of the absurd questions above, there is a situation which one can think of where the answer to the question is clear. Most of the questions we ask have an open as well as a closed element. What happens to a question depends on the situation in which the question is asked. First of all there is the intention of the questioner. The questioner puts a question which is meant as an open question or as a closed question. In the first case the questioner wants to begin a conversation or to impress ("How come it took so long to invent the paperclip?") In the second case the questioner wants a clear answer ("Which manufacturer brought Flippos onto the market?")

The intention and the reception of a question

A questioner asks someone a question who receives the question. Whoever hears the above question can understand it as a closed question: "Easy, Smiths Food Group of course." A question can be received as an open question. As in the case of Maaike when she asked me the following question, after I had been on a day out: "What did you do yesterday?" "Well, well, if you want me to tell you all that. I'm not quite sure where yesterday began. Do you mean from when I got up? Or do you want to know everything that happened in the night before I went to bed? First I watched the late night film and after that I spent half the night writing that letter and ...." If we assume what the questioner and the listener meant, we can imagine four different situations:

a) Meant as an open question and received as an open question
b) Meant as a closed question, but received as an open question
c) Meant as an open question, but received as a closed question
d) Meant as a closed question, and received as a closed question

These four options give a nice representation of what happens when someone asks a question. It is indeed a systematization. Someone can have asked a question without having already considered whether it is meant as an open or a closed question. For the person who receives the question it is a little different, he has to answer the question (and even silence is a form of answering the question) and it is

therefore more difficult to leave the nature of the question unresolved. He who leaves the nature of the question unresolved is not capable of answering **it** The reaction determines the nature of the question.

On the why question asked by small children

The intention of the questioner is never completely clear. Young children ask lots of questions, especially during the notorious why phase. (This phase is incidentally culturally determined and is typical of our part of the world. Someone who spent some time with aboriginal children in Australia noted that it was very rude for children to ask questions). Do children ask mainly open or closed questions? An answer to this question presupposes that children already know the difference. That is not usually the case. Something attracts their attention - a link or a something strange - and they ask about it. There are many links that they do not yet know and they want to know what is what. They assume that there are clear answers to their questions. The fact that we may not have a clear answer to give is -"expected.

There is something else too. The phase in which the why questions are asked is a period in which the power of the word is discovered. The magic of the question. By asking questions a child can unnerve a grown-up considerably. Apart from curiosity about all the things that could be answered it is the discovery of what one as a child can do with various forms of language, among which asking questions.

Roos was three years old when she discovered this magic. She lived in the downstairs flat. For weeks on end she stood at the bottom of the stairs when I left in the mornings. "Where are you going? Why have you got a coat on? Do you have to go? When are you coming back? Is ihat your bag?" One after the other Roos fired questions at me as if from a machine gun. After a few days and several questions I

began to fire back as I came down the stairs. Halfway down the stairs I opened fire with: "Are you going to ask questions again? Do you want to know where I am going again? Why are you standing at the bottom of the stairs? Are you awake? Have you had your breakfast? Is it nice weather today?" Roos was dumbfounded. The barrage of questions decreased considerably. I used her own ammunition to protect myself, she got a spoonful her own medicine. She had discovered a great game: incessantly asking grown-ups questions. How long can you carry on before they stop answering? That may have been the most important question to Roos in the period that she appeared at the bottom of the stairs every morning.

Interpertation as Crucial

You always have to interpret a question in order to be able to answer it. You can play word games if you take the question to be an open question. Children often offer the opportunity through questions to enter into an open conversation without any problem. Sometimes they want to do this, and sometimes they don't want to at all. That's how it goes when you have a conversation with a non-swimmer (at least as far as conversations are concerned). Quite often the adult will go into a long story in order to give an answer, whilst the non-swimmer has paddled off in another direction. That is a quality which children generally possess: they can stop thinking about a problem or question more easily than adults can. They can start them more easily too. Jeanine: "Grandma is really old, isn't she? She'll probably die soon, maybe even tomorrow." Does Jeanine want her grandmother to die? Why does a child say something like this? What is clear is that children deal with these kinds of situations very differently than grownups, they experience death in a different way, react differently than we, as adults, expect them to. In order to create more space for fascination, fantasy and adventure in our conversations with children, it can help if we take the question to be an open question more often. Make a resolution to leave the Book of How to

Bring Up Children shut once a day and the adventurous conversation will almost certainly take giant leaps. How do you do that?

You can try to listen to everyday questions as if they were open questions if it is a suitable moment.

Pages that can be used from the DVD

Dialogical atmosphere p. 42

Dialogical teacher p.43

To start the inquiry p.69

Guiding the inquiry p.70-71

Questions p.62

Modes of classroom questions p.72

Questions used p.74-76

6

PROMOTING EQUALITY: DIALOGUE FOR INTERCULTURAL EXCHANGE

Daniela Camhy, Austria & Félix García Moriyón, Spain

PROMOTING EQUALITY: DIALOGUE FOR INTERCULTURAL EXCHANGE

Daniela Camhy, Austria & Félix García Moriyón, Spain

Introduction

2008 is the year of "Intercultural Dialogue". We focus on the idea of intercultural exchange and promoting equality. The main question is: How do we get to a better understanding? What does equality mean?

The sessions are set up in a dialogical way – it is a challenge for all of us to learn from other people other. Particular cognitive, affective, social and moral abilities are fostered through the philosophical dialogue that develops a classroom into a community of inquiry.

Preparation

- make a copy of the Appendix material for each student
- prepare pieces of paper and markers
- The students have to read the booklet chapter 5: "Developing Intercultural Dialogue through Philosophical Inquiry" beforehand.
- DVD: the section "Speaking and Thinking Together"
- familiarise yourself with the map and the symbols used.

Resource materials:

- DVD Video "About Dialogue" , from the Video Archive section
- Booklet Chapter 5: "Developing Dialogue through Philosophical Inquiry"
- Appendix: "Thomas and Fafima" and Manual
- paper and pencils
- large sheets of paper - flipchart
- markers in different colours for all students

Philosophical concepts

- culture
- equality
- imagining
- intercultural dialogue
- understanding
- philosophical inquiry
- globalization
- communication/conversation

Objectives and competences

- Students/teachers have become familiar with the concept of equality
- Students/teachers have deepened their understanding of what it means to "develop dialogue through philosophical inquiry"
- Students/teachers have become aware of the importance of intercultural understanding
- Students/teachers have an idea of the philosophical tools which they may include in examining stereotypes and prejudices
- Teachers get to know some methods which help them include philosophical concepts and develop a philosophical inquiry in their teaching
- Students/teachers have developed an understanding and appreciation of the goals of equality and fighting discrimination
- Students/teachers have developed their imagination and creativity to envision the future
- Students/teachers have had the opportunity to promote justice and respect

Session 6a: Equality-land (90 min.)

Starting activity (45 min.)

- Introduce the first article of "The universal Declaration of Human Rights"
  - "Right to Equality" (15 min)

- Students are asked to imagine that there is a country where there is true equality of all citizens and no discrimination, this country is called Equality land.
- Ask the students to get into small groups of three to five people. Hand out the small sheets of paper and pens and give them about 10 minutes to make three short brainstorming sessions on:
    - what they imagine Equality-land might look like
    - what it would be like to live in Equality-land
- Now hand out large sheets of paper and markers. Ask each group to make their own fantasy map of Equality-land and write down the most important ideas how to live together in Equality-land. What might be different to all other countries? Give the groups 20 minutes
- Let the groups present their maps, explain and discuss them.

2. Discussion: (35 min. including plenary session)

Discuss the meaning of equality and how it is possible to build Equality-land. Some useful questions:

- What does "equality" mean for you?
- What are the main features of Equality-land?
- What needs to change in order to build the present society into Equality-land?
- If you rate your country amongst all countries in the world for equality of all people, how would you rate it on a scale of 1 to 10? 1 is very unequal, 10 is almost ideal equality.
- Which groups are discriminated in your society? How is this manifested? Which human rights are being violated?
- How can disadvantaged groups claim their rights?
- What can you do to help build Equality-land?

3. Plenary session to briefly summarize the outcomes in the groups

Which questions did the different groups focus on? What do the students think about "equality" now? What interested them in the discussion?

4. What was the value of the discussion/ dialogue? (10 min)

Did we manage to find criteria and formulate them together?

Did we listen to each other?

Did we think together?

Did anyone come up with concrete examples?

Session 6b: Dialogue for Intercultural Understanding (90 min.)

1. Starting activity (20 min)

- The students sit in a circle. The teacher gives them the handout with the story (Appendix).
- The students read the story aloud.
- The teacher gives little slips of papers to the students and asks them to write down a question or any idea they have about the story.

2. Choosing the agenda (15 min.)

- The teacher collects all the papers and reads the ideas and questions aloud.
- Then he puts the papers in a bowl or in a hat and one student is asked to pull one slip and read the question or idea aloud.
- Teacher also has the possibility to include the exercises and discussion plans to the story.

3. Philosophical enquiry (45 min.)

Sitting in a circle and starting with the chosen question, the students/teachers talk about their thoughts, meanings, ideas, etc. Now the group is asked to reflect, give reasons, ask questions and to elaborate the issue in a philosophical inquiry.

Useful philosophical questions for the facilitator:

- What is intercultural communication about?
- What types of communication are there?
- How do people communicate with each other?
- How do people of different countries communicate with each other?
- What is intercultural dialogue?
- Why is it important to have intercultural dialogue?
- What is intercultural understanding?
- How do people talk in different situations?
- Are there differences in the language use of people from different countries?
- What is meant by dialogue/discussion/conversation?
- What can we do to have/to promote intercultural dialogue?

At the end, the facilitator can try to work out with the students/teachers the components of a **philosophical and intercultural dialogue**. Think also about important elements of these dialogues and their differences to a discussion or a conversation.

4. What was the value of the discussion/dialogue? (10 min)

Students/teachers are asked to evaluate their own dialogue of this lesson, answering the following questions:

Did we really communicate with each other?

- Did we think together?
- Did we have a real dialogue?
- Was it a philosophical dialogue?
- Did we listen to each other?
- Did we give reasons and ask questions?
- Did we have an intercultural dialogue?
- Did we work together as a community of philosophical inquiry?

Reading:

Compulsory:

Developing Dialogue through Philosophical Inquiry (Chapter 5 Menon)

For further reading:

- For further reading: The convention of the Human Rights
- http://www.equalityhumanrights.com/en/yourrights/humanrights/Pages/Introductiontohumanrights.aspx Introduction to human rights
- Sharp, Ann and Splitter Laurence: *Teaching for Better Thinking*. ACER The Australian Council for Educational Research 1995.

Appendix: The story and the manual

Thomas and Fifame

Adina F. Camhy

Thomas is eleven years old and lives with his family in Germany. Thomas is thin and tall and has light skin and blonde hair. His brothers, Lukas and Martin, are five and fifteen and his sister Andrea is fourteen years old. Thomas likes to play soccer with his friends and with his big brother. Every day they play soccer on the court

and Lukas, the small brother, always watches them because he is still too small to play. Andrea also plays soccer sometimes, but she prefers going out with her friends. Their parents work as teachers at the university and the family lives in a big house with garden. Thomas sometimes argues with his brothers and his sister, but he loves them and he also loves his parents. Every morning, when Thomas gets up, the family eats breakfast together. Everyone helps to set the table and to make the breakfast. Thomas attends the same school as Martin and Andrea and Lukas will start going to school next year.

One Monday morning, Thomas went to school as usual. He gossiped with Martin and Andrea while they walked the short way to school. When the school bell rang, he was in class. Thomas has many friends in his class and likes going to school. That day, Mrs. Han, the teacher, came in followed by a girl whose skin looked like dark chocolate. Her hair was plaited in many tiny braids. Mrs. Han introduced her to us. Her name was Fifame and she had come from Togo, a country in the west of Africa. The children in the class mumbled and Thomas heard a boy whispering: "Oh, she looks funny, look at her hair and her clothes." Some children laughed.

The seat next to Thomas was free, so he offered it to Fifame and she sat down beside him. The time in school was really boring; they talked about physics and chemistry. Every two minutes, Thomas looked over to Fifame to watch her braids with many small coloured beads. When the school bell rang the start of the break, Thomas unpacked his lunch pack. He offered an apple to Fifame. "Thank you", she said. "My name is Thomas", Thomas said, while giving the apple to her. "How did you come to Germany?", he asked. Her big dark eyes looked at him "Well, that's a long story. I was born in a town called Mango, like the fruit", she smiled, "My parents didn't have so much money, so we children had to harvest and sell the crop at the market. It was hard work and we couldn't play like other children did. My dearest wish was to attend school in Lomé, but we didn't have enough money. I and my five brothers and sisters even didn't have normal shoes, most of the time we went bare-footed." Thomas looked at her attentively and Fifame turned red

around her cheeks as if she was ashamed of the things that had happened to her. One day, I met a woman in town who said she could help me and my family. She gave us money so my brothers and sisters and I could attend school in the south of Togo. The woman told us that we have better chances here in Germany and she dug up a place for us to live in. Now I live in a house where many African children live without their parents. We get food and clothes there and can attend school. But I miss my parents, I miss my brothers and sisters and many other things from my culture."

Thomas can't imagine a story like this. He had never thought of having not enough money to buy shoes. He can't imagine another life than his own. "Would you once like to visit me at home?", Thomas asked her. "Yes, of course, thank you!" Fifame said enthusiastically.

That day, Fifame went to Thomas` house. "It's like a big castle to me! When I was in Togo I lived in a small barrack.", Fifame said when she saw the house. Thomas knew that his family wasn't that rich. Both of his parents earned an average salary and all of his friends had their own room in a house. Thomas showed his room to Fifame. There was a bed in there, a desk and a shelf. Through the window comes a little sunlight. "In Togo I slept in one room with my five brothers and sisters and with my parents. Through the chinks in the thin wall the cold wind sometimes blew. Then we moved closer to bask each other."

After that Thomas asked Fifame to join him and his friends while playing soccer. Fifame didn't want to play. "It doesn't matter if you can't play that well, we won't laugh at you.", Thomas promised. "I have never played soccer, in my village only boys played soccer, the girls just watched them or played with dolls.", Fifame answered. "Come on, it's not that hard! And it's fun." Thomas took her by the hand and pulled her onto the court. They played a long time and it was real fun. That evening, before Fifame went home she said:" Thank you Thomas, for everything, I never thought of finding a friend like you in so short time."

Exercise: Thinking about culture

Do you think there are things that tell you something about the culture of a person? Give reasons why you think that these things tell you about culture.

1. clothes
2. food
3. music
4. stories
5. language
6. songs
7. sports
8. traditions

Discussion plan: What is culture?

1. If we speak about culture, what do we mean by it?
2. Do only human beings have culture?
3. What are the most important things for you in your culture?
4. What is the difference between culture and nature?
5. What are the chief differences between "African culture", "Chinese culture", "American culture", "Dutch culture" and "Austrian culture"?
6. What does multiculturalism mean?
7. Should everyone know something about every culture in their community?
8. How can you learn about different cultures?

Discussion plan: Living in another country

1. Why do people leave their countries?

2. Can you imagine living in another country?
3. Have you ever been to another country?
4. Can you discover something new when you talk to people from other countries?
5. Can people learn from you?
6. Is it easy to make friends in a new country?

Discussion plan: Friends

1. How does someone become your friend?
2. Is everyone you like your friend?
3. Can someone be your friend, although he/she does not know your language?
4. Are there people who do not have any friends?
5. Can someone who is much older/ younger than you are be your friend?
6. Can animals be friends?
7. Do you friends who live in other countries or that came from other countries?
8. What does the word "friend" mean?
9. Do you think that the meaning of "friend" is similar in every country?

Discussion plan: Laughing

1. In which situation do you laugh?
2. Is it possible to laugh although you do not feel like laughing?
3. What is the difference between smiling and laughing?
4. Is laughter generally a kind of thing that you cannot easily control?
5. Why do the children in the story laugh?
6. Do you sometimes find things funny, when you know you should not?

Session 6b: Promoting Equality: Dialogue for Intercultural Exchanges

Are there Universal Values?

Preparation

- make a copy of the story Sara's veil for each student
- Look for some specific data about immigration in your own country, and also look for some news and articles in the newspaper or the about the problems related to immigration and the clash of different cultural identities.
- DVD (optional): Video: "Cultural differences"

Objectives and skills

- Teachers have coped with the problems of integrating people from different cultural and religious backgrounds.
- Teachers have discovered the complexities of this problem, and the prejudices all of us have when discussing these topics: some people move very quickly to wishful thinking (all cultures and cultural practices are good and must be accepted); the opposite ideological approach is to distrust other cultural identities, look at them as foes that are a serious threat to their own culture and think that some cultures are backward, compared to western culture.
- Teachers have explored the idea of cultural diversity as a source of social wealth and cultural diversity as a threat to social cohesion.
- Teachers have got the idea of how to explore ethical concepts with children.

Resource materials

- **From the DVD:** Cultural differences
- If possible, it would be very useful to have internet access to have access to some data and information.

Concepts

- Universal - relative
- Multicultural - intercultural - monocultural
- Social law – personal and family values
- Backward societies – developed societies
- Religion as a public or private matter
- Cultural and personal identity
- Assimilation and acculturation

MULTICULTURALISM

Discussion plan: are there backward cultures?

1. Are there countries that are more backward than others?
2. Are there backward and advanced cultures?
3. Is it better for a pregnant woman to give birth with a doctor's assistance or with a midwife's assistance (in a hospital or at home)?
4. When you are sick, is it better to go to the doctor, to the folk healer or to the witch doctor?
5. Is it better for children to attend school until they are 16 years old or to start working, if they want, after they are 12?
6. Is a society better if its people have access to drinking water and power supply at home?
7. Is a society where people have television and radio better?

8. Do you think that it is right to limit women's rights to education and health services?
9. Do you think that the practice of infibulation done on young girls before the onset of puberty is a sign of social backwardness?
10. When people spend a lot of money on cosmetic surgery just to fit social fashion, is that a sign of social progress?
11. Is income per capita an indicator of social progress?
12. Can we use imprisonment rates as an indicator of social progress? Is the percentage of the nation's population living in poverty an indicator of social progress?
13. Is a society where capital punishment is applied to some convicted criminal or where criminals are sentenced to bodily amputations more advanced?
14. Is a society ruled by democratic institutions like freedom of speech, free election of candidates to represent people in legislative institution more advanced?
15. Is the amount of respect of human rights an indicator of cultural development?
16. Is the percentage of illiterate people an indicator of a backward society?
17. Would you mind going back to questions 1 and 2? Have you changed your mind?

Discussion plan: a moral dilemma

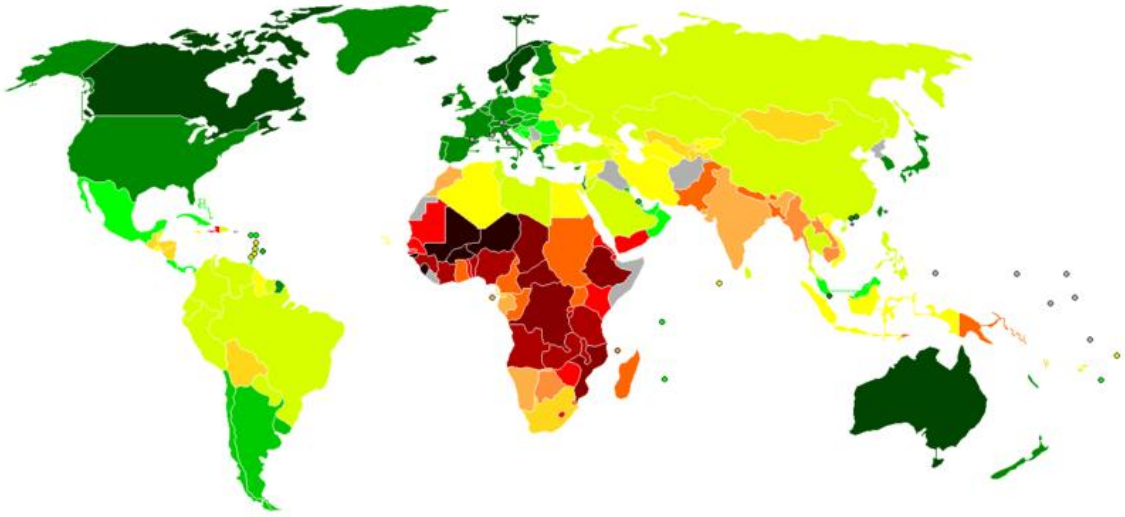
Sara's choice and school rules as laid down by the principal give rise to a deep and serious moral dilemma. Both sides have their own arguments and apparently there is no middle ground that both can reach. So…

1. What are the values and assumptions that underpin both decisions?
2. What are the pros and cons of both arguments?
3. What are the expected consequences of the principal's attitude? What are the consequences of Sara's decision?
4. What aspects of the problems should be taken into account to make a choice?
5. Are some aspects more relevant than others?

6. Can you find other reasons in support of both points of view?
7. Can you find some counter-arguments to refute Sara's and the principal's points of view?
8. Is there any other solution?
9. Is it possible that the goals and interests of both communities (the Muslim and "Western" communities) are irreconcilable?
10. If this was the case, how could people solve the conflict?
11. Is the opinion of Sara's parents important?
12. Should the principal ask for the opinion of Sara's classmates about that problem?

APPENDIX

Human rights index



UN Human Development Index (HDI) for 2004, derived from 2006 UN HDI report. An HDI below 0.5 is considered to represent low development and an HDI 0.8 or more is considered to represent high development. Figures for Taiwan and Macau (marked with asterisks) were not calculated by the UN. The categories that they

are depicted as belonging to in this map are based on figures calculated by their own respective statistical agencies.

0.950 and over	0.700-0.749	0.450-0.499
0.900-0.949	0.650-0.699	0.400-0.449
0.850-0.899	0.600-0.649	0.350-0.399
0.800-0.849	0.550-0.599	0.300-0.349
0.750-0.799	0.500-0.549	under 0.300
		n/a

This image is complemented by en:Image:HDImap spectrum2006-colourblind-compliant.png which has been modified to be distinguishable by people with red-green colour vision deficiency.

According to Wikipedia definition:

> "The **Human Development Index** (**HDI**) is the measure of life expectancy, literacy, education, and standard of living for countries worldwide. It is a standard means of measuring well-being, especially child welfare. It is used to determine and indicate whether a country is a developed, developing, or underdeveloped country and also to measure the impact of economic policies on quality of life.[1] The index was developed in 1990 by Indian Nobel prize winner Amartya Sen, Pakistani economist Mahbub ul Haq, with help from Gustav Ranis of Yale University and Lord Meghnad Desai of the London School of Economics and has been used since then by the United Nations Development Programme in its annual Human Development Report. Described by Sen as a "vulgar measure", because of its limitations, it nonetheless focuses attention on wider aspects of development than the per capita income measure it supplanted, and is a pathway for researchers into the wide variety of more detailed measures contained in the **Human Development Reports**.
>
> The HDI measures the average achievements in a country in three basic dimensions of human development:
>
> - A long and healthy life, as measured by life expectancy at birth.

- Knowledge, as measured by the adult literacy rate (with two-thirds weighting) and the combined primary, secondary, and tertiary gross enrolment ratio (with one-third weighting).
- A decent standard of living, as measured by the log of gross domestic product (GDP) per capita at purchasing power parity (PPP) in USD.

Each year, UN member states are listed and ranked according to these measures. Those high on the list often advertise it,[2] as a means of attracting talented immigrants (economically, individual capital) or discouraging emigration.

An alternative measure, focusing on the amount of poverty in a country, is the Human Poverty Index"

Do you think that this is a good instrument to determine the level of development of a country?

Sara's veil

The academic year was just at its beginning. Last summer, Sara was on vacation with her family in the country of their parents and grand-parents, Morocco, and she had had a lot of time to talk with her relatives and to stroll through the streets and markets of the clean and crowded city of her ancestors and her family.

She was in her teens, just 14 years old, and like many other teenagers, she was struggling to find her own place and identity in the society she was living in, Madrid. Since she was a child, she had realized that there were some differences with most of her classmates. Her parents were not born in Spain, and some of the customs and ideas they taught her were also different: food, clothes, holidays and religious practices.

However, there were no problems at all and her school time was a pleasant time. For her, Christmas and Easter holidays had a different meaning, just a break time in the academic year; she never ate pork in the school cafeteria and Ramadan time

was special only for her. Of course she did not attend the religious classes, but also many of her classmates did not attend either.

But this year, some things were just not the same. She had discovered in the land of her family, new ideas and, above all, a new model of personal identity, as a woman and as a Muslim practitioner. She had decided to follow Muslim religious practices in a more strict way and she had also decided to show her new style of life in public, because she was proud of her Moroccan roots and of the religious ideals of Islamism.

So, on the first day of school, she came into the school building dressed according to the traditional social rules of her country: her head was covered with the hijab. She also wore loose clothing that did not fit the form of her body nor show any inch of her skin, except the face.

Her classmates were very surprised. Some of them just stared with mixed feelings of wonder and disapproval. Other girls and boys, her closest friends, started asking her many questions and very soon a lively discussion came up. The basic topic of the discussion was the meaning of this way of dressing. Some friends argued that it was a symbol of the oppression of Muslim women and of the "backwardness" of Islam, a well-known and widespread belief about the Islamic countries, especially compared with the freedom women really enjoyed in Western countries.

Sara, with the support of other friends, just denied the charge that she was accepting male oppressive rules. She had freely decided to wear the veil and for her it was a symbol of religious and cultural self-assertion, a way of showing the pride she felt in her differences. Even more, she felt much freer with the veil, because she was free of the sexual obsession of men that looked at women just as sex symbols, always ready to provoke and arouse their sexual desires.

After a while, the discussion slowly faded and the group divided into smaller groups that talked of more ordinary and daily matters: teachers and classmates, the history teacher and her neurotic rules in her classes, the party next weekend... Nobody paid attention to her veil any more, although she was aware that her class mates kept staring at her from time to time, with the same expressions of wonder and disapproval.

School time was over, and students started leaving the building on their way home. When Sara was passing in front of principal's office, the principal asked her to come inside. Her face was very serious and, although she tried to be as friendly as possible, it was clear that she did not have good news for Sara.
"Sara" said the principal, "this morning you came to school dressed with a veil. You should know that according to our country's laws, and the rules of the school, religious symbols are forbidden. So, you cannot wear the veil at school".

"But Mrs. Leroy..." said Sara, with a loud and trembling voice, "this is my choice, and I am not disturbing anyone. Many Muslim women wear the veil, and for us it is a symbol of our beliefs, and also of our cultural identity".

"It would be nice to discuss your arguments, but that is not the point" answered the principal. "It is forbidden and you can't wear the veil. I would like to talk with your parents".

"My parents have nothing to do with this problem. Of course my mother also wears the veil and she agrees with my decision, but it was my own personal choice. Nobody forced me or obliged me to wear the veil".

"I told you that I do not want to start an argument about the school rules. The situation is very clear: if you decide to keep wearing the veil, you will have to leave the school and look for a private school where that way of dressing is allowed. So, tomorrow morning you can not attend your classes with the veil. You have to make a decision".

Sara left the principal's office. She was really shocked and on the verge of tears. She really could not understand the school rules, but the principal was strict: either the veil or the school, no middle point. Sara had to make a choice between her beliefs and the school. It was very hard to give up her right to dress as she wanted, but it was also very hard to leave the school, her friends and her teachers. And she had only some hours to decide.

Reading and more information

You can find more ideas about dilemmas and dilemma training in:
http://www.dialogueworks.co.uk/dw/dilemma.html

It is also possible to find some discussion plans and exercises about the topics related to Sara's conflict in Mathew Lipman, *Harry Stottlemeier's Discovery*, Chapter Nine. In that chapter, Dale —a student who does not want to pledge allegiance to the US flag, arguing that it is against his religious beliefs— is called by the principal. Eventually, he is expelled from the school. In the manual, *Philosophical Enquiry*, you can find many exercises, discussions plans and activities.

7

PHILOSOPHICAL DIALOGUE IN LANGUAGE AND LITERATURE

Daniela Camhy (Austria)

7. PHILOSOPHICAL DIALOGUE IN LANGUAGE AND LITERATURE

Daniela G. Camhy, Austria

Introduction

Language is the basic means of communication of every human being. Language allows us to develop and express our thoughts, our feelings and experiences. There's a strong link between interpersonal communication and identity, so language is closely related to issues as democracy and human rights. Linguistic diversity and democratization of language rights are important topics in intercultural education.

In this sequence we want to take a closer look at the concept of language game[8] - about the use of language and the power of language in education for democracy.

We will start this part of the session with an inquiry about "language". "What is language?" "What are meanings?" It is an inquiry in the field of philosophy of language.

Preparation

- Make a copy of the Appendix– material for each student
- prepare pieces of paper and makers
- prepare a blank target sheet with two concentric circles and the word "language" in the middle of the inner circle
- Be sure that the technical equipment works (computer/ DVD/…)

Resource materials

- DVD – Video about "What is the name?" from Video Archive Section
- Booklet Chapter 4 and 5
- Appendix "Pixie" and the "Manual"

8 Wittgenstein, Ludwig. Tractatus logicus philosophicus,

Philosophical Concepts

- language
- name
- story
- dialogue

Objectives and competences

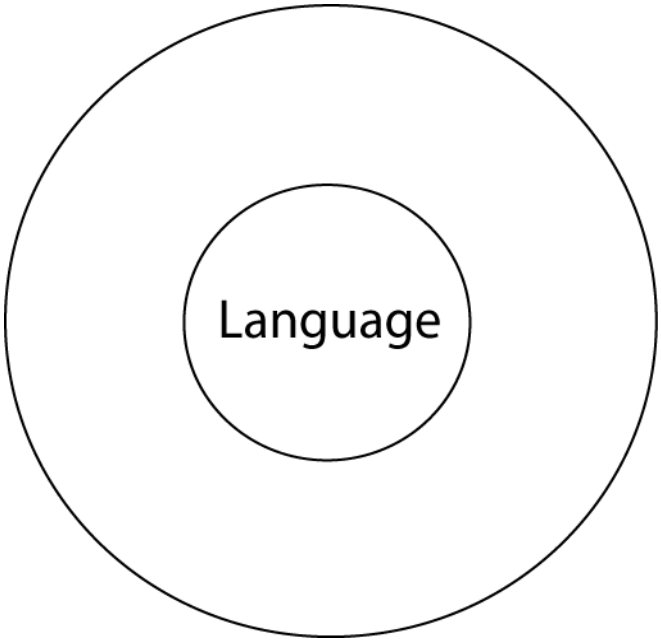
1. Students/teachers have reflected upon the concept of language.
2. Students/teachers have explored the language game - use of language.
3. Students/teachers have become aware of the importance of asking their own questions, to explore important concepts and learn from other points of view
4. Students/teachers have an idea of philosophical tools which they may include in their examination of language use.

Session 7 a: What is Language? (90 min)

1. Starting activity: "Target"[9] (30 min.)

Target is a tool that students can use, when they are uncertain about the nature of some concept:

[9] Target is adapted from Matthew Lipman and Ann Margaret Sharp, Wondering at the World: Instructional Manual to Accompany Kio and Gus. Montclair, New Jersey: Institute for the Advancement of Philosophy for Children with University Press of America 1986.



1. Draw two circles on the board and write “language” in the middle of the inner circle.
2. Ask the students to think as many words as they can which they associate with the target concept “language”.
3. Don`t reject any offering and write each word on the board as it comes up.
4. Then divide the class into pairs and give each pair a blank sheet, with two concentric circles (of course you can ask the children to draw circles for themselves). They should write “language” in the inner circle.
5. Now the students should try to go through the list with words on the board and they must decide where the words belong: Do they belong to the concept of “language” or not do they think they definitely do not belong to the concept?
6. Now they have to write the words in the inner or outer circle.
7. Now the students have to give reasons, why they put the word in the inner or in the outer circle or put them to the outside.

2. Discussion: (40 min. including plenary session)

The discussion should identify and evaluate reasons for retaining the words in that group or moving them in the centre, or to the outside. Reasons can include examples, counter-examples and definitions.

3. Plenary session to briefly summarize the outcomes in the groups

Which questions did the different groups focus on and what did the pairs work on together? What do the students think about "language"? What did interest them in the discussion?

4. What was the value of the discussion/ dialogue? (20 min)

Did anyone come up with good reasons?

Did anyone ask questions?

Did anyone come up with concrete examples?

Did they come up with counter-examples?

Session 7 b: Communication through Stories

1. Starting activity: (35 min.)

In this session the students sit in a circle and read together an episode of "Pixie" (Appendix). After reading the story, students should concentrate on their own thoughts and try to ask questions.

2. Choosing the agenda:

The teacher or a student writes the question on the board. Then the question that is most interesting for the students is chosen and is discussed together.

For example, they should ask questions like:

- What is a name?
- What would happen if there were no names?
- Are all stories about what happens to people?

- Does everything have a story of how it happened?

The students talk about their own thoughts and the philosophical issues of the discussion plan. Encourage students to think about stories and other kinds of literature. When they start to think aloud about names, let them imagine how it would be to have a different name or how it would be if there were no names.

3. Philosophical inquiry: (35 min. including plenary session)

- What is the most important when we do philosophy?
- What do you like and dislike? Give reasons.

4. Plenary session to briefly summarize their outcomes

- How do you consider the talks in your group?
- Do you recognize the distinctions that are made?
- Can you remember some examples?

5. What was the value of the discussion/ dialogue? (20 min)

- Did we listen to each other?
- Did we think together?
- How did the discussion develop?
- Did we ask follow up questions?

Compulsory reading:

- Booklet Chapter Four
- Lipman, Matthew: Thinking in Education. Cambridge University Press, New York 1991.

APPENDIX: The story and the manual

Pixie – Chapter One[10]

Matthew Lipman

Now it`s my turn! I had to wait so long for the others to tell their stories!
I`ll start by telling you my name. My name is Pixie. Pixie`s not my real name. My real name my father and mother gave me. Pixie´s the name I gave myself.
……..

My story's real long, so you might as well settle down. ...
The reason I made up a story is that everyone in the class had to make up a story. What I want to tell you now is the story of how my story got made up. First there's the story, and then there's the story of how it happened. What I mean is, first it had to happen, and then afterwards came the story. So this is the story of what came first. It's the story of how it happened.

We didn't even know we had to make up a story until Mr. Mulligan told us about going to the zoo. Mr. Mulligan's our teacher...

Anyhow, Mr. Mulligan told us we were going to take a trip to the zoo, and afterwards he wanted each of us to make up a story about the trip. Or about the animals we saw. Or about the places the animals came from. Or about how the animals were captured and brought to the zoo. “Your story can be about anything a zoo makes you think of,” Mr. Mulligan said. I remember very clearly his telling us

[10] Lipman, Matthew: *Pixie*. Montclair, New Jersey: Institute fort he Advancement of Philosophy for Children: Published in Australia by the Australian Council for Educational Research. 1981

that. That's why, when I made up my story, it wasn't about a zoo at all, but about something the zoo made me think of ...

Just before Mr. Mulligan let us go for lunch, he leaned back in his chair and cleaned his glasses for a minute. Then he said, "About the zoo trip – one more thing. There's something I want each of you to do. I want you each to have a secret, and don't tell anyone!"...

He said, "I want you each to think of some animal or some bird or some reptile that's favourite of yours. And that will be your mystery creature. When you go through the zoo with the rest of the class, keep your eyes open for your mystery creature. And then when you see it, think of how you might put your mystery creature in your story. The day after the zoo trip, when we're back here in class, we'll each tell our mystery creature stories.

Manual: Looking for Meaning: Instructional Manual to Accompany Pixie.[11]

What is a person's real name?

To begin with, there is the question of her name, that is, the difference between the name her parents gave her (her "real" name) and the name she gave herself. Once can't help wondering why one name is called "real" and the other is not, unless she means that the name her parents gave her is her *legal* name, which is a curious way of defining the word real.

Discussion plan: Names

1. Do you have more than one name?
2. Do your parents call you by the same name as your friends call you?
3. Do you use your name when you talk to yourself?
4. If you didn't have a name, would it matter to you?

[11] Lipman, Matthew and Sharp, Ann: *Looking for Meaning: Instructional Manual to Accompany Pixie*. Montclair, New Jersey: Institute for the Advancement of Philosophy for Children. with United Press of America 1984.

5. If you had a different name, would it matter to you?
6. If you had a different name, would you be a different person?
7. Can you think of a name you would rather have than the one you have?
8. If people wanted to, could they re-name everything in the world?
9. Can people's names be bought and sold?
10. Is it possible that, as people grow older, they get to look more and more like their names?

Making up stories:

As your students become conscious of what is involved in the telling of stories, you should be prepared to exploit their consciousness by having them invent stories at every possible opportunity. If, for example, you overhear a student's comment that sounds creative, suggest that the student elaborate on the comment and turn it into a story. The best beginning exercises will not be your themes but amplifications of the student's own insights into his or her experience put into story form. Encourage them to select from among their own insights and verbalizations those expressions they are proud of as the basis of further story-telling. For example, if a student comes up with an interesting simile or metaphor, discuss is with the student. It could be the start of a most imaginative bit of description or narration.

Stories and story-telling:

Finally, this episode informs the reader that *Pixie* is not only a novel about story-telling itself. It is concerned with the very notion of what a story is. In a sense, the difference between a story and story-telling is comparable to the difference between writing music and performing it. Stories can be performed orally but not written, or written and then performed orally. The Homeric epics were not written, but recited. Many modern pieces of literature are designed only to be read silently and are never read aloud. From a pedagogical point of view, the understanding of what a story requires in order to be composed and told

successfully is extremely valuable. To produce a consistent and coherent narrative requires more organizational skills than any other form of classroom exercise.

1. Discussion plan: Stories

1. How do make-believe stories usually begin?
2. What does “Once upon a time ...” mean?
3. Do all stories have a beginning?
4. Do all stories have an ending?
5. Do all stories have a middle?
6. Could a story have an end and a middle, but not a beginning?
7. Could a story have a beginning and an end, but not a middle?
8. Are all stories true or are some true and some make-believe?
9. How do you tell the difference between true stories and make-up stories?
10. Are some stories good and some not so good?
11. How do you tell the difference between good stories and stories that aren't good?
12. Can a story be true, and still be good?
13. Are all stories about what happens to people?
14. Can there be stories about people dreaming?
15. Can there be stories about people thinking?

2. Discussion plan: Does everything have a story of how it happened?

1. Does your desk have a story?
2. Does your school building have a story?
3. Does your home have a story?
4. Does your family have a story?
5. Does your street have a story?
6. Does your town or city have a story?
7. Does the Statue of Liberty have a story?

8. Does the Unites States have a story?
9. Does the world have a story?
10. Can a story have a story?

Exercise:

If you answered yes to any of the above questions, can you tell a story?

8

PHILOSOPHICAL INQUIRY: ART – THE PROCESS OF AESTHETIC INQUIRY

Daniela Camhy (Austria)

8. PHILOSOPHICAL INQUIRY: ART - THE PROCESS OF AESTHETIC INQUIRY

Daniela G. Camhy, Austria

Introduction

In this sequence we want to engage with the process of aesthetic inquiry. We will be using images rather than texts and also "beautiful" things/objects that students are asked to bring.

"A picture says a thousand words". Visual images can be powerful tools both for providing information and for stimulating interest and thinking. Remember also that drawing is an important means of self-expression and communication, not only for those whose preferred thinking style is visual, but also for those who have difficulties with expressing themselves verbally.

We will start this part of the session with an inquiry about "beauty and "art". "What is beauty?" "Can some things be beautiful to everyone?" "What is art?" It is an inquiry in the field of philosophy of art and aesthetics.

One of session will be about identifying similarities and differences; this is an exercise that can stimulate the aesthetic development of students.

Preparation

- Please make sure that every student brings something "beautiful".
- If a student has forgotten to bring something, he/she must try to find something in the classroom, that he/she thinks is beautiful
- prepare pieces of paper and markers
- bring images/ photos/ drawings…
- Be sure that the technical equipment works (computer/ DVD/…)

Resource materials

- CD Ecodialogo (there are pictures of famous paintings and exercise that you can use for session 1b.)
- Images: photos (for example: you might want to choose a group of images to illustrate a particular theme), you can also bring a story in pictures
- booklet chapter
- DVD: Videos: "Nature and culture" and "Looking at a picture"
- Things that students bring

Philosophical Concepts

- perception
- meaning
- similarities and differences
- art
- beauty

Objectives and competences

- Students/teachers have developed an ability to recognize philosophical questions and some skills to engage in philosophical inquiry
- Students/teachers have deepened their understanding of what it means to "develop dialogue through philosophical inquiry"
- Students/teachers have become aware of the importance of asking their own questions, to explore important concepts and learn from others' points of view
- Students/teachers have an idea of the philosophical tools which they may include in their examination of different subjects

Session 8 a: Inquiring Aesthetical Concepts (90 min)

1. Starting activity: (35 min.)

The students sit in a circle. Everyone puts his/her item that he/ she believes is beautiful in front of him/her. Then students take turns to tell about the item they have brought. They have to give good reasons why they think that the object is "beautiful".

For example:

"I brought this painting and I think it is beautiful because there are special colours."

"I brought this little dog and I think it is beautiful because it is so soft"

"I brought my doll, I think she is beautiful because she has long blonde hair."

After having given everyone in the class the opportunity to introduce their object, the students are asked to think about questions. Every student should formulate one question. They may also consider some of the following questions:

- Are things beautiful or ugly in themselves, apart from personal taste?
- What is beauty?
- Is there a difference between beauty and beautiful?
- Can someone feel beautiful?
- Can something be beautiful and ugly at the same time?

2. Discussion: (35 min. including plenary session)

Then students are asked to form a group of three or four. Then they should try to have a dialogue about one the questions.

3. Plenary session to briefly summarize the outcomes in the groups

Which questions did the different groups focus on and what do the students think about "beauty" and "beautiful" now? What interested them in the discussion?

4. What was the value of the discussion/ dialogue? (20 min)

- Can we find criteria and formulate them together?
- Did anyone come up with good reasons?
- Did anyone ask questions?
- Did anyone give concrete examples?
- What did you like and dislike?

Session 8 b: Stimulating the Aesthetic Development of Students

Starting activity: Establishing similarities and differences (35 min.)

Bring photographs to this session that could be linked and distinguished in a variety of ways. For example: images of buildings, landscapes or objects.

This activity should start with the pupils' own observations and then move to abstract concepts. The act of comparing and discovering similarities and differences enables us to shore up previously acquired knowledge and at the same time leads to new knowledge. Comparison is fundamental to grouping and classifying. When we compare we use criteria. We need different kinds of criteria to establish accurate distinctions and find similarities.

Similarities and differences can be found in style, form, method of production, colours, materials…

- Ask the students to choose two pictures.
- Encourage the students to write down their observations.
- Then they should try to identify similarities and differences in the pictures.
- Then they should try to find their criteria for their decisions.

For example: Compare a photograph that shows a seaside or a coast and another one that shows an inland region.

What can they take into account?

- What is the landscape like?
- The environment that is shown.
- Subjects that are shown.
- Contrasts
- Settings

Then the students can exchange their photographs with their neighbour, do the same activity again and compare their results.

2. Discussion: (35 min. including plenary session)

The students should discuss in pairs and tell each other what they found out.

3. Plenary session to briefly summarize their outcomes

What were the similarities and differences between the pictures?

Did the students find criteria for their decisions?

4. What was the value of the discussion/ dialogue? (20 min)

- Did you find out something which you had never thought before?
- Did anyone ask questions?
- How did the discussion develop?
- What did you like and dislike?

Session 8c: What is Art? (35 min.)

Introduction: This is an exercise designed to stimulate exploration of concepts such as art and knowledge by discussion of a number of cases that may or may not fall under that concept.

1. Starting activity:

1. Draw three big circles on posters or on the blackboard. Then write "art" on one of them, "not art" on the other and "?" on the third.

2. Group students in two's and give each group a slip of paper with the name items that might or might not fall under the concept. Give them a list of items.

3. Ask them to decide which circle those items belong in, and why.

4. Then, invite the groups to place their items in the appropriate circle, explaining why. The rest of the class may comment on or challenge each placement. Alternatively, ask all students to place their cards down at once, and then invite comments and challenges. Ask "which ones are clearly in the right place and why?" and "which seem to be in the wrong category?"

5. The facilitator can help focus this process by keeping track on the board of the different characterizations of the concept that emerge. These can then become the raw material for a coherent overall account or definition of the concept, or for an understanding of why such a thing is difficult or impossible.

List of items "Art List":

1. a postcard of the Mona Lisa
2. the painting "Mona Lisa"
3. a painting of a four-year-old
4. comic books
5. a Ferrari
6. a really good joke
7. a bad joke
8. Pat`s cloth
9. a designer dress
10. a copy of the painting "Mona Lisa"
11. graffiti
12. pop songs
13. blood displayed in an art gallery by a famous artist
14. photos from your holidays

2. Discussion: (35 min. including plenary session)

The students should discuss in pairs and tell each other what they found out.

3. Plenary session to briefly summarize their outcomes

- Do they know what "art" is?
- Did they find criteria for their decisions?

4. What was the value of the discussion/dialogue? (20 min)

- Did you find out anything new?
- Did anyone ask questions?
- How did the discussion develop?
- What did you like and dislike?

5. Compulsory reading:

- Booklet Chapter Four
- Williams, St., Newton, K., Fehily, C. (2003), *Talking Pictures. Thinking through photographs*. Imaginative Minds Ltd.

9

PHILOSOPHICAL DIALOGUE IN SCIENCES

Rob Bartels, the Netherlands

Education and Culture DG
Lifelong Learning Programme

MENON: Developing Dialogue through Philosophical Inquiry
Comenius 2.1 Action 226597-CP-1-2005-1-MT-COMENIUS-C21

9. PHILOSOPHICAL DIALOGUE IN SCIENCES

Rob Bartels, the Netherlands

Introduction

We start this part of the course with an inquiry in one of the main concepts in all sciences: what is real? It is an inquiry on the basis of our knowledge in the field of science students are working in. We then explore which other concepts are at stake in some different sciences. From these concepts we derive questions and ask ourselves: what is the essential question? The essential question is the main entry to set up a discussion plan. How do you set this up? How do you execute this? How do you evaluate it?

In the first session we concentrate on concepts and essential questions. The focus in the second session is practical: how can you work this out in practice?

Preparation

For the first session enough cards should be available for the students to participate in the introductory activity. For the "Philosophical Concepts in Sciences" part, the trainer should prepare possible themes and questions. The last exercise needs large pieces of paper, big enough for groups to work together on the same piece.

For the second session no specific preparation is needed, apart from preparation of the resource material.

Resource materials

For session 9b

- DVD: Video "Nature and culture" from the Video Archive section
- Booklet: chapter 7.

Objectives and competences

1. Students have developed a sensitivity and ability to recognize philosophical questions and issues in the subject area they teach, particularly in sciences such as physics, biology, geography, economics and history.
2. Students have developed some necessary skills to apply philosophical dialogue in their subject area.
    a. they can formulate an essential question from a theme or issue in their subject area;
    b. they can make a discussion plan to prepare for a philosophical inquiry;
    c. they are capable of evaluating the discussion plan after the inquiry has taken place.

We assume that students will have a notion of philosophical concepts from earlier sessions of the course.

Session 9a: What is the essential question?

Introduction (30 min)

What is real?

We start this session with a task. We ask the students to write down a sentence about a topic related to their subject area, of which (s)he is absolutely convinced that it is real.

Then we ask the students to consider whether the topic they have written down will be accepted by everyone here in this group as real. If they have any doubt about that, we ask them to reformulate the sentence or write down something else, which they are positive that everyone here in this group will say that it is real.

Collect the cards and distribute them so that everyone gets someone else's card.
On a table in the centre of the room, or on the whiteboard, there are three labels:

- real
- not real
- hasn't got anything to do with real

Everyone judges the received sentence and puts it on one of the tables.
We start with the cards on the table which say 'not real'. Ask the writer and the judge what they have thought to this sentence.

This is the start of a philosophical dialogue on 'what is real?'

Philosophical questions in sciences (20 min)

In the discussion we had, we focused on the question 'what is real?' Questions on reality, on the basis of our knowledge are very much at stake in science-philosophy, it is one of the most developed branches of philosophy. In primary school it is far from necessary to regularly introduce these questions, but in secondary school these questions should be discussed, e.g.

- The question of what is real in science, pointing out how scientists are forever inventing entities (quarks, atoms, black holes) that we can never straightforwardly see but as evidence accumulates, come to think of as real.
- The question of what is real in history, pointing up how events can look very different to different participants and interpretations.
- Is there anything that is 'known' in any one age and continues to be regarded as unquestionable by later generations?
- What is knowledge in your subject area based on?

Philosophy not only deals with knowledge, it also deals with the human condition; ethics, metaphysics, language, etc., so there is a wide range of approaches which make us able to identify philosophical concepts in our areas of science.

A short brainstorming session

Do a short brainstorming session with the students (the filled in concepts are examples).

Physics	Biology	Geography	History	Economics
The universe elements movement …	evolution life species …	culture nations borders …	history ancestry revolution …	profit market prosperity …

Note: this categorization is quite artificial and may not be necessary; though in some countries it may be necessary to follow the lines of the subject divided education.

In the U.S.A. there is a movement of schools (The Coalition of Essential Schools) that arrange their entire education around questions. Their principle is that education shouldn't be organized around answers, but around questions and quests. With questions as starting points, they give content to their education, at every level of the school. These may be school-wide questions, or questions that children ask themselves or in small groups. School-wide Essential Questions are always higher-order questions, like:

- Whose country is this?
- What is growth?
- Who is human?

The questions above are questions that have been starting questions for a whole school for one year of education.

What questions can we formulate from the concepts that we ourselves have described above? The students formulate questions.

Examples:

- Why are there different cultures?

- Where does movement come from?
- …
- …

Note: it should be clear that a concept like movement, for instance, will not only be approached from physics.

The Essential School movement has developed a method to design education starting with these essential questions. They use stages in question developing: focus questions, entry point questions, etc. We may not be capable of changing the curriculum, but when you can, or when you have the opportunity to develop a project or something like, you can find information and tools at: www.essentialschools.org

Exercise for application in classroom: what is the essential question? (40 min)

The Question Web

The sciences and their subject areas contain enough themes that are part of the curriculum: Archimedes's law, the French revolution, the shareholder, etc. There are certainly enough themes, but do we have enough questions? Obviously a number of questions are possible, but what is the essential question?

The meaning of this exercise is to learn to formulate questions out of a theme. We try not to choose a question as quickly as possible, but to examine the qualities of the proposed questions in advance.

The students form groups of four, preferably in their own subject area.

Task:

Choose a theme from your subject area, e.g.:

- Archimedes's law

- the French revolution
- the shareholder

Make a question web around this theme. On a large piece of paper you write down the theme in the middle, from there you draw lines. Write and associate questions on these lines.

- it is important to formulate questions, not keywords or statements;
- do it associatively and fast; don't ask yourself whether the questions are proper or philosophical. Just write down the questions that come up;
- continue doing this as long as the flow of questions holds, but for at least ten minutes.

Discuss the question web in your group. Can we categorize the questions? What is the essential question?
Try to reach consensus on this question, or otherwise try a substantiated consideration of several proposals.

The exercise will be concluded with a plenary discussion on the proposed questions of every group.
What are the qualities of the proposed questions to initiate philosophical dialogue on the chosen theme?

- …
- …
- …
- …

Can we formulate 'criteria' in this way or:

- how can we recognize an essential question?
- how can we – from a field of questions – formulate an essential question?

Note: the students should keep all materials together for the next session.

Session 9b: The discussion plan

Review an Introduction by the trainer (5 - ? min)

Start with a review of session 9a:

- the main focus of the previous session was to recognize philosophical concepts and questions in the science subject areas. Did this raise any questions with you in the past days after the session?

The trainer can now ask: You know now what philosophy in science is about. What do you want to learn?
Please formulate your learning demands in a question!

(This can be tricky, the students can ask more than the trainer and the setting of the course are able to fulfil. Still, this shouldn't necessarily be a problem. It is reality; everyone realizes that you can't learn everything you want in 90 minutes. My proposal is to arrange this session along the questions of the students. The following is therefore a proposal.)

Nature and culture

Students watch the video 'Nature and culture'. *(14')*
What questions arose? Discussion.

The discussion plan (20)

Students go back to working in the same groups as last time.
Look back to your question web.
Last time you derived an essential question from this.
Now you are going to make a discussion plan (in other words: to prepare for a discussion).

We have the essential question!

- Is this question also appropriate to open the discussion? Or do we need to formulate another question that is able to start the discussion?
- Which questions can follow up and encourage the participants to get in dialogue with each other? Or do we need to formulate new questions to do this?
- Which questions can help us to explore the concept in the essential question? Or do we need to formulate new questions to do this?
- Which questions can provide a new perspective in case the discussion gets stuck? Or do we need to formulate new questions to do this?

Students work in groups to make a discussion plan, a preparation for a discussion on their chosen topic.

Discussion (30)

One of the students executes the discussion plan as made, as a facilitator in the whole group with the other students.

Work with an inner and outer circle when the group is much larger than ten students.

Evaluation:

- the student-facilitator explains his discussion plan. How did this work out?
- What questions did the student-facilitator ask? How did these work out for the student-participants?
- How did the discussion develop? Was this – in retrospective – what you might expect from a philosophical discussion? Why so? Or why not?
- Which interventions were key-interventions for the development of the discussion?
- Conclusion:
- Please look back to your own discussion plan. Does the previous evaluation make adjustments in your discussion plan necessary?

Readings

Compulsory:

- Dialogue on dialogue, chapter 7: how philosophical inquiry encourages dialogue in classroom? Menon.

For further reading:

- Fisher, R (2007). *Teaching children to think*, chapter 8 Teaching for thinking across the curriculum. Nelson Thornes, Cheltenham.

10

PHILOSOPHICAL INQUIRY IN ETHICS

Hannu Juuso, Finland

10. PHILOSOPHICAL ENQUIRY IN ETHICS

Hannu Juuso, Finland

Preparation

- make a copy of the APPENDIX – material for each student
- prepare pieces of paper
- DVD (optional)

Objectives and competences

- Teachers will have an idea of philosophical concepts in ethics
- Teachers know how to enquire about ethical concepts with children

Resource materials

- From the DVD:

  - Fairness and favouritism in school grades (6.58 min / video no. 8)

  - Caring (video no. 3)

Concepts

- trust – distrust
- fair - unfair
- honest – dishonest
- justice – injustice
- good – bad
- right – wrong
- loyal – disloyal
- right – duty
- caring - uncaring

Session 10a: Enquiring ethical concepts with children aged 8-12 (45 min)

1. Starting activity

a) *You can go if …*

The children stand in the circle. They all put some small item in front of them as a mark of their place except for one student, who goes in the middle of the circle. The one in the middle says: "You can go if …" and continues the phrase with one of his/her characteristics, e.g. "You can go if you have a secret", "You can go if you are afraid of spiders." etc. All those who have a secret/are afraid of spiders have to change their places and the one in the middle tries to get one place on the circumference of the circle. The one who is left without a place goes in the middle.

b) *Hello*

Children are divided into groups of 3-4. Each group invents their own silent way of saying "hello". Students start walking in the safe area with their eyes closed trying to find other members of their group.

2. Introduction

Children read aloud either the story *The Box* (→ APPENDIX I) or *Late* (APPENDIX II)

3. Ethical enquiry

Children form groups of 4. They are asked to write down the *statement* (on a piece of paper) which they find to be the most important from the story ("Write the statement which you think all people should follow.") All statements are gathered in the middle of the circle and turned over so that the text is hidden. A child is asked to choose one paper and turn it over for all to read. The students are guided to reflect on the statement together along the lines of the next questions:

- Is this statement right/good/fair? etc.
- How can we know that?

- Is this statement *always* important?
- Is this statement important for *all* people?
- Is there any circumstance where this statement is not so important?
  - → **Should we somehow modify the statement so that it would be more appropriate? How?**
- Do we live according to this (modified) statement?
- What would happen if people dd not live according to it?

If there is some time left, another statement is turned over, etc.

4. Evaluation

Children are asked to answer the next few questions using their thumb (up, down, middle):

- Did we listen to each other?
- Did we ask (follow up) questions?
- Did we think together?
- Did we dig deep enough?
- etc.

10 b: Enquiring ethical concepts (45min)

a) Discussion plans

The trainer presents examples of discussion plans (trust, friendship, fairness → handout, APPENDIX III). S/he asks teachers, in groups of four, to create a discussion plan for the concept "honesty" (or some other ethical concept).

b) Techniques for enquiring ethical concepts

The trainer presents three examples of different techniques for enquiring the ethical concepts (→ handout, APPENDIX IV). S/he asks teachers, in groups of four,

to do exercises in APPENDIX IV by using those techniques. When groups are ready, the results are compared with each other.

c) DVD videos: Watching the chosen clip (see resource material) and reflecting on it.

c) Drama techniques

Guided by the trainer, teachers try out some drama techniques and reflect on their usefulness in ethical enquiry.

d) Short story as a springboard for ethical enquiry

Teachers reflect on the story *The Box* (or *Late*) and try to find out its basic structure. How is the story composed so that it encourages ethical questioning? What are the ethical dilemmas of the stories? Teachers are encouraged to write their own stories as springboards for ethical enquiry.

APPENDIX I

The Box

Marianna Junes-Tokola

It was break time in school. Jan was sitting on a couch reading a book. All the others had gone outside. Suddenly Jan heard the door opening - and when he looked up, he saw John sneaking behind teacher's table and opening a drawer. Puzzled, he remained silent and watched the actions of his best friend.

In the evening Jan kept thinking it over and over again. Who should he tell about it or should he just forget the whole incident? John called and asked him to come and play ice hockey. He couldn't possibly go. What could he have said? Could he have asked? No, he wouldn't have dared.

In the morning John came to pick him up to school. John talked and Jan listened. From the store next to the school John bought some candy and a CD. They made it to the class right before the bell rang. It was oddly quiet there.

Teacher: I am very disappointed and astonished. I had thought that I can trust each and everyone of my pupils, but apparently I have been wrong

The pupils were sitting. The atmosphere was tense. They had never seen their teacher this angry and disappointed. No one dared to move.

Teacher We all, I mean you pupils and even your parents, have given tremendous help organizing the sale and the lottery. Everybody has taken part and this is something we all could have been so proud of. And – as we all know – we are not talking about a small amount of money.

The teacher continued her monologue without a single interruption or an answer to her questions.

Teacher But I can do nothing but hope from the bottom of my heart that the guilty one or someone who knows about this, comes to me as soon as possible. I'll wait and believe that this will happen.

The last lesson was over and all the pupils rushed out. Jan dressed up slowly. He looked at their classroom and saw their teacher sitting at her computer. Probably she was sending e-mail to the parents. What if I just go there and tell her? Just then he heard noise from outside and the door opened.

John Jan: Where are you? Aren't you coming? We decided with the others that we'll play first and then we'll go and eat in Rax. Come on! Everyone's waiting.

APPENDIX II

Late

Marianna Junes-Tokola

Jenni was late. Her mother had come from work after four o'clock and of course she hadn't remembered that they were supposed to leave before four. The ballet teacher wanted everybody to be on time, so they wouldn't lose a minute of their rehearsing time.

Everything was in a terrible mess in her bag; dress, shoes, leggings, towel… Jenni threw all her things on the floor and started to drag her ballet dress on. After a while, she rushed down the corridor.

She heard the girls laughing in the gym hall. Somehow she suddenly stopped at the doorway. There was something strange and odd in Anni's voice.

Anni Hey girls. What do you think about Jenni? What is her dancing like?

Kaisa What could we say? Nothing much really, what do you think?

Mira Nothing much, you're right. Imagine, the competition is next week and she doesn't even know the first steps.

Anni And the way she jumps! Why is she in our group? If she weren't, we would definitely win. What do you say, Sanna?

Jenni's heart started beating. She had always been in the same group and also in the same class with Sanna since kindergarten. They had spent their holidays together and so many nights in each others' homes.

Mira She's your friend. I think you do not dare to say the truth.

Sanna's voice wasn't so loud, but she heard it anyway. Jenni listened a little while and sneaked back to the dressing room, took her things and shut the door silently behind her.

She walked around the house again and again. Luckily her mother wasn't yet at home.
Jenni threw her ballet bag into the corner and slipped under her blanket.

Mother Jenni. How come you´re at home already? Are you sick? Are you feeling bad? Has something happened?

Jenni No, no and no! We just finished earlier. The teacher – she had to go to some meeting.

Mother How strange! How can she just go somewhere? How can she leave the lesson? You should know that the ballet lessons are really expensive. I really do not accept this! I'll phone her and ask.

Jenni Mum, please. We didn't have much time left. And I think she told us that we'll have extra lessons some other time.

Mother You think? Did she say so or not?

Jenni She did. Yes, she did. Now I remember. She told us that next time we'll have extra time.

Mother Can you really do that? Isn't there another group coming after you?

Jenni's mother went downstairs shaking her head.

A little later Jenni looked at her cell phone*: My best friend is calling…*

APPENDIX III

Examples of discussion plans to support ethical enquiry with children

Trust

1. Do you trust a person who is nice to you?
2. Do you trust a person if s/he is different than you?
3. Do you trust a person on the basis of how he/she looks?
4. Do you trust a person who you meet for the first time?
5. Do you trust a person who disagrees with you?
6. How do you know if you can trust somebody?
7. How can you know if you can't trust somebody?
8. Whom do you trust?
9. What is trust?

Friendship

1. Is there any difference between a pal, a friend and a true friend?
2. Could an animal be your friend?
3. Could a book be your friend?
4. Could a tree be your friend?
5. Could all people in the world be your friends?
6. Could a globe be your friend?
7. Imagine you have many friends. Is there any difference between these relationships?
8. Could somebody be your friend even if s/he thinks differently than you?
9. What is friendship?

Fairness[12]

Say *why* you think the following situations are either fair or unfair. (If you think any of them in *neither* fair nor unfair, say why.)

1. Your class is in the playground. It suddenly begins to rain. The people you like will get just as wet as the people you don't like.
2. Your baby brother, who is one month old, doesn't have to pay a fare on the bus, because he sits on your mother's lap.
3. You tell the bus driver you're going to sit on your mother's lap, and the driver charges you a regular fare just the same.
4. You've lost your movie ticket. Someone finds it and is able to get in to see the movie, but you aren't allowed in.
5. You're given strawberry ice cream at a party and you eat it, even though you know you're allergic to it. Afterwards you get sick.
6. You're not allowed to play marbles with some other kids because they say you're too short.
7. You are not allowed in the wading portion of the pool because you can't swim.
8. A kid in your class owns a horse.

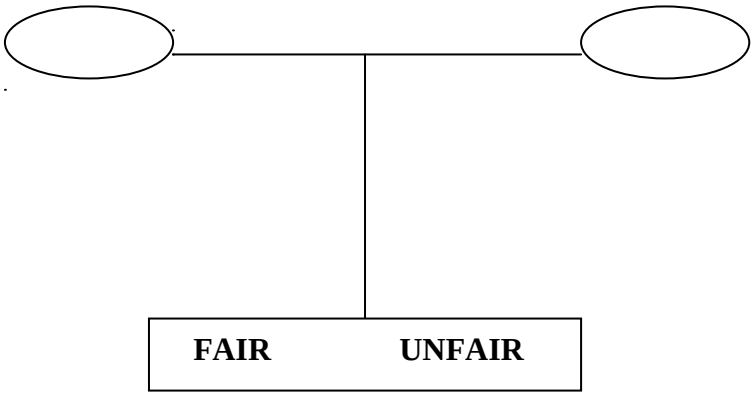
[12] Lipman, M. & Sharp, A.M. Wondering at the World. Manual to accompany KIO AND GUS.

APPENDIX IV

Examples of using different techniques to support ethical enquiry

Scale

Add something which is **fair** to the other pan of the scale. Keep the scale in balance by adding something equally **unfair** to the opposite pan.



Note for the teacher: Instead of "fair – not fair" you can have some other antinomic ethical concept on scale (e.g. good-bad, justice – injustice, fair –unfair, right – wrong, duty – right etc.)

On the line

What is important for me? Locate the things in box on the line. After that, add more things to balance the line. When this is done, compare the lines. Ask and give reasons for your choices.

health friends pets environment family school money
outlook bicycle neighbours films food travel clothes

NOT IMPORTANT

VERY IMPORTANT

Note for the teacher: Instead of "important" you can have some other antinomic ethical concept on the line (e.g. good-bad, justice – injustice, fair – unfair, right – wrong, duty – right etc.)

Concept map[13]

What/whom do I trust?

Write the words in the circles. If you cannot decide where the word belongs – or if it has nothing to do with trusting – write it in the middle circle. Do this in groups and compare the results.

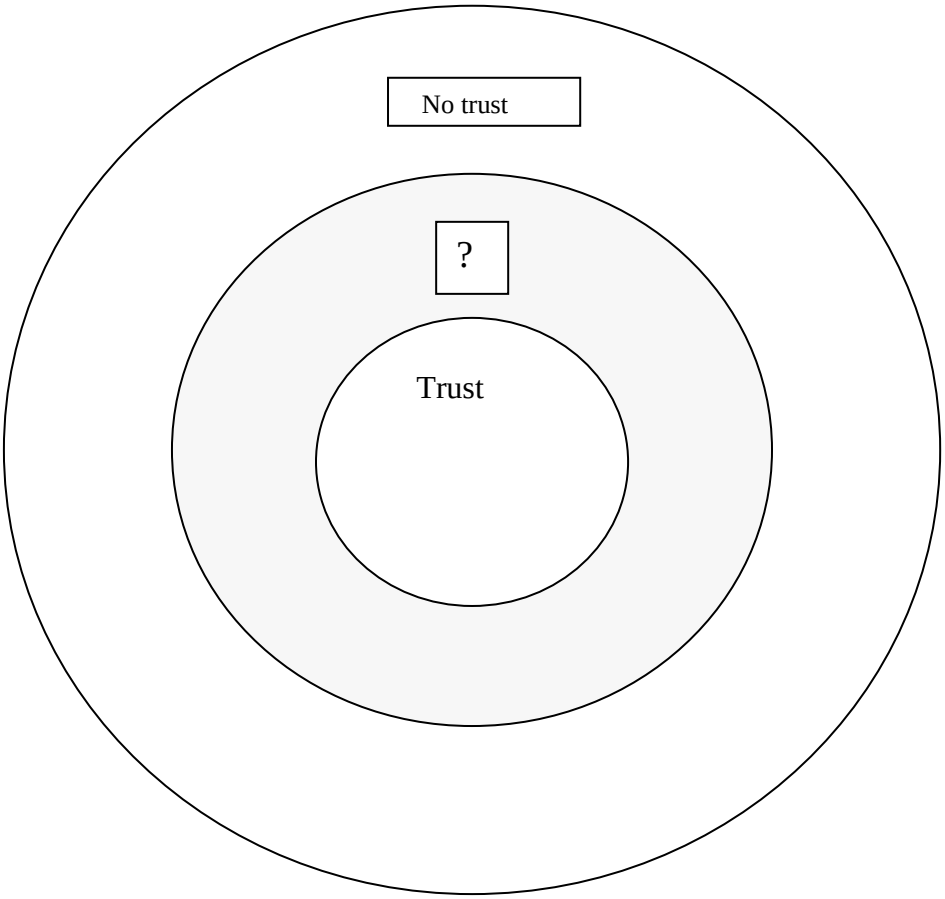
A.

beautiful	young	stable	poor	wise
old	funny	dummy	happy	positive
kind	boring	unhappy	artificial	simple
ugly	secure	rich	sad	deep

[13] This technique is presented by Lipman, M. & Sharp, A.M. in *Wondering at the World* . Instructional Manual to Accompany KIO & GUS, pp. 74-75.

B.

dog	president	police	mother	stranger
I	teacher	prisoner	child	grown up
enemy	thief	father	foreigner	friend
pal	family	politician	news	anchor



11

DEVELOPING DIALOGUE IN THE MATHS CLASSROOM THROUGH PHILOSOPHICAL INQUIRY

Roger Sutcliffe. United Kingdom

11. DEVELOPING DIALOGUE IN THE MATHS CLASSROOM THROUGH PHILOSOPHICAL ENQUIRY

Roger Sutcliffe. United Kingdom

Objectives:

1. Students have developed an appreciation of the value of, and opportunities for, dialogue and philosophical inquiry in the teaching and learning of Mathematics.
2. Students have developed some of the skills necessary to make the best of such opportunities.

A. Introduction (15 – 20 minutes)

The basic vocabulary of Mathematics

1. Students are asked individually to list what they think are the 9 most basic words for the teaching of Mathematics. They should stand up to show that they have completed their list.
2. Students pair off with each other as they stand up, and proceed to 'share and compare' their lists. They should agree on a final list of 9, writing each word on a separate piece of paper, (ideally, sticky notepaper).
3. The pairs then arrange them, through dialogue, in a 'diamond 9' of priority, i.e. the most basic by itself at the top, then a second row of the next 2 most basic, then a third row of the next 3, another row of 3, another row of 2, and then a final row of the least basic of the 9.

The following might be such a list, but it is not intended to be definitive, and it is not in any order of priority:

Number, Count, Measure, Add, Subtract, Divide, Square, Shape, Equal

N.B. Students may find themselves frustrated that they cannot list more than 9. There is no reason why they should not create a '2nd' 9, and more if they want, but the prime purpose of this exercise is to encourage discussion about the most fundamental concepts.

4. After paired discussion, the facilitator should call for private reflection, followed by a public airing/discussion of any points of interest arising from the exercise.

Particularly, the discussion might be framed by the question, *"Might such an exercise help students, of any age, to gain a better appreciation of the concept and value of Mathematics itself?"*

B. Development (20 – 25 minutes)

Either (for secondary level)

(i) First

Students would be asked to read the following account by an experienced Maths teacher of how he explored the concept of 'number' with a new class. (The account could be read aloud/around if desired.)

So: what exactly is *a number*?

Except perhaps on the very last day, when a few of one's senior pupils may come to see you for the very last time, perhaps carrying their certificates and wanting to thank you for 'getting them through it', there can be few happier moments in school than in the first lesson of their first week, confronting a new class of shining young faces: shining - one hopes - with some degree of confidence, for one may already have taught some of their siblings, who may have given you a good report.

What follows is the form of a conversation that I have many times: one that I have always found to be a good beginning of my relationship with my pupils - but also as a very good investment for their future understanding of mathematics.

"Good morning everyone. I am going to be your teacher for the next year or two, or three. I expect you have all done a fair amount of mathematics, of arithmetic, already."

An eager chorus of assent. Not much caution yet.

"Good. And what have you done already in arithmetic? Addition? Yes. And subtracting? Fine. And multiplying too? I hope you have all learnt your tables! And even some division. Very good. Now tell me: what is that you have been doing this addition and subtraction, and even multiplying and division with?"

"Well," one of the bolder will reply, perhaps a little scornfully at the simplicity of the question, "With numbers, of course."

"Good. And what is a number?"

Almost without fail - no, let me be precise: always without fail - this is the question that produces an immediate and nervous silence. They do not know.

"It's what you count with," ventures one.

"And add," ventures another.

"Fine! And what is that happens when you add one of these numbers with another number?"

“You get a much bigger number."

"A much bigger number?" I demonstrate this possible enlargement with an exaggerated movements of my hands. "You mean a much BIGGER number?"

"No, no. It's just a number that is bigger."

"But how do you know it is a bigger number?"

"Because it's - well, it is just bigger."

"Alright. So let's go the other way. What happens when we subtract a number? Can we take any number from any other number?" (Remember that this class will not yet have learnt about negatives.) "It has to be a smaller number from a bigger number."

"And the result?"

"It has to be smaller - I mean, you get a SMALLER number."

"Or nothing," someone may add (no pun intended) triumphantly.

"Why would that happen?"

“If they are the same."

"And how would know if they are the same?"

Now some exasperation may begin to show. This is not what they expected at all.

"They would be the same number!"

"Okay. That's clear enough. If you take a number from the same number you get - nothing. Is nothing then also a number? Does it have another name?"

"We call it zero," someone may say. "Or nought," suggests another. I hope no-one says, "Or Oh!"

"Good. So a number is something that you can add to another number, and get a bigger number; or take from a number and get a bigger number; and nothing is a number as well. So, what is a number?"

It may surprise the newcomer that very rarely will children of this age know what a number is, although they will have been working with them for several years.

"Look. Let's try to find out in another way. How many are you in this class?"

They tell me.

"How many of you are girls?"

They tell me.

"How many of you are boys?"

They tell me.

"Now, if I take the girls from the boys, what will be left?"

"No-one," ventures one. "Zero," says another.

"But surely they were different numbers! How can you subtract a number from a different number and get zero?"

Or, if they were not different numbers: "But 'girls' is not a number; nor is 'boys'! What did you do?"

Even more exasperation.

"WE COUNTED!"

"Ah, that's right. So you get numbers by counting!"

"Of course!"

"So, what is a number?"

"It's what you get," - impatiently: now they are having to teach me - "when you count."

"Count what?"

“Things."

"What things?"

"Any things."

"Like girls?"

Yes!"

"Or boys?"

"YES!"

"But girls and boys are not the same. They are very different things."

“But we count them as if they are the same."

"Why?"

"Because that's what you do, when you count."

"Why?"

It must be understood that these questions and answers are not following one another rapidly. There may be long pauses for thought, digressions, interruptions. It may also be expected, for this has happened to me, that the most nervous of the class may burst into tears - of either terror or rage. But we are close now to the denouement.

"Because that what you do when you count. It doesn't MATTER if things look different. You just count them as if they are the same."

"Why?"

"Because all you want to know is how many there are."

“And why would you want to know that?"

“Because it tells you something about them."

"But you said it would just be a number. Like ten, or twenty, or nine hundred and fifty. Any of those numbers could be used of LOTS of different things. Why would it be useful to know, for example, any particular number for the pupils in this class? Why don't I just call you, in this case, 1A? Isn't that enough?"

"Because the number is more information."

"And what is information?"

"It's about the names of things."

"But you are all different things: girls and boys. Why would it help me to know your number?"

"Because that's the number that we are. It's like a different kind of name!"

"Ah! So it doesn't matter that you are all different; or that a lot of different things may be different. We just pretend that they are all the same when we count them. And then we give them - what name?"

"A number!"

"So, what is a number?"

"It's their simplest name!"

"Hooray! Well done - everyone! Now you all know what a number is. Later it may get more difficult" - incidentally I once reduced a distinguished number theorist to rage with this story; he told me that he and his colleagues had been trying for over thirty years to decide what a number is, and were still not agreed - "but just for now this is what a number is. A number just the simplest name that you can give to any group of any things that you decide to count."

"For example," I hold up my bunch of keys, "this is my bunch of keys. But what is the simplest name that I can give them?" I count them. "Nineteen! Nineteen is the simplest name of this group of things: and with the ring, twenty. Now, but I want

you just to guess: what do you guess is the simplest name for all the things in this room?"

Their eyes explore their surroundings. Some begin to suggest some numbers, and these are all BIG numbers.

"But it depends," one begins hesitantly to interrupt them, "on how SMALL are the things that we count."

“What about the hairs on our heads," one suggests. "Or the pages in the books!" squeaks another. "And all the letters," warns another. “And the MOLECULES!"

"And ATOMS!" shrieks another. "And squawks," mutters a young physicist.

"Infinity!" warns a young philosopher.

"Fine," I agree. "So now you have learnt another most important lesson about mathematics. Scale matters. Whatever you do in maths, remember: scale matters. We can work out an awful lot with numbers by our adding and subtracting, and multiplying and dividing. But before we begin we must make a decision: what is the scale at which we are doing this.”

"I doubt that there really are an infinite number in this room of any of the things that we could see, even under the most powerful of our microscopes - and they can very nearly see atoms. But science has discovered that as we try to count smaller and smaller things - well, the numbers don't work so well. We get to a point of the very smallest size when there don't seem to be actual things any more - but by that time you will have learnt very much more about numbers. For the time being let's use what we have learnt. A number is the simplest name that we can give to any group of things that we choose to count.”

"So, in the next lesson we will try to decide what addition is. Thank you. Enjoy your lunch!"

Colin Hannaford, IDM, Oxford OX2 0QT, England.
http://www.gardenofdemocracy.org/

(ii) Then

the students would be divided (!) into 5 groups, and given exactly 1 minute to discuss each of the following 5 questions:

1. Do you agree that "A number is the simplest name that we can give to any group of things that we choose to count", or would you like to define 'a number' slightly differently?

2. What other mathematical concepts did the children end up wrestling with, and how would you express the lessons they learnt about them?

3. What skills and strategies was the teacher using, and what skills and attitudes was he trying to develop?

4. What could be the pros and cons of starting a year's maths teaching in this style?

5. Is this a style or strategy of teaching that you think could – even should – be used more often, and if so, could you suggest examples, e.g. mathematical concepts which might benefit from such questioning?

(iii) Finally,

the students would be invited to highlight and discuss any feelings or thoughts that emerged from the 5 minutes of discussion.

Particularly, this discussion might be framed by the question, *'How important is it to give students opportunity to grasp the fundamental concept of number, and what part can dialogue play in this, alongside other strategies such as rote learning, physical counting, pictorial aide memoires, etc.?'*

(iv) Or (for elementary level)

the students would be asked to read the following dialogue between a teacher and a pupil, and then divided into 5 groups, following the procedure above.

Teacher: Okay, so do you remember what we learnt yesterday? Who can tell me what a prime number is?

Student: I can! It's a number that can't be divided.

Teacher: Mm. Okay. Can you give me an example?

Student: Yes, 7 – my favourite number.

Teacher: Interesting. So, 7 cannot be divided, eh? But surely if I have 7 euros, I can divide them between two people in many ways: 4 for one and 3 for the other, 5 for one and 2 for the other, and so on?

Student: No, that's cheating! It's got to be equal.

Teacher: Cheating? That must mean there are rules! Who sets the rules, then?

Student: I don't know – you tell me!

Teacher: Well, I'm not so sure who does or did set the rules. But for the moment, let's just agree on your rule, that it's got to be equal. But by the way, what do you mean by 'it' here?

Student: I mean, the division has to be equal.

Teacher: You're losing me. What's a division, and what does it have to be equal to?
Student: The division is when you divide the euros, and it doesn't have to be equal to anything. It has to end up with two equal numbers. And when you divide 7, you cannot end up with two equal numbers. That's what makes it prime.

Teacher: I get it! Ah, but hold on! Can't I divide 7 euros into two equal numbers – 3 euros 50 centimes for me and 3 euros 50 centimes for you?

Student: Now you're just being stupid! *(Teacher smiles.)* That's not whole numbers. *(Teacher smiles even more.)* You've got to end up with a whole number of euros.

Teacher: Oh yes? Another of your rules, I suppose? Well, firstly could you just remind me what a whole number is, and then could you explain very carefully why 3 and 50 are not whole numbers?

Student: But they are whole numbers!

Teacher: You're kidding? Well, you've got me well and truly confused.

Student: Look, it's simple, really. 3 is a whole number of euros, and 50 is also a whole number, but in this case it's not a whole number of euros. It's a whole number of centimes, which are different units – they're only fractions of euros. Get it?

Teacher: It's not so simple, you know! No sooner do you talk about whole numbers than you start talking about units and fractions. That's a lot to take on at once. Let

me just try this out: are you saying that 7 cannot be divided into equal numbers of units?

Student: Exactly!

Teacher: Mm. That's all very well. But… what exactly is a unit?

(v) Then

the students would be divided (!) into 5 groups, and given exactly 1 minute to discuss each of the following 5 questions:

1. Do you agree that "A prime number is a number that cannot be divided into equal numbers of units", and if so, how would you define 'units'? If not, what definition of 'a prime number' would you suggest?

2. What were the key mathematical concepts being explored in this dialogue, and how would you express the lessons that emerged?

3. What skills and strategies was the teacher using to effect this learning, and what skills and attitudes was he trying to develop?

4. What could be the pros and cons of teaching maths occasionally in this style?

5. Is this a style or strategy of teaching that you think could – even should – be used more often, and if so, could you suggest examples, e.g. mathematical concepts which might benefit from such questioning?

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C. Enquiry (45 – 55 minutes)

– choose one of the following 2 stimuli:

1. (for secondary level)

From Volume Five of 'Kreative IdeenBoerse', published by Dr Hartmut Koehler, Stuttgart LEU. *(About fair shares)*

Once upon a time ..

Once upon a time there were two good friends, Toby and Matthew, who decided to go for a hike together. After walking for a while, they came to a dark wood.

"I'm a bit nervous of this," Toby whispered.

"Well, let's sit down here," Matthew suggested, "and first of all enjoy our sandwiches"

"I have five," said Toby.

"And my Mum has packed seven for me," Matthew replied, and they sat down on the forest floor to eat.

But before they could take even the first sandwich an old woman appeared. She was bent and frail and carried a bundle of sticks on her back. "I'm so hungry," she told the boys sadly.

"Well, old lady, sit down with us and be our guest," the boys welcomed her together.

So the old lady sat down with the boys, and they placed all twelve sandwiches together. Each ate all that they wanted, but when they had finished, each one had eaten four sandwiches. When they were all eaten, the old lady stood up.

"Now you shall be rewarded for your kindness, "she told the boys. "Share this fairly, and it will bring you even more luck." She stamped on the ground, picked up her bundle and disappeared again into the wood. But where she had stamped, now twelve gold sovereigns were gleaming on the ground.

Decide yourself how this story should finish. The twelve god sovereigns could be shared in several ways. Which way do you think the most fair? Divide the sovereigns yourself between the two boys and explain your reasons to a partner. Be ready to share your discussion with the whole group.

Notes for teachers
(may be shared with students before or after their discussions)

There are many possible solutions. Here are some actual suggestions:

1. Suggestion: Matthew get 7 sovereigns and Toby gets 5. This old lady is obviously very rich! She might have offered to buy the sandwiches. But she never asked the price; instead she decided the price herself - very generously. Instead she could have made the boys an offer at the very beginning, says: "Sell me the twelve sandwiches and I will give you a sovereign for every one." The boys could hardly have resisted this offer. Then, naturally, the old women would have given Matthew 7 sovereigns and Toby 5. Afterwards she could have shared the sandwiches with the boys, just as they offered to share them with her.

[Criticism: If the picnic had been bought, the boys should not have been rewarded as well.]

2. Suggestion: Each boy should get six sovereigns because they are good friends. Friends shouldn't treat each other differently. Friendship is valuable and must be cared for.

3. Suggestion: The number of the sandwiches doesn't matter. Matthew is obviously the hungriest; but each boy brought enough to satisfy himself for the day. What is important is that each offered all he had without hesitation. Therefore each must be rewarded the same. Each gets 6 sovereigns.

4. Suggestion: The boys had already presented their sandwiches to the old lady. This means that she cannot then pay for them. She rewarded them for their generosity. What matters is then that both boys were equally ready to share their meal with the old woman. Therefore each must be rewarded with 6 sovereigns each.

5. Suggestion: First Matthew should be given 1€. After that each gets 6 sovereigns. If each had had 6 sandwiches, there would have been no problem. So we should solve this problem first. A sandwich is worth about 1€, a sovereign at least 1000€. Once Ma's extra sandwich has been paid for, each gets 6 sovereigns.

6. Suggestion: The sovereigns should be left on the grass. We can't know what the old women means by 'fair'. One the one hand Matthew should get more than Toby because he had more sandwiches, on the other had good friends should treat one another equally. Possibly it might bring bad luck, if the old women decided they had not been fair with each other! Let the boys leave the money behind, then perhaps they may be rather foolish - but not unfair. That's most important. (A girl wrote: 'This is why the money was left behind. In the evening Toby told his parents the whole story. They didn't believe him and laughed at him. Then he went sadly to bed.)

7. Suggestion: Matthew gets 9 sovereigns and Toby gets 3. We learnt that the old woman ate 4 sandwiches. She should pay for what she has eaten and therefore each sandwiches is worth 3 sovereigns. Toby ate 4 sandwiches and left one to her; Matthew also ate for but let her eat 3. Therefore M should receive 9 sovereigns and Toby one.

[Comment: This proposal cannot be considered the only correct one since something very important has been missed: namely, that the boys are friends and not competitors. Such a decision is, nevertheless, one that a judge might make if the boys came before him unable to agree.]

DEBRIEF: After the whole group has discussed/enquired into the question 'Which was the fairest way to divide the sovereigns?', they should take 5 – 10 minutes having a meta-discussion, focussed on the three questions: (a) What might children discussing this story learn about the connection between mathematics and fairness? (b) Could such a stimulus and discussion improve a child's appreciation of, and/or confidence in, mathematical reasoning? (c) If so, how much opportunity could and should be given for such discussion?

2. (for elementary level)

From 'Kio and Gus', published by Matthew Lipman.

The next day, Gus comes over. We sit in the apple tree. It's easy to climb up into an apple tree because the branches start out so low to the ground. Grandma and Suki are not far away.

I look up and say, "Hey, look, there are four clouds in the sky!"

Gus says, "So?"

"And there are four of us," I say.

Again Gus says, "So?"

"And there are four chickens crossing the road! Isn't it strange? Everything's fours today!"

"Things don't have numbers," Gus says. "Maybe they have names, like Roger and Tchaikovsky. But numbers are only what we make up when we count."

"Why do we count?" I ask.

Gus says, "I don't know. I guess to find out how many different things there are. If everything were the same, we wouldn't need numbers."

"Or names either," I say.

Just then my grandmother puts her finger across her lips and points to the chimney of the house. We know that a squirrel has been living there all winter. But now we see that it's a mother squirrel, and she's carrying her babies, one by one, over to the big rock near the tulip tree. She carries four baby squirrels to the rock, and then she runs back and forth, like she's kind of crazy.

"Grandma!" I whisper. "What's the *matter* with her?"

Grandma whispers back, "She's not sure if she's gotten all her babies out."

No one says anything for a minute. Then I whisper again, "Grandma! *She can't count!*"

Like she's talking to herself, Suki says, "Poor thing – you'll never know for sure, will you?

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Students could be encouraged to make up their own questions with a mathematical theme, and/or suggest questions that children might make up with a mathematical theme. They could then select two or three questions for discussion/enquiry and see if they can help each other to deepen their grasp of the concepts involved, especially the mathematical ones.

Or, they could be presented with any or all of the following questions from the Kio and Gus Manual ('Wondering about the World') and could make their own choices

of questions to pursue, firstly in pairs, and then, after 15 – 20 minutes, sharing interesting aspects of the questions in the whole group.

1. What is the difference between *counting first, second, third, etc.* and *counting one, two, three, etc.?*

2. What is the difference between *counting from 1 to 10* and *counting 10 people in a room?*

3. Are there different kinds of numbers, just as there are different kinds of things? How many different kinds of numbers are there?

4. What do the numbers stand for on the face of a scale? On the face of a clock? On a calendar? In a telephone book? On a street? On a bus?

5. The number of your telephone at home is like no one else's in the world. No two people have the same telephone number. Does that mean that your phone number is like your name?

6. What is the difference between giving people names and giving them numbers?

7. If you start counting – one, two, three …, would you ever run out of numbers?

8. If you started counting stars in the sky, would you ever run out of stars?

9. If no one knew how to count, could people still use money?

10. If no one knew how to count, could anything be measured?

11. If no one knew how to count, could people still tell how old they were?

12. If no one knew how to count, could people still make comparisons, such as *larger than, older than, better than* or *happier than?*

13. Was language discovered, or invented?

14. If the earth were destroyed, does that mean that language would be destroyed also?

15. Were words discovered, or invented?

16. If the earth were to be destroyed, does that mean that numbers would be destroyed also?

17. Which do you think are more useful, words or numbers?

DEBRIEF: The group should take 5 – 10 minutes at the end of the session having a meta-discussion, focussed on the three questions: (a) What might children discussing this story learn about the connection between counting and competence? (b) Could such a stimulus and discussion improve a child's appreciation of, and/or confidence in, mathematical reasoning? (c) If so, how much opportunity could and should be given for such discussion?